Trumpet Greats

A Biographical Dictionary

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A Biographical Dictionary

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Dedication

To my longtime friend, Gerald Endsley.

Foreword

The history of the trumpet as an instrument of war is a long and storied one extending back as far as the Middle Ages. Girolamo Fantini, in the preface of his famous treatise of 1638, calls to mind the ability of the sound of the trumpet to make helmet crests shake and fierce steeds tremble in anticipation of battle. As an instrument of love, however, the trumpet's more recent history is brief, but no less important to the evolution of Western music. Fantini, recognized as the first true trumpet soloist, also describes a well-played trumpet's capacity to make both knights and ladies languish with joy at the beautiful sound. Presumably, Maestro Fantini speaks of his own formidable abilities and, if credible, surely merits respect and an enduring place in trumpet history.

Respect for the music of the past, and a reverence for those players who went before us, is part and parcel to the concept of any performance practice. Today's trumpeters are indebted to the countless legions of players who have come and have gone before them. As the inheritors of a rich and diverse history of performance practice spanning more than four hundred years and a myriad of musical genres, present-day trumpeters recognize that performance practices are directly shaped by those personages who contributed through their playing, their teaching, their writings, and their lives to the history and the current state of trumpet performance.

David Hickman, the author of *Trumpet Greats: A Biographical Dictionary,* personifies this ideal of respect for one's predecessors. Recognized internationally as an artist-teacher of formidable abilities, he has expressed throughout his long and illustrious career a deep and abiding respect for those who have come before. Whether it be the American virtuoso cornetist—Herbert L. Clarke, the Mexican "Heifetz of the Trumpet"—Rafael Méndez, the French author of the "trumpeter's bible"—Jean-Baptiste Arban, the father of American orchestral trumpet playing—Max Schlossberg, or his own teachers and mentors, David has continued to afford all of them, throughout the many years I have known him, just attribution, credit, and utmost respect for all that he personally inherited from their playing and teachings.

Professor Hickman's desire to inform and share with his trumpet brethren all things historical and pedagogical for the advancement of the trumpet, its music, and its players, is evident from his many recordings, books, and editions of music and his involvement with such notable projects as the Summit Brass—America's premier large brass ensemble, the Rafael Méndez Brass Institute, the Rafael Méndez Library at Arizona State University, his early leadership in the International Trumpet Guild, his establishment of Summit Records, and most recently, Hickman Music Editions. It would be a grievous omission were it not mentioned that David's deep respect and sincere admiration of his contemporaries in the trumpet and brass playing and teaching fields, has always been and remains a central element of his entrepreneurial endeavors. His prodigious efforts have, in a way natural to him, invited the input and welcomed the participation of many of his most respected trumpeter friends and brass colleagues. In the manner of a true mentor, this respect and inclusion have often been extended to his own students—all with significant results benefitting the world of brass playing.

*Trumpet Greats…*is perhaps the ultimate tribute to the many individuals who in so many diverse ways contributed to the advancement of all things concerning the trumpet and its music. More than just a biographical dictionary, this book chronicles the genesis of a style that transcends narrow historical categorization—a style that was commonly referred to in its application to Baroque music as "trumpet style." The trumpet was frequently emulated by all other instruments in the Baroque era, and to this day is still called upon to herald such significant human events as the crowning of kings and queens, weddings, military actions, and the deaths of embattled warriors. To sound the trumpet is to communicate life's emotions in a musical way that moves the listener. Whether one is a jazz player, a classical soloist, a military musician, or an orchestral trumpeter, the musical intent has always been to stimulate, inspire, and elevate the human spirit to new heights.

Now, for the first time, trumpeters and researchers have available to them in English the single most comprehensive biographical volume regarding the trumpet and its players. With its more than 1,100 pages and some 2,200 biographical entries of trumpeters of all nationalities who have lived and performed from circa 1600 to the present day, Hickman's tome provides the trumpet and brass worlds with another significant contribution previously unmatched in any language in scope and detail. Many useful appendices and extensive cross referencing by era, nationality, musical genre, and playing style, among other categories, allow the "student" of the trumpet quick and accurate access to information about important players, teachers, writers, and innovators that can pique the mind and stimulate the imagination. With the significant and expert assistance of his content editors—Dr. Edward H. Tarr, the world's foremost authority on trumpet history and performance, and Dr. Michel Laplace, Europe's leading chronicler of all brass-related activities, along with a group of dedicated general and assistant editors—Hickman offers interested readers a resource of immeasurable value.

Bravo David, Ed, and Michel for giving to the world of trumpet playing an extensive and detailed overview of the long and varied history of our trumpet ancestors and our trumpet brethren. *Trumpet Greats: A Biographical Dictionary* is a monumental compilation, and the value of your good and dedicated work will endure for decades.

Whether one is a trumpet player, a lover of trumpet music, a lover of trumpet players or a trumpet player's lover, this *paean* to the long and distinguished history of our instrument, and more particularly its players, is sure to inform, inspire, and delight the reader.

Dr. Leonard A. Candelaria
Regents Professor of Trumpet, *emeritus*
University of North Texas
1993-95 President, International Trumpet Guild

Preface

The connections among trumpet players are important in many ways. We are who we are as musicians because of the influences of others; how we sound, the styles of music we perform, the methods we use to learn, and the equipment we use are all products of those whom we have heard or learned from. A trumpeter's art is, quite simply, based on the talents and influences of others who have made strong impressions on the intellectual and emotional thoughts we have developed throughout our trumpet-playing careers.

In working diligently on this book for the last four years, I have been continuously amazed and inspired by these connections. Rather than becoming weary of the research and writing processes involved in completing each individual biography, I found the experience positively addictive! It seemed that the entire universe of trumpet playing was unfolding, and that a better understanding of each person's role in its creation was being revealed to me. I was further inspired as I sensed the same reaction from my expert content editors, Michel Laplace and Edward Tarr.

In order to facilitate identifying the connections among the biographies, I have included an extensive *Index* that lists the names of individuals, learning institutions, and musical groups mentioned in the biographies, which can be helpful when researching potential places to study, people with whom to study, or ensembles with which to perform. Also included are appendices that include female trumpet and cornet players, trumpeters who have had serious accidents, illnesses, or birth defects with which to contend, countries of birth of trumpeters, and a calendar of known birth dates (and years) for each individual. Additional categories list: Baroque, Classical, and Romantic era trumpeters; Cornetists, Jazz, Mariachi, Orchestra, and Band performers; Soloists, Teachers, Authors, Publishers, Historians, Designers and Manufacturers; and Commercial/Pop, Studio, Freelance, and Chamber musicians. Many of the entries are listed in more than one category.

A book of this type will never be complete; it is merely a "snapshot" in time. Great trumpeters will come and go, each leaving his or her own legacy. I wish it were possible to include more of them, but many were not included because of the lack of biographical information, or because they were not old or experienced enough at this time to be considered "great." It appears, however, that the next generation of trumpeters will have many more inspiring and influential people to add to the book. My apologies if any of the biographical facts are incorrect, but the editors and I used the best source materials available. Whenever possible, personal interviews were conducted, and most living persons included were given the opportunity to proofread their biographies before publication.

David R. Hickman

Author's Comments

Criteria for Inclusion

Admittedly, the criteria used for the selection of entries featured in this book are subjective. However, the author and content editors limited the inclusion to those which 1) have acquired a national or international reputation, 2) have demonstrated an output of the highest quality and at a large quantity, 3) have had a successful career spanning many years, 4) are considered leaders in their particular area of expertise, and 5) are of an age at which their significance to the profession is assured. Although the author is aware of numerous young performers with potentials of becoming superstar trumpeters, people born after 1980 are generally not represented here.

In some cases, particularly of notable persons who died long ago, too little information is obtainable to construct biographies of reasonable length. It is regrettable that some of them have been left out (although many of their names are mentioned, and are included in the *Index*).

Not all entries are of trumpeters. Several brass teachers, instrument designers and manufacturers, authors, and others are included that have had an indisputably positive impact on the trumpet.

Categories

Lists of individuals of importance are included to facilitate researching particular areas of interest (see *Appendices* section). Many of the 2,212 entries representing sixty-four countries are listed in two or more categories. These eighteen categories appear just prior to the *Index*, and are listed in the *Contents* page.

Interviews

Whenever practical, in-person, telephone, or email interviews were conducted so that current and accurate information could be obtained. Approximately four hundred such interviews were completed by the author over the past four years; Laplace and Tarr completed many as well. Dr. Laplace also relied on his notes taken at interviews during the past fifty years, many of which form the basis of the most currently available source materials. Persons recently interviewed had the opportunity to proof their biographies prior to publication.

Source Materials

Although thousands of articles, books, and Internet sites were consulted to acquire as much biographical information as possible, certain sources proved to be extremely valuable in preparing the biographies. The main ones include (in alphabetical order—see next page):

Bolotin, Sergey. *Biograficheskiy slovar muzykantov-ispolniteley na dukhovykh Instrumentakh* (enlarged edition 1995, Moscow).
Brass Bulletin magazine (various articles, Switzerland, 1971-2003).
Bridges, Glenn. *Pioneers in Brass* (Sherwood, 1965).
Historic Brass Society Journal (various articles, U.S., 1989-2013).
International Trumpet Guild Journal (various articles, U.S., 1975-2013).
Keim, Friedel. *Das große Buch der Trompete: Instrument, Geschichte, Trompeterlexikon* (Schott, 2005).
Keim, Friedel. *Das große Buch der Trompete: Instrument, Geschichte, Trompeterlexikon,* Bk. 2 (Schott, 2009).
Kernfeld, Barry. (Edit.) *The New Grove Dictionary of Jazz* (St. Martin's Press, (1994).
Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom with mp3 tracks, 2008).
Tarr, Edward H. *East Meets West: The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution* (Pendragon Press, 2003).
Tarr, Edward H. *The Trumpet* (Third English Edition, Hickman Music Editions, 2008).
The Brass Herald magazine (various articles, England, 2001-13).
The New Grove Dictionary of Music and Musicians (www.OxfordMusic Online.com).
Yanow, Scott. *Trumpet Kings: The Players Who Shaped the Sound of Jazz Trumpet* (Backbeat Books, 2001).

Other important resources include:

Anabale, Ed. *Trumpeters Galore: An Encyclopedia of Trumpet Players and More* (Trafford Publishing, 2011).
Baines, Anthony. *Brass Instruments: Their History and Development* (Faber and Faber, 1976).
Bate, Philip. *The Trumpet and Trombone: An Outline of Their History, Development, and Construction* (E. Benn, 1978).
Cassone, Gabriele (Eng. trans. Tom Dambly). *The Trumpet Book* (Zecchini Editore, 2009).
Davidson, Louis. *Trumpet Profiles* (self-published, 1975).
Dudgeon, Ralph T. *The Keyed Bugle*, Second Edition (Scarecrow Press, 2004).
Eliason, Robert E. *Early American Brass Instrument Makers* (The Brass Press, 1979).
Eliason, Robert E. *Keyed Bugles in the United States* (Smithsonian Institution Press, 1972).
Schwartz, Richard I. *The Cornet Compendium: The History and Development of the Nineteenth Century Cornet* (self-published, 2001).
Schwartz, Richard I. *Supplement to The Cornet Compendium* (self-published, 2002).
Wallace, John and Alexander McGrattan. *The Trumpet* (Yale University Press, 2011).

Photographs, Paintings, and Sketches

Every attempt has been made to include at least one visual image with each entry. In many cases, no known photographs, paintings, or sketches exist, and in several other cases permission was not granted to include them. The book contains 2,513 images, 118 of which are in color.

The majority of images are in the public domain. In nearly all other instances, they have been provided by the artists depicted, who own the copyrights. Photographers are credited whenever requested. Numerous celebrity photos are ubiquitous publicity prints used in magazines, newspapers, and other media, and are used here under the Fair Use Act.

The author thanks the International Trumpet Guild for allowing the use of numerous photographs taken at conferences and/or published with articles appearing in its journals.

Spellings of Names

Biographies are listed under each person's legal name. Aliases and alternative spellings of names are provided in square brackets, and nicknames are within quotation marks with parentheses.

Many names are spelled differently in various countries (i.e. Böhme = German, whereas Boehme = English). The editors have listed names under the spellings primarily associated with each person's country of origin.

Alphabetical Order

Names within the biographical section have been alphabetized in accordance with *Webster's New World Dictionary of American Language*, Third College Edition. (Simon & Schuster, 1991). This system ignores the use of apostrophes and spaces. For example, John D'Earth is listed in the D section between Dean and De Boer, and de Saint-Jacome appears in the S section. Likewise, names such as Dominic LaRocca appear in the L section. Also, names with Van (van) or Von (von) are listed in alphabetical sections according to how names are commonly referred to (i.e. Mark Van Cleave and Bernd Von Hösslin appear in the V section, whereas a name such as Ludwig van Beethoven would appear in the B section).

Diacritical marks are also ignored in terms of alphabetical listings. For instance, Matthias Höfs is not listed as "Hoefs."

Job and Position Titles

Job and position titles have not been capitalized because of the numerous terms used in various countries. As an example, in Europe it is common for the first chair (principal) trumpeter in a symphony orchestra to be referred to as the "solo trumpeter," and the second player as "subprincipal." In America the word "professor" often refers to a fulltime teacher at a university, not always making any distinction as to rankings such as assistant professor, associate professor, or full professor.

Music Degrees

Music degrees such as bachelor of music, master of music, doctor of music, and bachelor of science in music education, are not capitalized. This is due to the general lack of specific clarity and accuracy found on many websites, in magazine articles, and among institutions.

Designation of Conservatories in France

The Conservatoire National Supérieur de Musique et de Danse de Paris is often referred to simply as the Paris Conservatory. When other French music conservatories are discussed, they are listed by their correct names, such as the Conservatoire National de Région in Lyons and the Conservatoire National Supérieur de Musique de Lyon. There are more than forty music conservatories in France.

US vs. U.S.

Official entities of the United States such as the US Marine Band, US Army, US Embassy, and US President do not appear with periods. However, whenever the abbreviation for the United States stands alone, such as in the phrase "returning from a tour of the U.S. and Europe," periods are used.

Use of Index

The *Index* lists names of individuals, educational institutions, and ensembles found in the biographical texts. It does not list names of instruments, award titles, songs, or titles of record albums. When names of individuals are used within the title of an album, those names are not included. Names of authors and photographers appearing in the brief bibliographies accompanying each biography are also not listed in the *Index*.

A bold-faced page number appearing after an index entry refers to that individual's biography.

Whenever an index entry appears in multiple biographies on the same page, the page number will indicate how many with the addition of a number in superscript. For example, 157^{2} indicates that the entry is located within two separate biographies on page 157.

Octave Designations

Octave designations such as "pedal C," "high C," and "double high C," are listed in the following manner: C = double pedal C (two ledger lines below the bass clef), c = pedal C (second space of bass clef), c' = low C, c'' = third-space C, c''' = high C, c'''' = double high C, and c''''' = triple high C.

Acknowledgements

It would be impossible to individually thank each person who provided assistance with this book. However, certain persons have been instrumental in helping complete the project.

First, the author thanks Drs. Michel Laplace and Edward H. Tarr for their expert knowledge and long-term commitment to researching and/or interviewing all of the "trumpet greats" contained in this dictionary. Their contributions to the biographies in this book are truly monumental. Laplace is considered the world's foremost writer on trumpet players, having interviewed thousands of professionals over the past fifty years and published hundreds of articles concerning them. Likewise, Tarr is incomparable for his historical research and writings on all facets of the trumpet, its repertoire, and the most important musicians associated with it. Better content editors could not have been selected.

The general editors, Richard Beauchamp and Miriam Hickman, spent thousands of hours detailing each biography so that a consistent and flowing style of writing was used throughout. Likewise, assistant editors Carolyn Ball and Brian Shook contributed greatly to the overall accuracy of the writing style, spelling, and punctuation. Indexing assistance from Christopher Albrecht, Bryan Ewing, Jared Hunt, Garrett Klein, Karen Koger, Tyler Richardson, Jean-Paul Stanek, and Oswaldo Zapata is also appreciated.

Thanks to the hundreds of people interviewed for information contained in this book. In many cases, the trumpet players found within these pages gave personal interviews, and in some instances where subjects were deceased, relatives were contacted and were able to provide information. Special thanks go to Friedel Keim for his assistance, particularly with birth and death information. The author acknowledges the International Trumpet Guild for allowing the inclusion of many of the photographs contained in the book. Lastly, but by no means least, the author sincerely thanks his wife, pianist Miriam Hickman, for doing an excellent job in laying out each page of this book. Her attention to detail and patience with the hundreds of last minute edits, additions, and changes were remarkable and greatly appreciated.

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A

Aarons, Al[bert] N. (b. Pittsburgh, Pennsylvania, Mar. 23, 1932). American trumpeter. Aarons began playing the trumpet at the age of eight. His main teacher was his high school band director McVickers. He then attended Wright State University in Detroit, earning a bachelor of music degree. Aarons's early influences were Harry James, Dizzy Gillespie, Clifford Brown, Freddie Hubbard, and Kenny Durham.

Aarons's career developed when he began working with Yusef Lateef (1956-57), Barry Harris (Detroit, 1957), and Wild Bill Davison (1961). He then moved to New York City, and joined the Count Basie Orchestra (1961-69). He also worked with Frank Wess (1962) and Frank Foster (1963).

Quincy Jones recommended that Aarons move to Los Angeles. After moving there in 1969, Aarons worked with several of the television shows Jones produced, including *The Music Scene*. Aarons became a very active studio player who recorded or worked with Sarah Vaughan (1971-72, 1974), Ella Fitzgerald (1972, 1978, 1982), Henry Mancini (from 1971), Buddy Collette (from 1973), Capp-Pierce Juggernaut (1978, 1981), Zoot Sims (1979), Gene Ammons, Bobby Bryant, and Gerald Wilson (1985-86), among others. During the 1980s and '90s, Aarons was a member of the Frank Wess/Harry Edison Orchestra and played with Hank Jones in Tokyo (1987). He was heavily involved with his wife's (Terri Merrill-Aarons) Los Angeles Jazz Society. Aarons can be seen in the video, *Count Basie—Whirlybird* (Vintage Jazz Classics), and can be heard on several jazz albums on his own record label, Legend.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Al Aarons" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Abdullah, Ahmed (b. Harlem, New York, May 10, 1947). American trumpeter. Born as Leroy Bland, Abdullah began playing the trumpet at the age of thirteen. He later attended Queens College (1965-67) and Kingsborough Community College (1979-81). Abdullah's influences were from Miles Davis, Joe Gordon, Kenny Dorham, Lee Morgan, Booker Little, and Don Cherry. He began playing professionally in 1968.

From 1970 to '74, Abdullah played in the Melodic Artet in New York. He has also performed with Arthur Blythe, Ed Blackwell, Sam Rivers, The Group (1986-87), Rashied Ali, Hamiet Bluiett, and Sun Ra (on and off between 1975 and 1993). In 1972, he formed his own avant-garde group called Abdullah. In 1987, he led the Solomonic Quartet which later expanded to a quintet, and then sextet. More recently, Abdullah's groups have included Diaspora and his current group Ebonic Tones.

Abdullah has recorded for various labels, but mostly for Cadence, About Time, Silkheart, and CIMP. Among his albums are *Tara's Song, Traveling the Spaceways, Song of the NAM, Actual Proof, Diaspora Dedication, Liquid Magic, Ahmed Abdullah's Solomonic Quintet*, and *Abdullah Life's Force*. He has worked for the Carnegie Hall Department of Education, taught in the schools of Brooklyn, and is an adjunct faculty member at The New School in Manhattan. He and his wife Monique Ngozi Nri cofounded the Central Brooklyn Jazz Consortium, and often produce concerts together.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Ahmed Abdullah" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Ackley, James (b. Cincinnati, Ohio, May 28, 1969). American trumpeter. Ackley grew up in Cincinnati, Ohio. He began playing the trumpet around the age of fourteen; his first teachers were John Fecker, Perry Landmeyer, and Eugene Blee. After graduating from Turpin High School in 1987, he attended the Baldwin-Wallace College Conservatory in Cleveland, Ohio, studying with James Darling and Mary Squire (1987-91). After receiving his bachelor of music degree, Ackley earned a master of music degree at the Cleveland Institute of Music, studying with Michael Sachs and David Zauder (1991-93). While at CIM, he served as an adjunct faculty member at Youngstown State University. Additionally, he studied with Alan Siebert at the Cincinnati College-Conservatory of Music (CCM).

From 1994 to 1996, Ackley performed with numerous orchestras throughout Mexico. He joined the Bogotá Philharmonic in Colombia from 1996 to 2001, and established the National Trumpet Conference there. He began doctoral studies at CCM while on a sabbatical from the orchestra in 1999 (degree never completed), and returned to the United States in 2001 as professor of trumpet at the University of Connecticut, a position he held until accepting a similar post at the University of South Carolina in 2007. During his career, Ackley has performed with the Dayton Philharmonic, Ohio Chamber Orchestra, American Ballet Theater Orchestra, Moscow State Radio Symphony, Youngstown Symphony, New Haven Symphony, New Britain Symphony, Charleston Symphony, Cincinnati Symphony, Augusta Symphony, and South Carolina Philharmonic Orchestra. He has also performed with Placido Domingo, James Levine, Zubin Mehta, Leonard Bernstein, and Jesus Lopez-Cobo. He has recorded two solo CDs: *Recital Music for Trumpet* (Claronade) and *Lirico Latino* (MSR). He has also recorded more than thirty CDs with various orchestras and ensembles.

Ackley received the Baldwin-Wallace College Conservatory Alumni Achievement Award as well as several other commendations. He is an accomplished composer and arranger, and has published several works through Cimarron Music Press. He is a member of the professional trumpet ensemble, *Tromba Mundi*, and is on the Board of Directors of the International Trumpet Guild.

Ackley and his wife Maricela Yesenia Ackley have two children: Kevin Alejandro (b. 1998) and Joshua Antonio (b. 2003). His hobbies include martial arts and golf.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "James Ackley" (www.atlantatrumpetfestival.com/artists.htm); personal interview, Mar. 13, 2011.

Acquisto, Antoine (b. Mons, Belgium, Jan. 13, 1972). Belgian trumpeter. Acquisto's first lessons were with Oswald Dehaut, a tuba player. At age eighteen, he studied with Pierre Cox at the Royal Conservatory in Liège, Belgium, with Guy Touvron at the Conservatory of the City of Paris (1994), and with Luc Capouillez. A gifted soloist, Acquisto won first prizes in the Axion Classics, National OSE, and the Bendux Jean Darlier competitions, as well as third prizes at the Toulon International Trumpet Competition in 2000 and the Selmer Competition of Paris.

Acquisto was principal trumpet of the Chamber Orchestra of Wallonie in Belgium from 1992 to 1996, and played at the Flemish Opera Orchestra from 1996 to 1997. In 1998, he was appointed principal of the Royal Opera of Wallonia, a position he still holds. He is a strong promoter of modern music by Belgian composers, and teaches at the Institut Supérieur de Musique et de Pédagogie in Namur. He is also founder and director of the Rencontre Internationale de Cuivres de la Communauté de Belgique. Acquisto's CDs include *Couleurs XXe siècle* and *Equivoque*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Adam, William ("Bill") A. (b. Kansas City, Missouri, Oct. 21 (25?), 1917). American trumpeter. Adam grew up in Ft. Collins, Colorado, and graduated from Ft. Collins High School at age sixteen. He attended Pasadena Junior College in California and the University of Southern California. He moved to Denver, Colorado, where he attended the University of Denver, but completed his bachelor of music degree at the University of Colorado in Boulder in 1941. His teachers in Colorado were John Leick, Mabel Keith Leick, and Hyrum Lammers, and in California, Herbert L. Clarke, Harold Mitchell, and Louis Maggio.

Adam taught in the public schools of Rifle, Colorado, and Englewood, Colorado, as well as at San Francisco State College and Appalachian State University. His early career included performing in Los Angeles and Denver as a freelance player, subbing with the Los Angeles Philharmonic and the Denver Symphony Orchestra, and playing with various dance orchestras such as the Don Macs Orchestra. He continued his education at the Eastman School of Music in Rochester, New York, graduating in 1947 with master's degrees in theory and composition. He also studied with William Vacchiano.

Adam accepted a trumpet teaching position at Indiana University in 1946, and by the time he retired in 1988, he had taught a legion of trumpeters with a rather unique approach—a completely aural method of having each student imitate Adam's own playing. Rather than discussing the mechanics of playing with students, he would require them to carefully repeat phrases that he played. By gradually altering the sound and articulations, he would lead students to correct musical results. He also had students play on the mouthpiece and leadpipe only, encouraging a relaxed approach to sound production. He produced hundreds of successful students, among them such distinguished performers as Chris Botti, Patrick Harbison, Lynn Nicholson, Liesl Whitaker, Jerry Hey, John Head, Susan Slaughter, John McNeil, Mark Van Cleave, and Randy Brecker. Although Adam never published a trumpet method book, his pedagogical ideas are documented in a series of three videotapes titled *A New and Different Way of Getting More Music Out of Trumpet* (University of Alaska-Fairbanks).

Adam received the International Trumpet Guild's Award of Merit in 2004. Although now an Emeritus Professor at Indiana University (since 1988), he continues to teach and inspire classical, jazz, and commercial trumpet students.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bks. 1 & 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "William Adam" (http://abel.hive.no/trumpet/tpin/great_teachers2.html); "William Adam" (http://en.wikipedia.org); "William Adam Tribute Page" (http://everythingtrumpet.com/Bill-Adam).

Adamov, Mikhail Prokofjewitch (b. Lopatkov, Russia, Oct. 27, 1874; d. Moscow, Russia, Oct. 27, 1946). Russian cornetist and trumpeter. Adamov studied with August Marquardt at the Music School of the Moscow Philharmonic Society, graduating in 1896. From 1897 to 1898, he taught at the Music School in Odessa. He also had an orchestral career, becoming principal trumpet of the Mariinsky Theater Orchestra from 1898 to 1902. He joined the opera portion of the Imperial Theater Orchestra in Moscow as principal trumpet in 1902, and again from 1908 to 1911. His main performing career was as principal cornet of the Bolshoi Theater Orchestra from 1903 to 1946.

Adamov is best remembered as an important teacher, being the first Russian-born trumpeter to become a professor at the Moscow Conservatory in 1912 until 1932 (replacing German-born Willy Brandt). Adamov became a full professor in 1918 and was honored by the State in 1924. Among his best-known students were Sergey V. Bolotin, Ostrov Vasilevsky, Sergey N. Yeriomin, Valentin Alexandrovich Kalashnikov, and Mikhail Vetrov. Adamav died on his seventy-second birthday.

Bibl.: Bolotin, Sergey. *Biographical Dictionary of Russian and Soviet Wind Players* (Muzyka); Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD Rom; Oct. 2008).

Adams, Greg (b. Billings, Montana, Feb. 2, 1952). American trumpeter, flugelhornist, and arranger. Adams grew up in the San Francisco Bay area, graduating from Westmoor High School in Daly City in 1970. Although he was accepted to the Berklee School of Music, he decided to become a charter member of the group, Tower of

Power, with which he stayed as a trumpeter and arranger for twenty-five years. He also performed on national radio with the *Stephanie Miller Show*, and with Tom Scott.

Adams has released several solo CDs of cool or smooth jazz, including *Midnight Morning* (Ripa; Blue Note), *Cool to the Touch* (Ripa), *Firefly* (215), *Hidden Agenda* (Epic), *East Bay Soul* (Ripa), and the DVD, *Big Band Brass*. He can be heard on over five hundred other recordings with such artists as Rod Stewart, Lyle Lovett, Linda Ronstedt, Quincy Jones, Ray Charles, The Rolling Stones, Céline Dion, Chicago, B.B. King, Dionne Warwick, and Madonna. As an arranger, he scored for films such as *Top Gun, Mask, Saving Silverman*, and *Duets*. Along with Paul Shaffer, he was nominated for an Emmy Award for his musical arrangements for the television show, *Late Night with David Letterman.*

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Greg Adams's official website: www.gregadamsmusic.com.

Adderley, Nat[haniel Sr.] (b. Tampa, Florida, Nov. 25, 1931; d. Lakeland, Florida, Jan. 2, 2000). American cornetist. Adderley began playing the trumpet at age fifteen, but permanently switched to cornet when he was nineteen. He was the younger brother of the more famous Cannonball Adderley, a jazz alto sax player. Both boys played with various jazz groups in Florida while in high school.

Nat attended Florida State University where he majored in sociology and minored in music. He then joined the military where he served in the Army from 1951-53, playing part of the time in an Army band. After leaving the Army, he taught in the public schools of Florida, as did his brother. For a while, Nat played with Lionel Hampton in 1954-55, and made a European tour with him.

Nat and Cannonball took a summer trip to New York in 1955. They were invited to sit in with Oscar Pettiford's group at the Café Bohemia, and were so popular that they stayed in New York, performing and recording until forming their own group under Cannonball's leadership. They recorded for Emarcy Records in 1956-57, but the group could not find enough work to stay together. Cannonball joined Miles Davis's group, and Nat worked with J. J. Johnson (1957-58) and the Woody Herman Sextet (1959). In 1958, he took part in an Art Ford television show with Cannonball and Coleman Hawkins. During the years 1955 to 1960, Nat recorded for various record labels including Emarcy, Atlantic, Jazzland, Capitol, Riverside, Savoy, Wing, Milestone, A&M, and Prestige.

In October of 1959, the new Cannonball Adderley Quintet was formed, and had great success. The group was a leader in soul and hard bop styles of music. Nat was often featured as soloist during the first half of the 1960s, but his range and endurance diminished after 1965. When Cannonball died in 1975, Nat assumed leadership of the group. It recorded for Steeplechase, Little David, Timeless, Challenge, Landmark, Enja, Galaxy, Theresa, Evidence, and In & Out.

Nat Adderley appeared in a 1978 off-Broadway play called *Mahalia,* where he acted, sang, and played cornet. He was known for his good humor, and wrote excellent compositions such as *Work Song, Jive Samba, Hummin',* and *The Old Country*. He had a son, Nat Jr., who was born in 1955. Nat Jr. played piano and keyboards with Luther Vandross and Aretha Franklin. In 1986, Nat Sr.'s musical, *Shout up a Morning* (about the folk hero John Henry), played on Broadway. Nat also ghosted the trumpet solos for Sammy Davis Jr. in the movie, *A Man Called Adam* (1966). In addition, he led seminars at Harvard University.

Some of Nat's best recordings include *Sophisticated Swing* (Emarcy), *Cannonball Adderley Quintet in San Francisco* (Original Jazz Classics), *Dizzy's Business* (Milestone), *Mercy Mercy Mercy* (Capital). *Introducing Nat Adderley* (Verve), *Work Song* (Original Jazz Classics), *That's Right* (Original Jazz Classics), *Autumn Leaves* (Evidence), *Branching Out* (Original Jazz Classics), and *Live at the 1994 Floating Jazz Festival* (Chiaroscuro).

When Nat developed diabetes in the mid 1990s, he was no longer able to play the cornet. He retired in 1997, and died on January 2, 2000 at the age of sixty-eight.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Addinall, Patrick ("Paddy") (b. Northern England, c1960). British trumpeter. Addinall studied with John Dickenson, Howard Snell, and Sir Philip Jones at the Royal Northern College of Music. Immediately after graduation, he assumed duties in 1982 as principal trumpet of the BBC Philharmonic. He later studied with Boyde Hood of the Los Angeles Philharmonic.

Addinall is known for his full, powerful tone and incredible endurance. His performance of Ivor Hodgson's *Concerto for Trumpet* with the Dallas Wind Symphony during the 2003 International Trumpet Guild Conference in Ft. Worth, Texas, certainly proved this to be true. In addition to his duties with the BBC Philharmonic, Addinall teaches at the Royal Northern Academy of Music.

Bibl.: "Patrick Addinall" (www.trumpetguild.org/2003 conference/bios.htm).

Adelbrecht, Henri ("Riton") (b. Mulhouse, Alsace, France, Apr. 3, 1926). French trumpeter. Adelbrecht studied in Straßburg and Paris with Eugène Foveau and Raymond Sabarich, and in Algiers with Clément Perrin. Aldelbrecht began his career playing jazz and various types of music in Algiers, after which he played for French Radio and Television and the Orchestre Radio-Symphonique. From 1967 to 1991, he was principal trumpet of the Tonhalle and Opera Orchestra in Zurich, Switzerland. He was also a well-known soloist who performed

in Germany, France, Italy, Israel, America, and Canada. He taught at the Zurich Hochschule for many years; many of his important students include Max Sommerhalder, Jouko Harjanne, Claude Rippas, Dirceu Braz, Jörg Schneider, and Bernhard Schmid.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Adelstein, Bernard ("Bernie") (b. Cleveland, Ohio, Apr. 24, 1928). American trumpeter. One of the world's greatest orchestral trumpeters, Adelstein began playing the trumpet at age eight because his doctor

recommended it as therapy for his asthma. At age ten, he began studying with Louis Davidson, principal trumpet of the Cleveland Orchestra. At age fifteen, Adelstein became second trumpet in the Ballet Russe de Monte Carlo orchestra, and in the following year became the youngest member of the Pittsburgh Symphony Orchestra (second trumpet) under Maestro Fritz Reiner. Bernard's older brother, Rovin, joined the Pittsburgh Symphony on bass at about the same time.

Adelstein played in Pittsburgh from 1944 to 1948, spending summers in the Chautauqua Orchestra. His mentor was principal trumpeter Irving Sarin, who advised him to study with Georges Mager of the Boston Symphony Orchestra. It was Mager who influenced Adelstein to play the C trumpet. Adelstein also studied with Harry Glantz of the NBC Symphony during the summer of 1948.

In the fall of 1948, Adelstein assumed duties as principal of the Dallas Symphony Orchestra, and two years later became principal of the Minneapolis Symphony Orchestra. During the years 1950 to 1960, he also taught at the University of Minnesota. Adelstein assumed his final orchestral position in 1960 as principal of the Cleveland Orchestra where he remained until 1988. He also taught for a few years at the Oberlin Conservatory of Music, and was on the faculty of the Cleveland Institute of Music from 1963 to 1988, and the faculty of Indiana University from 1988 to 1994; his students occupy dozens of positions in orchestras around the world. Adelstein has presented international master classes, and participated in hundreds of orchestral recordings. He also played on the famous Philadelphia-Cleveland-Chicago orchestra brass sections recording, *The Antiphonal Music of Gabrieli* (Columbia), which won a Grammy Award in 1970.

After retiring from Indiana University in 1994, he and his wife Constance ("Connie") retired to Sarasota, Florida.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Bernard Adelstein's official website: www.bernardadelstein.com.

Adilifu, Kamau Muata [Sullivan, Charles Henry] (b. New York, New York, Nov. 8, 1944). American trumpeter. Charles Sullivan, who changed his name to Kamau Muata Adilifu in 1980 when he became a Muslim, took his first trumpet lessons from his uncle, Hubie James. He later studied at the Manhattan School of Music with Cecil Collins and graduated in 1967 with a bachelor of music degree. As a student, he played in pit orchestras for various Broadway shows, and after finishing school worked with Lionel Hampton (1968), Roy Haynes's Hip Ensemble (1969), Count Basie's orchestra (playing lead in 1970), Lonnie Liston Smith, Sy Oliver, Norman Connors, Clark Terry, New York Jazz Repertory Co., Abdullah Ibrahim, the Thad Jones-Mel

Lewis Orchestra (1974), Sonny Fortune, Carlos Garnett, Bennie Maupin, Ricky Ford, Eddie Jefferson, Woody Shaw, Kenny Barron (1974), Charles Greelee (1975), Walter Davis (1977), and many others. He led the Black Legacy Big Band from 1975 to 1980 and toured with George Gruntz's Concert Jazz Band (1980-82). Sullivan played in the Mercer Ellington Orchestra (1981) and McCoy Tyner's Big Band (1985-92), and he taught at Bennington College.

An excellent but underrated post-bop player, Adilifu has released several albums, including *Kamau* (Arabesque), *Genesis* (Strata-East), *Loxodonta Africana* (New World, with Ricky Ford), *Salvation* (Capitol), and *Re-Entry* (Whynot).

Bibl.: Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Charles Sullivan" (http://en.wikipedia.org).

Agnas, Joakim (b. Leksand, Sweden, June 26, 1969). Swedish trumpeter. Agnas grew up in Leksand, Sweden. He studied with Claes Strömblad at the Royal Academy of Music in Stockholm, after which he played in the Swedish Radio Symphony Orchestra for a number of years. Since 2003 Agns has been principal trumpet of the Royal Stockholm Philharmonic Orchestra. He is a founding member of the Stockholm Chamber Brass and is an active studio player. He is also a skilled composer and arranger.

Agnas has two brothers, Thomas and Urban. Urban is a well-known professional trumpeter (see biography below).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Agnas, Urban (b. Leksand, Sweden, Sept. 20, 1961). Swedish trumpeter. Agnas studied at the Ingesund College of Music in Arvika, Sweden. He won a prize at the international trumpet competitions in Munich, Germany (1986), and Toulon, France (1987). He was principal trumpet of the Gothenburg Symphony Orchestra before commencing his current position as principal of the Royal Stockholm Philharmonic Orchestra. He is a founding member of the Stockholm Chamber Brass, and has performed as a soloist with several orchestras around the world including the Helsinki Philharmonic, Bavarian Radio Orchestra, Norwegian Chamber Orchestra, and London Mozart Players. He has recorded the Hummel *Trumpet Concerto* for the Chandos label, as well as *Fingerprints* (includes Castérède's *6 pièces brèves en duo* with brother Joachim Agnas, trumpet), Enesco's *Légende,* and Hindemith's *Sonata*. Since 2001, he has taught at the conservatory in Cologne, Germany.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Urban Agnas's official website: www.urbanagnas.com.

Agraz, Raul (b. Villa de Cura, Venezuela, Nov. 26, 1967). Venezuelan trumpeter. Agraz began his musical career at age seven when he sang in the internationally known Ninos Cantores de Villa de Cura that toured countries such as Spain, France, Belgium, Austria, and the United States. He began playing the flute, then the horn, but by age nine settled on the trumpet. He began his formal classical education at the José Angel Lamas School of Music, studying with Albreth Egon, and at age seventeen, was selected to be a member of the Venezuela Symphony "Simon Bolivar". He had a successful career as a freelance and studio performer in Venezuela, performing with all of the leading classical, jazz, and pop musicians of his country.

Agraz moved to New York City in 1996 where he studied with Victor Paz and Laurie Frink. During the past fifteen years, he has become one of the best lead trumpet players in the city, performing as lead for the Broadway musicals *A Chorus Line, The Full Monty, Movin' Out, The Wedding Singer, Curtains,* and *In the Heights*. He has backed dozens of celebrity artists including Franki Valli, Vanesa Williams, Tito Puente, Ray Santos, Chico O'Farrill, Vikki Carr, Jennifer Lopez, Mark Anthony, Arturo Sandoval, Paquito D'Rivera, Billy Joel, Herb Alpert, and Natalie Cole. Equally comfortable in jazz, Afro-Cuban jazz, and classical music, he has performed with the Lincoln Center Jazz Orchestra, Mingus Big Band, and the New York Philharmonic. His television credits include the *Rosie O'Donnell Show, Saturday Night Live*, and *Good Morning America*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Raul Agraz's official website: www.raulagraz.com.

Ahn, Hee-Chan (b. Korea, c1963). Korean trumpeter. Ahn graduated from the Yongnam University School of Music and continued his studies at the Rotterdam Conservatory in the Netherlands under Theo Mertens and Edward Carroll. He was a member of the Theo Mertens Brass Ensemble in Belgium, and returned to his native country in 1991 to join the Korean Symphony Orchestra. He was a member of the Korean Symphony brass ensemble, the Pentatone Brass Quintet.

Ahn has performed with the Euro-Asia Philharmonic (1997-98), Asia Philharmonic (1998), K. B. S. Symphony, Pusan Philharmonic, Suwon Philharmonic, Cheju Philharmonic, Masan Philharmonic, and has appeared as a soloist with numerous orchestras. He is currently principal trumpet of the Korean Symphony and Seoul Brass Quintet, and is a member of the Korean Festival Ensemble. He is also a professor at the Chugye College of Arts.

Bibl.: http://jiwef.org/english/jiwef/im_view.php?im_no=39&im_14&PHPSESSID=4286274c36becc9b5acf2ade26d68ea2

Ahola, Sylvester ("Hooley") (b. Gloucester, Massachusetts, May 24, 1902; d. Gloucester, Massachusetts, Feb. 13, 1995). American trumpeter. Ahola learned to play the drums when he was six, but by age eight switched to the cornet. He took lessons from Walter M. Smith. Because his family came from Finland, Ahola earned the nickname "Hooley," which means *embouchure* in Finnish. From 1921 to 1924, he worked with Frank Ward in Boston, as well as several other local groups.

Ahola moved to New York City in 1925, and won a position in Paul Specht's orchestra. He played in Specht's group for over a year, including a two-month European tour. He then played with the California Ramblers that recorded only ten tunes. He also played with Bert Lown and Peter Van Steeden. In 1927, Ahola was invited to join Adrian Rollin's all-star band that included Bix Beiderbecke. The band, however, was short-lived and made no recordings. When the band broke up in late 1927, Ahola went to England to play with the New Savoy Orpheans and in Bert Ambrose's orchestra (1928-31). He was soon working as a studio musician, making as many as three thousand record tracks between 1927 and 1931. This caused the English trumpeters to petition the

British Musicians Union because Ahola, a foreigner, was getting most of the work. The petition was successful, and Ahola was banned from working any recordings other than those with Ambrose.

Hooley Ahola stayed in England until August of 1931 when he returned to New York. He played with Ray Noble, Peter Van Steeden, and the NBC staff orchestra. He also made a few recordings with Van Steeden, San Remo's Dance Orchestra (1932), the A.R.C. Brunswick Band (1932), Al Bowlly (1935), and Lud Gluskin (1935). In 1940, he moved back to his hometown of Gloucester, Massachusetts, where he played with the Cape Ann Civic Symphony into the 1980s. Ahola died in 1995 at the age of ninety-two.

Bibl.: Hill, Dick. *Sylvester Ahola—The Glouchester Gabriel* (Scarecrow Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Akhmadullin, Iskander (b. Kazan, Republic of Tatarstan, Russia, Aug. 2, 1969). Russian trumpeter. He started playing the recorder at age ten and the trumpet at age eleven. He attended the Kazan Children Music School No. 3 under Ildus Almazov**,** and then studied at the Kazan Music College with Abbas Slashkin (1984-88). He did

additional work with Vadim Novikov at the Moscow State Conservatory (1988-96) before coming to America**.** He studied with Leonard Candelaria and Keith Johnson at the University of North Texas, where he earned master of music (1998) and doctor of music (2003) degrees; he became the first Russian brass player to earn a doctorate from an American university. While in Texas, he performed with the orchestras of Las Colinas, Irving, Richardson, Garland, San Angelo, and Allen. He also appeared with the Dallas Brass and the Bluebonnet Brass.

Akhmadullin is a former member of the Moscow Radio Orchestra. He played the world premiere of Andrei Eshpai's *Concerto for Trumpet, Trombone and Orchestra* with the Russian Philharmonic Orchestra in December 1995. As a soloist, Akhmadullin has performed throughout Europe and the United States. He has taught as an assistant or adjunct professor at the Moscow State Conservatory, University of North Texas, and Southwestern Oklahoma State University. He is currently a professor at the University of Missouri in Columbia (since 2004), and is coprincipal of the Missouri Symphony Orchestra.

Iskander Akhmadullin and his wife, pianist Natalia Bolshakova, have a daughter, Anna Sophia (b. 2007). He is an active member of the International Trumpet Guild and has served as a faculty member at the annual National Trumpet Competition. His hobby is photography.

Bibl.: "Iskander Akhmadullin to University of Missouri" (News Item, *International Trumpet Guild Journal,* Jan. 2005). "Iskander Akhmadullin" (http://music.missouri.edu/faculty); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, Apr. 6, 2010.

Akinmusire, Ambrose (b. Nigeria, May 1, 1982). American trumpeter. Akinmusire is one of the young generation's stars of jazz. Raised in Oakland, California, he attended Berkeley High School and was discovered by Steve Coleman. Immediately after high school graduation, Coleman hired him for a European tour, during which time the young and impressionable Akinmusire began to develop his distinctive style of playing. Akinmusire then earned a bachelor of

music degree at the Manhattan School of Music in New York, followed by a master of music degree from the University of Southern California's Thelonious Monk Institute of Jazz, where he studied jazz with Terence Blanchard, Herbie Hancock, and Wayne Shorter. His trumpet teachers are Vince Penzarella, Lew Soloff, Laurie Frink, Terence Blanchard, Billy Childs, and Gary Grant.

2007 was a pivotal year for Akinmusire. He won the Thelonious Monk International Jazz Competition and the Carmine Caruso International Jazz Trumpet Solo Competition, and released his debut album, *Prelude...To Cora,* on the Fresh Sound New Talent label. After moving back to New York City, he began performing and recording with Steve Coleman, Aaron Parks, Vijay Iyer, Mike Ladd, David Binney, John Escreet, the Le Boeuf Brothers, Josh Roseman, Joe Henderson, Billy Higgins, Jimmy Heath, Jason Moran, Hal Crook,

Bob Hurst, Terri Lyne Carrington, Ron Carter, Wallace Roney, Alan Pasqua, Sara Gazarek, Walter Smith III, and others. He played at the international festival, Jazz in Marciac, in 2010 and signed with Blue Note in that same year, releasing the 2011 CD, *When The Heart Emerges Glistening*, which has received wide critical acclaim.

Bibl.: "Ambrose Akinmusire" (http://en.wikipedia.org); "Ambrose Akinmusire" (www.downbeat.com); Ambrose Akinmusire's official website: www.ambroseakinmusire.com); "Ambrose Akinmusire (http://fr.wikipedia.org).

Albert [Gargallo], Jordi (b. Alcora, Spain, May 7, 1981). Spanish trumpeter. Albert grew up in Alcora, Spain. His father is Toni Albert, his mother is Araceli Gargallo, and his sister is Anna Albert. He began playing trumpet at age eight; his first teacher was Juan Serra. After graduating from the Conservatorio "Francisco Tárrega" de Castellón and the Instituto Francisco Ribalta in 1999, Albert earned a degree in pedagogy at the Universitat Jaume I Castellón (1999-2003), and a degree in trumpet, studying with Vicente Campos at the Conservatorio Superior de Castellón (2002-06). He also studied with Pierre Thibaud, Maurice André, Eric Aubier, Urban Agnas, Damon Brown, Kevin Dean, and Claudio Roditi. In 2010, he earned a master of music degree at the Instituto Superior de Arte de Cuba.

Albert's early career began when he taught trumpet in the public schools of Spain. He also worked as a music producer. He served as artistic and pedagogical coordinator of the music class of SASC in the Universitat Jaume I Castellón (2003-06). He later taught at the High Conservatory of the "Ollín Yolitzly" Cultural Center of Mexico City, a position he has held since 2006. He has performed with the Ramon Cardo Big Band, Big Band Jazz of Mexico, Mexico National Orchestra, as well as with artists such as Perico Sambeat, Max Sommerhalder, and Christine Fawson. His solo albums include *Seusatez—"Duende y Aire"* (La Seta Azul) and *Growin' Up—"Jove Dixieland Band"* (self-produced).

At age seventeen, Albert developed a terrible pain in his neck whenever he triple-tongued. This strange problem became serious, but he was able to cure it through lessons on the Alexander Technique, and has subsequently become a leading teacher of the Alexander Technique in Mexico. He has also been a guest lecturer in the United States, Guatemala, Spain, Honduras, Cuba, and Ghana, and has performed at numerous jazz festivals around the world.

Albert and Jannete Medina Gomez were married in 2007, and have a son, Leonard Albert Medina (b. 2008). Albert's hobbies include collecting all types of musical instruments, studying pedagogy, and playing ping-pong.

Bibl.: "Jordi Albert" (program booklet for the Third Annual International Trumpet Festival "Rafael Méndez," 2010); Jordi Albert's official website: www.jordialbert.com; personal interview, Nov. 16, 2010.

Alcorn, Alvin [Elmore Sr.] (b. New Orleans, Louisiana, Sept. 7, 1912; d. New Orleans, Louisiana, July 10, 2003). American trumpeter. Alcorn's early music lessons began by learning trumpet under George McCullum Jr., and theory under Alvin's brother Oliver (a reed player who later performed with Lee Collins). Alvin's playing closely mimicked that of McCullum (a part-time musician who worked as a cotton buyer), so he was able to substitute for McCullum whenever his teacher couldn't get away from work. Alcorn's first steady playing job was touring for a summer with Clarence Desdune's Joyland Revelers (1928). He then returned to New Orleans, and began working for Armand J. Piron's Sunny South Syncopators (1930-31) and with Henry Allen Sr.'s group.

From 1932 to 1937, Alcorn played and recorded with Don Albert's band. He later worked with Paul Barbarin and Sidney Desvignes (on and off between 1941 and 1950). Alcorn also served in the Army during the later part of World War II. He then played with Oscar Celestin (1951), George Lewis (1958), and Octave Crosby (1951-54). In 1954, he moved to Los Angeles to join Kid Ory's band. Alcorn played on four of Ory's records for the Good Time Jazz label. He also toured Europe with Kid Ory (1956) and appears with Ory's band in the film, *The Benny Goodman Story,* starring Steve Allen. (Alcorn's later films include *Un Homme qui me plaît (*1969) and the James Bond movie, *Live and Let Die* (1973), in which he had a speaking role.

Alcorn returned to New Orleans in 1956, staying there the rest of his life, save for tours of Europe in 1966 (New Orleans All Stars), 1973, 1974, 1976 (these three years as a soloist), and 1978 (as a member of Chris Barber's London group). In addition, he made a solo tour of Australia in 1973. Alcorn performed in New Orleans with the Onward Brass Band, Paul Barbarin, and others, and he recorded with Sweet Emma Barrett, Capt. John Handy, Eagle Brass Band, George Lewis, Louis Nelson, Louis Cottrell, and others. Among his albums is *An Original New Orleans Jazz Brunch* (Sandcastle).

Alvin Alcorn married his childhood sweetheart Lulsbia Joseph in 1931. They had seven children of whom one of them, Sam Alcorn, was a good trumpet player. He was a distant relative of Henry "Red" Allen, the famous jazz trumpeter, and worked as a successful realtor during the 1950s. Late in his career, Alcorn became the vice president and director of the local Musicians Union. He was known for his beautiful tone, uncanny accuracy, and effective use of mutes.

Bibl.: Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Wilson, Clive and Paige Van Vorst. "The Alvin Alcorn Story" (www.jazzology.com); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Alessi, Joseph (b. Italy, Mar. 4, 1876, d. New York City, Nov. 28, 1961). Italian-American trumpeter. Alessi's son, Joseph Alessi Sr. [II]

(1915-2004), was a trumpeter with the Metropolitan Opera Orchestra in New York, cornet soloist with the Rialto Theater, and first trumpet with the NBC Staff Orchestra. His grandsons are Joseph Alessi III (b. 1959, principal trombone of the New York Philharmonic) and Ralph Alessi (b. 1963, a prominent jazz trumpeter). Alessi immigrated to the United States in 1890. In 1901, he and Josephine Interrante were married, and in 1910 lived in Brooklyn, New York, but eventually moved to Norwood, New Jersey. Alessi was coprincipal (along with John Nappi and Philip de Blasi) in the Metropolitan Opera Orchestra during the 1920-21 season. He also taught at the Manhattan School of Music. His students included Joseph Wilder, Joseph Shepley, and Donald Byrd.

Alessi was killed after stepping off a bus and being struck by an automobile.

Bibl.: "Principal Musicians of the Metropolitan Opera Orchestra" (www.stokowski.org); personal interview with Joseph Alessi III, July 29, 2010.

Alessi, Joseph Sr. [II] (b. Brooklyn, New York, Sept. 2, 1915; d. San Rafael, California, Dec. 24, 2004). American trumpeter. Alessi's father, also named Joseph Alessi (1876-1961), was a trumpet player and teacher of some distinction. Alessi Sr. is the father of Ralph Alessi, jazz artist/trumpeter, and Joseph Alessi III, the principal trombone of the New York Philharmonic.

Alessi grew up in Norwood, New Jersey, and at age eleven studied trumpet with his father. He later attended The Juilliard School where he studied with Max Schlossberg. When Schlossberg died in 1936, Alessi continued his studies with William Vacchiano. The Ossip Gabrilowitch Memorial Scholarship also enabled him to study with Harry Glantz for two years. His orchestral training experience was gained through the National Orchestral Association in New York City under conductor Leon Barzin. Alessi eventually received his bachelor of music degree from the Manhattan School of Music.

Alessi served in the Navy during World War II, and after being discharged in 1945, played in the Radio City Music Hall Orchestra, and with the New York City Symphony and Opera under Maestro Leonard Bernstein. He became coprincipal (with Ben Grauer and then Leonard Henkle) of the Metropolitan Opera Orchestra (1946-59), and played with the Edwin Franko Goldman Band. About this time, he married his wife Maria Leone, a soprano in the Metropolitan Opera; they had two sons, Joseph III (b. 1959) and Ralph (b. 1963).

In 1959, the Alessi family moved to Las Vegas where Alessi performed at various hotels in the well-known "Relief Band." The family eventually moved to San Rafael, California (near San Francisco), where Alessi taught at Aptos Junior High School, and gave private trumpet instruction to numerous students. He earned a master of arts degree at California State University-San Francisco where he eventually became professor of trumpet.

Alessi was an avid golfer and storyteller, had a fine sense of humor, and had many friends. He designed the well-known Alessi-Vacchiano trumpet straight mute, as well as the Jo-Ral series of mutes for brass. Alessi died in 2004 at the age of eighty-nine. His sisters Martha and Vivian, and brother Nicholas predeceased him.

Bibl.: "Joseph Alessi Sr." (www.josephalessi.com); "Principal Musicians of the Metropolitan Opera Orchestra" (www.stokowski.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview with Joseph Alessi III, July 29, 2010.

Alessi, Ralph (b. San Rafael, California, Mar. 5, 1963). American trumpeter. Ralph Alessi is from a family of musicians. His grandfather Joseph (1876-1961) was coprincipal trumpet of the Metropolitan Opera Orchestra, and his father Joseph II (1915-2004) played trumpet in the Metropolitan Opera Orchestra and New York Symphony, and cornet in Edwin Franko Goldman's band. Ralph's mother sang with the Metropolitan Opera Chorus, and his younger brother Joseph III is principal trombone of the New York Philharmonic.

Ralph began playing the trumpet at age six, under the guidance of his father. He attended the California Institute for the Arts where he studied with Charlie Haden and James Newton. Alessi received a bachelor of music degree in jazz trumpet, and a master's degree in jazz bass.

Alessi moved to New York City in 1991. During the past twenty years, he has performed or recorded with Steve Coleman, Ravi Coltrane, Uri Caine, Drew Gress, Don Byron, Dafnis Prieto, Brad Shepik, Scott Colley, Michael Cain, Chris Potter, Bill Frisell, Fred Hersch, Jason Moran, the Sam Rivers big band, and James Carney,

among others. *Jazz Times* magazine states that Alessi has *drop-dead trumpet chops* and calls his music *as clean and airy and sophisticated and disciplined as postmodern progressive jazz gets.*

As leader, Alessi has released several acclaimed albums including *Hissy Fit* (his debut album in 1999 on the Love Slave label), *Open Season* (RKM), *Look* (Between the Lines), *This Against That* (RKM), *Vice and Virtue* (RKM), and *Cognitive Dissonance* (CAMjazz). He also made records with Ravi Coltrane and Uri Caine *(The Sidewalks of New York* in 1999). He taught fulltime at the Eastman School of Music and at Five Towns College, and is currently on the faculty of New York University (since 2002). He is founder and director of Brooklyn's School for Improvisational Music (SIM).

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Ralph Alessi's official website: www.ralphalessi.com; "Ralph Alessi" (www.allaboutjazz.com); personal interview, July 28, 2010.

Aley, John E[dwin] (b. Topeka, Kansas, Mar. 8, 1952). American trumpeter. Aley grew up in Wichita, Kansas. He began playing the trumpet at age nine, studying with Vernon Hayes. He graduated from Wichita West High School in 1971 and attended Wichita State University, studying with Dr. Walter J. Myers and earning a bachelor of music degree in 1975. While an undergraduate, he was a member of the Wichita Symphony Orchestra, and performed summer seasons with the American Wind Symphony and at the Music Academy of the West. Aley continued his education at Yale University (1975-78), studying with Robert Nagel, but left for one semester in the fall of 1976 to teach at Wichita State University. While in graduate school, he studied an additional summer with Thomas Stevens (Music Academy of the West), won the Yale University School of Music Sprague Hall concerto competition, and was winner of an International Trumpet Competition sponsored by the M.S. Renaissance Music Festival. After graduation, he became a member of the American Brass Quintet (1978-81) and taught at the Aspen Music Festival. He has performed and recorded with the Orpheus Chamber Ensemble, American Symphony Orchestra, American Composers Orchestra, P. D. Q. Bach, American Brass Quintet, and the Wisconsin Brass Quintet. His solo CD, *Autumn,* features American composers James Stephenson, John Stevens, and Eric Ewazen.

Aley taught at Western Connecticut University (1977-81) and the Brooklyn College of Music (1978-81) before accepting a fulltime position at the University of Wisconsin-Madison in the fall of 1981. He is a member of the Wisconsin Brass Quintet, is principal trumpet of the Madison Symphony Orchestra, and has performed as guest principal trumpet with the St. Louis and Milwaukee symphony orchestras. He has been an artist/teacher at the Yale Summer School of Music and the Hot Springs Festival, and teaches summers at the Interlochen Arts Camp in Michigan. He has appeared as a soloist with ensembles including the Vienna Chamber Orchestra (with Maurice André), the English Chamber Orchestra, and has been featured at International Trumpet Guild and National Trumpet Competition events as performer and clinician.

Aley and his wife Anne, a program manager and horn player in the Madison Symphony and Oakwood Chamber Players, have two children, Ian (b. 1985) and Megan (b. 1990). His hobbies include reading, computers, camping, and bicycling.

Bibl.: "John E. Aley" (www.music.wisc.edu/faculty/bio?faculty_id=1); personal interview, Mar. 26, 2011; Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo credit: Katrin Talbot

Alguire, Reuben Dan ("Danny") (b. Chickasha, Oklahoma, Aug. 30, 1912; d. Portland, Oregon, July 8, 1992). American trumpeter and cornetist. Alguire learned the basics of music from his father, a professional drummer. As a boy, he played mellophone in the Ft. Worth Rotary Club Boys Band (1921) and the Kansas City Rotary Band in 1923. He took up the trumpet and soon joined a local dance band in his hometown of Chickasha, Oklahoma (1928-30). He attended the University of Oklahoma from 1930 to 1933, and became a fulltime musician when he discovered that the only way for him to make a living during the Great Depression (while living in the Dustbowl) was by playing in local bars for two dollars per night. He also played in Jimmie Thornhill's band (1934-35) in West Texas and freelanced in Los Angeles.

Alguire switched to cornet in 1937. He played in Bill Norris's quartet in Bakersfield, California (1938-40), joined a big band led by Bob Wills (1941), recorded with the Texas Playboys, and played with T. Texas Tyler's Western Swing Band (1946-48). His big break came in 1949, when he subbed for a cornetist in the Firehouse

Five Plus Two. The group became extremely popular, and recorded twelve albums for the Good Time Jazz label. Their costumes, siren sound effects, and slapstick humor (similar to the later Spike Jones Band) made them a popular attraction at Disneyland in Annaheim, California. During Alguire's many years with Disney, he also worked as an assistant director in their animation department (1955-75).

Alguire once stated that his style was influenced by Benny Strickler (who was a fellow musician in Bob Wills's band), Louis Armstrong, Harry James, Red Nichols, Bix Beiderbecke, Don Finch, and Mannie Klein. He is featured in videos of the F5+2 including *Grounds for Marriage* (1950) and *Hit Parade of 1951*. Albums by the F5+2 include *The Firehouse Five Plus Two Story* (Good Time Jazz), *The Firehouse Five Plus Two Goes South* (Good Time Jazz), and *16 Dixieland Favorites* (Good Time Jazz).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: Alguire (lower right) and the Firehouse 5+2.

Allan, Jan [Bertil] (b. Falun, Sweden, Nov. 7, 1934). Swedish trumpeter and composer. Allan's father was a bassist and violinist. Jan studied the piano at age six, and took up the trumpet at age fourteen. When he was eighteen (1951), he moved to Stockholm, and began working as a jazz musician with Arne Domnerus, Bengt Hallberg, George Riedel, the Modern Swedes (1954), Lars Gullin-Rolf Billberg band (1954-55), and Carl-Henrik Norin (1955-57).

Allan led his own groups during the 1960s, and also performed as a regular with the Swedish Radio Jazz Band (1968-75). He appeared at numerous European jazz festivals, becoming one of Sweden's greatest jazz artists. Along the way, he performed or recorded with Thad Jones, Bobby Shew, Bob Brookmeyer, Warne Marsh, Roger Kellaway, George Russell, Dorothy Donegan, Benny Carter, Lee Konitz, Boss Broberg, and others.

Jan Allan led his own recording dates for the Leaf Clover and Phono Suecia labels, resulting in albums such as *Jan Allan '70* (which won the "Best Swedish Jazz Recording of the Year" award), *Sweet and Loverly*, and *Software*. He also composes music for films. Parallel to his career as a jazz trumpeter and composer, Allan is also a professor of physics at Stockholm University!

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Jan Allan" (www.allaboutjazz.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Allemano, Lina (b. Edmonton, Alberta, Canada, Oct. 20, 1973). Canadian trumpeter. Allemano began playing the piano at age four, and took up the trumpet at age ten. Her first teacher was William Dimmer. After graduating from Paul Kane High School in St. Albert, Alberta, in 1991, she attended Grant MacEwan Community College in Edmonton, again under William Dimmer, and then the University of Toronto where her teacher was Kevin Turcotte. She also studied at the Banff Centre for the Arts, and in New York with Laurie Frink.

Allemano is based in Toronto where she plays with two groups she formed— Lina Allemano Four, and "N." Her jazz playing is often avant-garde. The Canadian Independent Music Awards nominated Lina Allemano Four as the 2005 "Favorite Jazz Artist/Group," and the National Jazz Awards nominated Allemano for "Trumpeter of the Year" many years running. Downbeat magazine has listed her as one of the top innovative trumpeters for the future. In addition, Allemano won the CBC Galaxie Rising Star Award.

Having collaborated on over thirty recordings, Lina Allemano has also released three CDs as leader—*Gridjam, Pinkeye,* and *Concentric*, all on her own Lumo Records label. As a composer, she was nominated for the SOCAN "Composer of the Year" award. Her hobby is gardening.

Bibl.: "Dreams are Reality for Allemano" (*International Musician*, June 2010); Lina Allemano website (www.linaallemano.com); personal interview, June 3, 2010.

Allen, Charlie (b. Jackson, Mississippi, Sept. 25, 1908; d. Chicago, Illinois, Nov. 19, 1972). American trumpeter. Allen grew up Chicago and began playing trumpet professionally just after high school. He studied at Wendell Phillips Academy High School and received trumpet lessons from Reuben Reeves. At age seventeen, he played with Hugh Swift (1925), followed by Dave Peyton (1927), Doc Cook (1927, and later again), Clifford King (1928), Johnny Long (1928), Earl Hines (1932-34 and 1937), Duke Ellington (1935), and Fletcher Butler (1936). During the 1940s and '50s, he performed with various groups in Chicago.

Allen became a music educator later in life, worked for the Chicago Musicians Union, and also developed a brand of custom trumpet mouthpieces (used by Cat Anderson, Louis Armstrong, Roy Eldridge, and Rex Stewart, among others).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Charlie Allen" (http://en.wikipedia.com/wiki/Charlie_Allen).

Allen, Eddie (b. Milwaukee, Wisconsin, July 12, 1957). American trumpeter. Allen comes from a musical family. His mother was a fine singer in her church choir, and several of his siblings play musical instruments. He started on guitar when he was ten years old, but switched to trumpet in junior high school. Eddie attended the Wisconsin Conservatory of Music in Milwaukee for a short while, but transferred to the University of Wisconsin-Green Bay. He moved to the East Coast in 1981, and finished his bachelor of music degree at William Paterson University in New Jersey. There, he studied jazz with Rufus Reid, and trumpet with Chris Albert.

Allen's career as a jazz trumpeter and arranger moved quickly. He was a member of Charli Persip's Superband from 1982 to 1989, and recorded with Mahal Richard Abrams, Vanessa Rubin, Bobby Previte, Cyrus Chestnut, Mongo Santamaria, Chico Freeman, Louis Hayes, and Craig Harris. He also played with Dizzy Gillespie, Benny Carter, Art Blakey, Houston Person, and Mongo Santamaria. He did extensive arranging for Lester Bowie's Brass Fantasy, of which he later became musical director (1988-94).

As a jazz musician, Allen has recorded for many labels including DIW, RCA/Novus, Muse, Atlantic, SteepleChase, JTM

Records, Venus Records, Mapleshade, High Note, Milestone, By-Mor, Consolidated Artists, Candid, Chesky, Koch, Guajiro, JazzManiacs, In & Out, Winter and Winter, Black Saint, Enja, Soul Note Records, New World/ Crossroads, and Tropical Buddah Records. His four solo albums include *Summer Days* (Enja), *R'n'B* (Enja), *Remembrances* (Venus Records), and *Another's Point of View* (Enja).

Recently, Allen has been performing a great deal in Broadway pit orchestras in New York for musicals such as *Ain't Misbehavin', Black & Blue, Side Show, Jelly's Last Jam, Five Guys Named Mo'*, and *Rollin' on the T. O. B. A*. Many groups perform his compositions and arrangements.

Bibl.: Erdman, Thomas. "Learning to Do It All: An Interview with Eddie Allen" (*International Trumpet Guild Journal*, Mar. 2008); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Allen, Edward Clifton ("Ed" "Eddie") (b. Nashville, Tennessee, Dec. 15, 1897; d. New York, New York, Jan. 28, 1974). American cornetist. Allen grew up in St. Louis. He began playing the cornet and piano at the age of ten, and was playing professionally in local honky tonks at sixteen. In 1916, he traveled to Seattle, Washington, to play with Ralph Stevenson's band, but returned to St. Louis a short time later. He worked on various Mississippi riverboats, notably with Charlie Creath's band, but led his own group called the Whispering Gold Band upon the SS Capitol (1921-22) and the SS Paul (1923). Upon landing in New Orleans during a trip in 1923, Allen decided to stay, and played with various jazz groups.

Allen moved to Chicago in late 1924 to play in Joe Jordan's Sharps and Flats. He also played for a year with *Ed Daily's Black and White Show*. During the late 1920s, he played with Allie Ross's band, which later became the Leroy Tibbs Orchestra. Allen is most noted for his work with pianist Clarence Williams from 1927 to 1937. (See photo.) Williams's group made numerous recordings and accompanied many jazz singers, such as Anna Bell, Clara Smith, Mary Dixon, Laura Bryant, Bertha Idaho, Sara Martin, Eva Taylor, Katherine Henderson, and Bessie Smith. Allen also recorded with the Barrelhouse Five, Alabama Jug Band, Blue Grass Foot Warmers, Birmingham Serenaders, Dixie Washboard Band, Gallon Jug Band, Larry Tibbs, Willie "the Lion" Smith, and Joe Jordan.

After leaving Williams in 1937, Allen's career slowed a great deal. He spent the next forty years in near obscurity by playing in dive dance bands (including Barton Heath's band for eighteen years, in 1945-63), and retiring in 1963 due to ill health. He never made a recording as leader, but many of the records he appears on with Clarence Williams have been reissued on various CDs, such as *1927, 1928-1929, 1929-30, 1933 1934,* and *1934-1937,* by Classics.

Ed Allen was known for his muted wah-wah playing, perhaps due in part to his poor open sound on the cornet.

Bibl.: Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. Mp3 excerpt; Oct. 2008); "Ed Allen" (www.answers.com).

Allen, Henry ("Red") [Jr.] (b. Algiers, Louisiana, Jan. 7, 1906; d. New York, New York, Apr. 17, 1967). American trumpeter. Allen's father, Henry Allen Sr. (1877-1952), was a bandleader in Algiers near New Orleans. Prior to taking up the trumpet, Red began learning the drums, ukulele, and violin under Peter Bocage, and also played alto horn. He took trumpet lessons from his father, and Manuel Manetta, Amos White, and Punch Miller. Even as a boy, he enjoyed marching in the streets with his father's brass band. He co-led a kid's band, and by the early 1920s was playing with some of the best musicians in New Orleans including Barney Bigard (1922), Sidney Desvigne's Southern Syncopators, George Lewis (1923), Sam Morgan (1924), Capt. John Handy (1925), Kid Rena, Chris Kelly, Albert Walters (at the Radio Cafe, 1926-27), Sidney Desvigne (on the SS Island, 1927), and Walter Pichon (1927). While playing on a riverboat with Fate Marable, Allen was listed as the *featured cornetist, melophone* [sic] *and entertainer* (1928). John Chilton wrote, *from the age of ten he often listened admiringly to King Oliver, and a little later he became a fan of Oliver's protégé, Louis Armstrong…But Armstrong was not the only source of inspiration in a city area that boasted dozens of fine trumpet players. Red listened to, and admired, Chris Kelly, Buddy Petit, Emile 'Manuel' Perez* [sic], *Henry 'Kid' Rena and Ernest 'Punch' Miller… he admired the work of another white cornetist, Emmett Hardy...His coaching was supplemented by what was known as 'bandstand tuition' which Red willingly took from Punch Miller and others*.

Allen joined King Oliver's Band in late 1928, which brought him to New York. After becoming homesick, Allen returned to Louisiana, and was soon offered jobs with Duke Ellington and Luis Russell. In the summer of 1929, he decided to join Russell's band because he knew several members in the group. It didn't take long for him to become the star of the band. Three of his best-recorded solos with Russell were *Jersey Lightning, Saratoga Shout,* and *Louisiana Swing*. Later, Allen recorded with Oliver between 1930-32.

Allen signed with Victor Records in 1929. Tunes such as *It Should Be You* and *Biff'ly Blues* helped launch his career. He also recorded with Victoria Spivey (1929), Fats Waller (1929), Jelly Roll Morton (1929, then in 1940), Don Redman (1931), Spike Hughes (1933), Billy Banks, and others. His personal style of playing took

shape, marked by many effects such as growls, flutter-tonguing, trills, bends, smears, glissandi, etc. Many of Allen's solos bordered on the wild or avant-garde side.

The years 1931-32 were spent with Luis Russell's band. He then teamed up with Charlie Johnson before becoming a featured soloist in Fletcher Henderson's orchestra (1933-34). He left Henderson to join the Mills Blue Rhythm Band (1934-37), then Duke Ellington (February 1937), the Louis Armstrong Orchestra led by Luis Russell (1937-40), and Benny Goodman (1940). During the 1930s, he also recorded with J.C. Higginbotham, Dicky Wells, Tab Smith, Buster Bailey, and Coleman Hawkins.

The Armstrong-Russell band was laid off in 1940, but Allen was able to work steadily thanks to the New Orleans music revival. In 1941, he formed a sextet with Sidney Bechet that played at the Café Society in New York for a year. He spent the next four years leading his own band at the Down Beat in Chicago where he met a young washroom attendant named Ruth Jones. Because of her strong voice, he had her sit in with the band. This lovely lady was soon hired as the star vocalist for Lionel Hampton's band, where she assumed the stage name Dinah Washington.

It was during the early 1940s that Allen developed his magnetic stage personality and energetic bandleader style. He led the band at the Metropole from 1954 to 1965, and recorded several albums. In 1957, he appeared on the television show, *Sound of Jazz*, where he performed *Wild Man Blues* and *Rosetta*. He toured Europe with Kid Ory in 1959, and returned several times with his quartet during the 1960s. He stole the show at the 1965 Monterey Jazz Festival when he was featured alongside Clark Terry, Rex Stewart, and Dizzy Gillespie.

Red Allen led a charmed life. He did not use drugs or alcohol, did not smoke, and was always a reliable musician and bandleader. He was happily married for thirty-seven years. Even when his health began to deteriorate in his late fifties, he made a successful tour of England just weeks prior to his death on April 17, 1967.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Chilton, John. *Ride, Red, Ride* (Cassell & Co); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. excerpt on mp3; Oct. 2008).

Allen, Joseph Lathrop (b. Holland, Massachusetts, Sept. 24, 1815; d. 1905). American designer and manufacturer. Allen's parents were Captain Ezra Allen and Lucena Fuller Allen, both farmers. J. Lathrop married Phebe S. Partridge in 1839, the same year in which he manufactured his earliest known brass instrument—a keyed E-flat bugle with nine keys (Sturbridge, Mass.). His earliest known valve instrument is a B-flat trumpet with three Vienna-valves (c1842, Boston). Although Boston was a leading center for instrument making during the mid 1840s, Allen moved his company to Norwich, Connecticut, in about 1845. Business must not have been any better there, for in 1847 he returned to Boston and mortgaged his tools and equipment for one hundred fifty dollars to George P. Reed and opened a retail music shop where he sold pianos and other musical instruments by various makers.

Sometime between 1847 and 1852, Allen designed a very efficient rotary valve that possessed oval-shaped ports, allowing the valve body to be much narrower than the conventional round port design. His invention was called the "flat windway valve," but it generated little commercial success. The Civil War, however, brought much business to his company. He manufactured hundreds of various over-the-shoulder instruments for military bands, and became the leading brass instrument maker in Boston. A valve cornet of his make was entered in the 15th Exhibition of the Mechanics' Institute in Cincinnati in 1857. The judges' report stated, *The instrument made by J. L. Allen we find of superior workmanship, correct in its intonations, and the mechanical part admirably adapted for quick and rapid execution, the maker having, in a considerable degree in this instance, overcome the difficulty heretofore existing in this class of instrument... in accordance with his established reputation for making instruments superior to all others in this country*.

Allen expanded his business in the late 1850s, changing its name to the Allen Manufacturing Company. During 1852-53, he took on a partner named Benjamin F. Richardson and, a few years later, added another partner, David C. Hall, a well-known bandleader and keyed bugle soloist. After the Civil War, he moved his business to New York City (1862-72), but returned once more to Boston in 1873. From 1880 to 1897, his business was once again in New York. Allen lived to be approximately ninety years old.

Bibl.: Eliason, Robert E. *Early American Brass Makers* (Brass Press).

Allier, Pierre (b. Grenoble, France, Feb. 25, 1908; d. Paris, France, Dec. 14, 1968). French trumpeter. Allier's father Gabriel Allier was a noted composer, and his brother Roger a saxophone player. Pierre studied music theory with his father, and received advice on trumpet playing from Julien Porret. His professional career began in 1925, in various dance orchestras and early jazz bands including Tom Waltham's Ad Libs that performed at the Folies-Bergère. He played at the Casino de Paris in 1926, and in Monte Carlo in 1929. In 1930, he recorded a few times with Ray Ventura's Collegians, and succeeded Philippe Brun in Gregor's Gregorians. In 1935, he played at the Olympia, as well as toured.

Allier left France in 1941 to perform with Ray Ventura in South America where he lived in Buenos Aires and played in a Latin band until November of 1945. He returned to France to lead his own band in Cannes (1946-47), after which he joined the Paris Radio (1950-62). He was considered to be one of the finest French jazz trumpeters before World War II, and although he stopped playing trumpet in 1948, during his prime, he made some historic recordings with Coleman Hawkins (1935), Django Reinhardt (1935), Alix Combelle (1940), and Guy Paquinet (1941).

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Allison, Robert ("Bob") (b. Chattanooga, Tennessee, Sept. 30, 1955). American trumpeter. Allison grew up in the Memphis area where he studied with Perry Wilson, Ralph Hale, and Dick Steff. He studied with David Hickman, Ray Sasaki, and Michael Tunnell at the University of Illinois where he earned a bachelor of music degree in 1978, a master of music degree in 1979, and a doctor of music degree in 1989. He has also studied extensively with jazz trumpeter Willie Thomas.

A versatile performer in classical and jazz styles, Allison began his career teaching at Millikin University from 1980 to 1982, and since 1982 has taught at Southern Illinois University in Carbondale. He also taught at the Latvian National Conservatory in Riga during the spring of 1990 and 1993. He has performed with the New Arts Jazztet

(since 1982), Chicago Chamber Orchestra (since 2000), SIUC Faculty Brass Trio (1982-99), the SIUC Faculty Brass Quintet (since 2000), and with jazz artists such as James Williams, Willie Thomas, and Stanley Clarke.

Allison and his wife Crystal G. Allison have three children: Seth (b. 1989), Sarah (b. 1991), and Annika (b. 2010). His hobbies include woodworking and N-scale model railroading.

Bibl.: "Robert Allison" (http://music.siuc.edu/facultystaff/allison.html); personal interview, July 1, 2010.

Allums, Tim Weldon (b. Fort Worth, Texas, Jan. 28, 1971). American trumpeter. Allums is the son of John (a Baptist music minister and vocalist) and Jan (an organist, pianist and elementary music teacher) Allums; his sister is Ann (b. 1969). Tim's first musical experience was as a boy soprano in church choirs. He learned to play the guitar before taking up the trumpet at age eleven. His first music teachers were Charlie Moresi and James Wood. Allums grew up in Winnsboro, Texas, and after graduating from Klamath Union High School in 1989, he attended the University of Oregon (1989-95) under George Recker and David Bender, earning bachelor and master of music degrees. He also studied for a while with William Pfund, Jens Lindemann, and Daniel Kuehn.

Allums's early career was as a freelance musician in Warsaw, Indiana, in 1995 where he performed Broadway shows. In late 1995 and 1996, he served as a trumpeter on two cruise ships, and in 1997 joined the US Air Force Academy Band in Colorado Springs, Colorado. His primary duty with the band is to perform with the Stellar Brass, a brass quintet with percussion. He has also performed and recorded rock and salsa music with various groups, including Caliente (Eugene, Oregon) and Bighorn (Colorado Springs). His playing is featured on a CD with Conjunto Colores (Denver, Colorado).

Tim Allums has been married to Melanie Allums since 2005, and they have a son, Matthew, born in 2004. His hobbies include being a building contractor and handyman, bicycling, and hiking. He has recorded several CDs with the Stellar Brass, and has appeared at the Rafael Méndez Brass Institute.

Bibl.: "Tim Allums" (www.usafacademyband.com); personal interview, Aug. 6, 2010.

Almeida, John A. (b. Newport, Rhode Island, June 4, 1951). American trumpeter. Almeida grew up in Newport, Rhode Island. He began playing the trumpet at age ten, and while attending Rogers High School, took lessons from Julio Tancredi and played in a dance band with Art Dennis, who had a big influence on Almeida's playing. After graduating in 1970, Almeida attended the University of Alabama from 1970 to 1975 where he earned a bachelor of music degree and studied with several important teachers including Al Spangler, Daniel Drill, and Marvin "Chappy" Perry III. From 1975 to 1977, he studied with Joe F. Phelps at Appalachian State University where he received his master of music degree. He has also studied with William Adam and Thomas Wohlwender.

In November 1977, Almeida moved to Florida where he landed a job playing in the Walt Disney World Band. He also subbed at Ringling Bros. & Barnum Bailey Circus World where he played alongside trumpeters Stan Mark and Jerry Tyree. He formed a brass quintet that played freelance jobs, and various musicals and shows in the Orlando area. Almeida taught at Daytona State College and Valencia Community College, and in 1989 was hired by the late Rich Matteson to teach at the University of North Florida.

Almeida has been teaching at the University of Central Florida since 1993, and during many summers taught at the Cannon Music Camp at Appalachian State University. He was principal trumpet of the Brevard (Florida) Symphony Orchestra and the Winter Park Bach Orchestra from 1993 to 2002, and is a founding member of The Brass Works quintet and director of the Horns and Pipes large brass ensemble. A highlight in his career was performing for Adolph Herseth during a master class at DePaul University.

Almeida is married to Dr. Artie Almeida, a music specialist and clinician at Bear Lake Elementary School in Apopka, Florida. His hobbies include traveling, listening to music, and reading.

Bibl.: "John Almeida" (http://music.ucf.edu/staff.php?id=239); personal interview, May 10, 2011.

Alpert, Herb (b. Los Angeles, California, Mar. 31, 1935). American trumpeter, record producer, composer. A giant in the pop music world, Alpert's name is perhaps as recognizable as that of Louis Armstrong. His father was from Russia and, like many members of the family, had an interest in music. Herb began playing the trumpet at the age of eight, and soon studied with Harold "Pappy" Mitchell, John Clyman, and Benjamin Klatzkin, and during high school, with Louis Maggio. After graduating from Fairfax High School in 1952, Alpert was drafted into the Army and assigned to an army music school in Ft. Knox, Kentucky. He was later transferred to the 6th Army Band in San Francisco where he served as solo trumpeter. While in San Francisco, he listened to many great jazz artists including Miles Davis, and became interested in jazz music. He also studied the recordings of Clifford Brown and Chet Baker.

After he was discharged from the military, Alpert worked as a staff composer for Keen Records in 1957. He composed *What A Wonderful World* and *All of My Life* for singer Sam Cooke, both of which became top hits. He began his own singing career with RCA in 1959 under the name of Dore Alpert. He recorded a few of

his own tunes, and wanted to overdub his trumpet over his voice, but the producers at RCA told him that it was against union rules for a musician to do that, so Alpert left RCA in 1962 to work for Madison Records. His partner Lou Adler introduced him to Jerry Moss, the head of promotion at Madison. They soon became friends and decided to form their own label called Carnival. With two hundred dollars in their checking account, they recorded in Alpert's garage and produced a single disc with a tune by Alpert called *Tell It To The Birds*, and a tune by Moss. When they discovered that there was already a label called Carnival, they changed the name of their label to A&M Records.

Alpert composed and recorded *The Lonely Bull* in 1962. A small quantity of 45-rpm discs were manufactured and sent to disc jockeys around the country. The tune became extremely popular and climbed the charts, selling millions of copies. He quickly formed Herb Alpert and the Tijuana Brass, although all of the parts had been overdubbed by Alpert and a few other musicians. A steady stream of hit tunes followed, including *Tijuana Taxi, Casino Royale, A Taste of Honey, This Guy's in Love with You*, and *What Now My Love*. Full albums followed such as *Herb Alpert's Tijuana Brass* (1963), *South of the Border* (1964), *Whipped Cream and Other Delights* (1965), *Going Places* (1965), *S.R.O.* (1966), *Sounds Like...*(1967), *Herb Alpert's Ninth* (1967), *Beat the Brass* (1968), *Herb Alpert and the Tijuana Brass Christmas Album* (1968), *Warm* (1969), and *The Brass Are Comin'* (1969). Alpert became a household name, selling more albums and remaining number one on the charts longer than The Beatles. To date, he has released over thirty solo albums.

The popularity of The Tijuana Brass brought about a demand for live appearances, so Alpert auditioned musicians in Los Angeles and hired the best players possible to form a full ensemble that sounded like his overdubbed recordings. The group toured for several years, but disbanded in 1969, although it continued to record albums every year or so until the mid 1970s. About the time the group began touring, Alpert began developing playing problems due to the stress and rigors of being on the road, which also resulted in his divorce. It wasn't until the mid 1970s that he was able to correct his problems with the help of Carmine Caruso in New York (and Bob Findley, a Caruso student).

Alpert continued to release recordings throughout the 1970s and early 1980s, although most of them were solo jazz albums without The Tijuana Brass. A&M Records also launched the careers of many famous artists including The Carpenters, Sting, Barry White, Sergio Mendes, Janet Jackson, Cat Stevens, Joe Jackson, Soundgarden, Quincy Jones, Suzanne Vega, The Police, Sheryl Crow, The Brothers Jackson, and others. Alpert recorded with such artists as Smokey Robinson, The Pulsars, Janet Jackson, Angel Corpus Christi, Gato Barbieri, Chayanne, Kris Kristofferson, Sonny James, David Lanz, Harvey Mason, Luis Maguel, Victor DiLorenzo, Ry Cooder, Paulinho DaCosta, Rita Coolidge, Airto Moreira, Harry Nilsson, Brian Culbertson, Jim Brickman, Varnell Brown Jr., Lani Hall, and Garland Jeffreys. A&M Records became the largest independent record label in the world.

Alpert's awards are numerous: he won seven Grammy Awards and sixteen nominations, was named Record Man of the Year by *Billboard* magazine in 1966 for selling 13.7 million albums in that year alone, was inducted into the Rock and Roll Hall of Fame in 2006, and has received the Grammy Trustee Award (1997) and the Grammy Lifetime Achievement Award (2007). He released fifteen gold and fourteen platinum albums, and two gold singles. He starred in four television specials, is listed in the *Guinness Book of World Records* for selling the most record albums ever (over seventy-two million!). His music is heard in numerous product commercials, television shows (including *The Dating Game*), and movies. He performed the *National Anthem* during Super Bowl XXII in San Diego (1988).

A strong supporter of the arts, Alpert formed The Herb Alpert Foundation in the early 1980s. In 1990, he and partner Moss sold A&M Records to PolyGram for an estimated $500 million, and in 1994 formed a new and successful label called Almo Sounds. Alpert donated $24 million to The California Institute of the Arts (CalArts) to launch the Alpert Awards in the Arts program that supports talented young artists. He also donated $30 million to the University of California-Los Angeles (UC LA) to establish the Herb Alpert School of Music. In addition, he is the main contributor to the annual Carmine Caruso International Jazz Trumpet Competition hosted by the International Trumpet Guild. In 1989, when the famed Russian trumpeter Timofei Dokshitser needed funds for a quadruple heart bypass, Alpert contributed a sizable donation to the International Trumpet Guild to help fund the operation, which saved Dokshitser's life.

Since the early 1970s, Alpert has been a practicing painter and sculptor who regularly exhibits his works at various art shows and galleries. He is also a Broadway producer who presented the show, *Angels in America*. He lives in Malibu, California, with his second wife, singer Lani Hall. He has three children.

Bibl.: Erdmann, Tom. "A Passion for Creativity: An Interview with Herb Alpert" (*International Trumpet Guild Journal,* Jan. 2005); Keim, Friedel. *Das große Buch der Trompete* (Schott); "Herb Alpert" (http://en.wikipedia.org); "Official Herb Alpert Biography" (www.onamrecords.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Alston, Overton ("Ovie") (b. Washington, District of Columbia, Dec. 14, 1905; d. July 5, 1989). American trumpeter and vocalist. Alston was one of the few trumpeters during the early history of jazz that did not imitate Louis Armstrong. Although he occasionally played outgoing "hot" licks and solos, Alston's style was smooth and laid-back. He had a big sound, and used very little vibrato.

He began his career with Bill Brown's Brownies (1928-30), recording a few 78-rpm discs for the Brunswick label. In 1931, he co-led an eleven-piece band with Charlie Skeete, but the band was soon taken over by Claude Hopkins. Hopkins retained Alston as his trumpet soloist and occasional vocalist (1931-36). With Hopkins, he composed several tunes including *Chasing All the Blues Away, Swingin' and Jivin', Washington Squabble,* and *Everybody Shuffle.* The Hopkins band recorded several discs, some of which featured Alston's cool trumpet and vocals.

In 1937, Alston formed his own band that recorded a total of twelve tunes. The band performed regularly at the Apollo Theater, Plantation Club, Ubangi Club, Roseland Ballroom (1939-47), and the Baby Grand Café (1948-52). The band also made some USO tours for the military in 1941-42. Ovie was known for his cool style of playing, singing, and expert use of the wah-wah mute. As the big band era faded away during the 1950s, Alston also gradually disappeared from the New York music scene. He stopped playing professionally in 1960, and retired in 1971. He spent his last years performing mostly for private functions, such as weddings and dances.

Bibl.: Schuller, Gunther. *The Swing Era: the development of jazz 1930-45* (Oxford University Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Ovie Alston" (http://en.wikipedia.org).

Altenburg, Detlef (b. Bad Hersfeld, Germany, 1947). German author. Altenburg studied musicology, Protestant theology, religious studies, and philosophy in Marburg and Cologne. His teachers were Siegfried Heinrich (musicology), Martin Weyer (organ), and Walter Holy (Baroque trumpet). He received his doctorate from the University of Cologne in 1973; his thesis is titled *Untersuchungen zur Geschichte der Trompete in Zeitalter der Clarinblaskunst.*

Altenburg worked as a research assistant at the University of Cologne before becoming a professor at the University of Göttingen (1980-81), visiting professor at the Universidade Nova in Lisbon (1983), University-GH-Paderhorn (1983-94), and the Detmold School of Music. He was a professor and director of the Institute of Musicology at the University of Regensburg (1994-99), and dean of faculty (1995-97). He was chair of the Academy of Music (1999-2000), and since 1999

has been director of the Institute of Musicology. Since 2001, Altenburg has been president of the Society for Music Research and a member of the Senate of the Academy of Public Sciences in Erfurt. Since 2002, he has been a member of the Presidum of the German Music Council.

Most of Altenburg's many publications concentrate on music of the seventeenth and eighteenth centuries. He was editor of the magazine, *The Music Research*, from 1985 to 1989.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Detlef Altenburg" (www.hfm-weimar.de/v1/musikwissenschaft/Personal/Professoren/altenburg.php).

Altenburg, Johann Caspar (b. Alach, Germany, 1689; d. Weissenfels, Germany, 1761). With his parents' permission, Altenburg went to Weissenfels in 1707 to become an apprentice under the court trumpeter Röbock. Upon completion of his apprenticeship, the Saxon prince Johann Adolph enlisted him into Hessian war service and engaged him in his own cavalry regiment for two years. Upon completing his journeyman period, he was accepted as a court trumpeter by Duke Johann George where he received a special recommendation. In 1714, he married for the first time.

After Johann George's death in 1715, the next duke, Christian, retained him, appointing him Chamber Trumpeter in 1722 with a raise in salary, then drawing him into the orchestra. His wife, with whom he had fathered five children, died in 1730. In 1731, he was invited to perform in public for the King of Poland, Friedrich August I, in Leipzig. Here, he was offered a court position in the orchestra with a large salary, but could not obtain leave from his employer. In 1732-33, he traveled to many courts, receiving considerable applause for his performances. Not only were lavish gifts conferred on him at several courts, but he was also offered other court positions, resulting in Duke Christian giving him a large salary raise. He married a second time in 1733.

When Duke Christian died in 1738, he was succeeded by his third brother, Johann Adolph, and the orchestra was disbanded. Altenburg was retained as Court, Chamber, and Traveling Quartermaster. In 1746, after the death of Duke Johann Adolph, the entire Weissenfels court ceased to exist. Prime Minister Brühl gave him the choice of either a court position in Dresden, or a retirement pension. He chose to retire, having spent thirty-five years in court service. He died at the age of seventy-three.

Three of Altenburg's sons became professional trumpeters. The youngest of these three was Johann Ernst Altenburg, well known today for his treatise, *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst* (Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art), published in 1795. According to J. E. Altenburg, writing of his father (translated), *His tone in clarino playing and the various modulations thereof, which he was able to join skillfully with a singing, flowing character, his ease in the high and low [registers], his expression of the manifold ornaments, and his execution were, without false praise, something ingenuous and outstanding. Clarino playing was not at all difficult for him, and he was capable of delivering it so softly that it could scarcely be heard, yet each individual tone was clearly audible. He was generally much better in clarino playing than in the playing of field pieces or in the principale register, and therefore not every composition for trumpet was suitable for him. He valued particularly highly the pieces by composers of that time, Telemann, Förster, Linicke, Fasch and Schreck. In his musical instruction he was, as usual, more practical than theoretical, and in dealing with people he was very sociable, friendly and obliging.*

Bibl.: Altenburg, Johann Ernst (Eng. Trans. Edward Tarr). *Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art* (The Brass Press); Cassone, Gabriele (Eng. trans. Tom Dambly). *The Trumpet Book* (Zecchini Editore).

Altenburg, Johann Ernst (b. Weissenfels, Germany, June 15, 1734; d. Bitterfeld, Germany, May 14, 1801). Johann Ernst apprenticed under his father, Johann Caspar Altenburg, and passed his exam on April 14, 1752 at the age of seventeen. He immediately served as a field trumpeter in the French Army during the Seven Years' War. Upon returning to Germany, he found that many courts had closed, thus eliminating many positions for trumpeters. He briefly studied law and began to learn to play the organ**,** accepting his first organist post at a church in Landsberg.

Altenburg was bitter about not being able to find employment as a trumpeter. He became careless in his organ duties and often slept during the sermons. He was also known to play tricks on the chorus by playing the introduction of a hymn in one key, then changing to another key when the chorus began singing. He accepted his final position as organist at a church in Bitterfeld in 1769.

Today, Altenburg is best known for his important treatise, *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst* (Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art), nearly completed in 1770 and published in Halle in 1795. This book details all aspects of the trumpet and training of court musicians under the Imperial Privilege (guild) during the late Baroque and Early Classic eras. Altenburg was also a skilled composer, and included several short works for trumpets as an appendix to his treatise. The *Concerto for Seven Trumpets and Tympani* that appears there is a work often performed and recorded today. However, there is speculation that this work may have actually been composed by Heinrich Biber.

Altenburg's book brought little esteem or professional satisfaction to him, and his poor attitude worsened. He was involved in several local revolutionary schemes, and was fined so heavily that he was placed in the poorhouse where he died in 1801. He had no living family at that time, and received a pauper's burial.

Bibl.: Altenburg, Johann Ernst (Eng. Trans. Edward Tarr). *Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art* (The Brass Press); Rasmussen, Mary. "Notes" to *Concerto for Seven Trumpets and Tympani* (Robert King Music); Tarr, Edward, "Notes" to the same concerto (The Brass Press); Laubhold, Lars E. *Magie der Macht: Eine quellenkitische Stuie zu Johann Ernst Altenburgs Versuch einer Anleitung zur heroisch-musikalischen Trompeter-und Pauker-Kunst* (Königshausen & Neumann).

Alvarez, [Alfred] Chico (b. Montreal, Canada, Feb. 3, 1920; d. Las Vegas, Nevada, Aug. 1, 1992). American trumpeter. Alvarez grew up near Los Angeles in the suburb of Inglewood. He studied piano and violin for ten years before taking up the trumpet after hearing a recording of Bunny Berigan playing *I Can't Get Started*.

In 1941, Alvarez became a charter member of the Stan Kenton Orchestra, and was Kenton's leading soloist for two years. In 1943, he joined the Army, after which he rejoined Kenton in 1946. Alvarez did a television show with Stan Kenton in 1947, where he can be seen alongside Ray Wetzel and Buddy Childers (in *Swing,* Vol.1

on Storyville Video). When Kenton's band temporarily disbanded in 1949, Alvarez freelanced in Los Angeles and played with Red Norvo, Benny Carter, and Charlie Barnet. From 1950 to 1951, he performed with Kenton's newly formed Innovations Orchestra. Among his featured trumpet solos were *Machito* and *Harlem Holiday*.

Alvarez left the Kenton band in 1951 and opened a music store in Hermosa Beach, California. He also studied music at the Los Angeles Conservatory of Music and Art, and worked as a trumpeter and arranger for local Latin bands. He moved to Las Vegas in 1958, working for the next twenty-four years as a show band sideman and as leader of his own jazz group. Although he made no recordings during these years, he did perform with numerous celebrity artists including Ella Fitzgerald and Sarah Vaughn. Alvarez died of cancer at the age of seventy-two.

Bibl.: Kernfeld, Barry (Edit.) *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Ambros, Reinhold (b. Klagenfurt, Austria, Nov. 24, 1957). Austrian trumpeter. Ambros began playing trumpet at age thirteen under the guidance of his father. From 1970 to 1977, he studied with Herbert Wassermann and Josef Rupp at the Carinthian State Conservatory in Klagenfurt, and later with Josef Levora and Josef Pomberger at the University of Music and Dramatic Arts in Vienna.

Ambros became a member of the Vienna State Opera and Vienna Philharmonic Orchestras in 1982, and since 1995 has also been a member of the Vienna Court Orchestra. Since 1990, he has taught at the Joseph Haydn Conservatory in Eisenstadt.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Reinhold Ambros" (www.haydnkons.at/index.php?id=63).

Ambrosetti, Franco (b. Lugano, Switzerland, Dec. 10, 1941). Swiss trumpeter. Although he studied classical piano from age eleven to eighteen, and trumpet from age seventeen (self-taught), Franco Ambrosetti had the ambition of pursuing a career in his family's company that manufactured steel wheels for several European automobile manufacturers. He majored in economics at the University of Basel, while dabbling in jazz. After graduating, he became an executive with the wheel company, but also began playing the trumpet professionally. He played with Romano Mussolini (1961), later joining his father's jazz group (1963-70, and also the Monterey Festival in 1972).

During this time, he won first prize in trumpet during the 1966 Vienna Jazz Competition. In 1972, he and his father Flavio (sax) formed The Band, a group that has made many recordings and performed at jazz festivals all over the world. He has led recording dates for the Enja label since 1965.

Now a fulltime performer, Franco Ambrosetti has led a trio with René Urtreger and Daniel Humair (1981), a Tentet (1985), and played with a myriad of jazz musicians including Phil Woods, Joe Henderson, Cannonball Adderley, Dave Holland, Victor Lewis, Bennie Wallace, Dexter Gordon, Daniel Humair, Hal Galper, Michael Brecker, Kenny Barron, John Scofield, Kenny Kirkland, Ron Carter, George Gruntz (from 1963), Benny Bailey (1972), Jean-François Jenny-Clarke, Mike Stern, and many others. Ambrosetti has appeared on radio and television many times, and has released numerous albums as leader, including *Lyric Moment, Invenzioni a piú voci, The Word, Riviera Cocktail, European Legacy, A Jazz Portrait of Franco Ambrosetti, Jazz at Prague Castle, Light Breeze, Live at Blue Note,* and *Grazie Italia*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Franco Ambrosetti" (www.allaboutjazz.com); Franco Ambrosetti's official website: www.francoambrosetti.com.

Amend, J. Jerome (b. c1944). American trumpeter. Amend attended Amarillo College, but completed his bachelor of music education degree at the University of Houston, and later a master of music degree at the University of Louisville. He taught music in the Spring Branch Independent School District in Houston (1966-68) and the Galveston Public Schools (1967-68). He served in the 564th Tactical Air Command Band at Langley Air Force Base in Virginia for four years.

Amend has been principal trumpet of the Louisville Orchestra since 1972, occupying the Leon Rapier Chair, endowed by the musicians of the Louisville Orchestra. He also plays with the Kentucky Opera and Louisville Ballet orchestras. He was codirector of the Twentieth-Century Series at the University of Louisville from 1975 to 1977, and conductor of the Louisville Contemporary Chamber Consort from 1973 to 1975. More recently, he has conducted the Musicians Union Summer Band (1986), Louisville Festival Symphony, and since 1989 has been director of the Commonwealth Brass Band.

Amend has taught at the National Music Camp at Interlochen (1974-79), Belkmine College, Campbellsville College, Southern Baptist Theological Seminary, Indiana University Southeast (fifteen years), and the University of Louisville (adjunct in trumpet and theory for twenty-eight years).

Bibl.: "J. Jerome Amend" (www.ius.edu/music/ja.htm).

Amstutz, A. Keith (b. c1942). American trumpeter. Amstutz earned bachelor and master of music degrees, studying with Byron L. Autrey at Michigan State University from 1959 to 1964. He then taught brass

instruments at the University of Texas-Arlington from 1964 to 1967. From 1967 to 1970, he attended the University of Oklahoma where he received a doctorate in music education; his dissertation, *A Videofluorographic Study of the Teeth Aperture, Instrument Pivot and Tongue Arch and Their Influence on Trumpet Performance* is widely studied. Besides Autrey, his teachers include Earle D. Irons and John Haynie.

Amstutz spent his entire career teaching. He taught at North Texas State University (now the University of North Texas) from 1967 to 1970, University of Kansas from 1970 to 1973, and the University of South Carolina from 1973 until his retirement in 2006. He was principal trumpet of the South Carolina Philharmonic, South Carolina Chamber Orchestra, USC Brass Quintet, Columbia Lyric Theater Orchestra, and the Jimmy Farr Big Band for fourteen years. He was an active recitalist and released two LP albums of solos for trumpet and piano.

Amstutz is the inventor of Braceguard, an orthodontic shield for instrumentalists with braces (patented in 1983). He continues to play as a freelance musician in the Columbia, South Carolina, area.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "A. Keith Amstutz" (www.music.sc.edu/fs/amstutz); "A. Keith Amstutz (www.linkedin.com/pub/a-keith-amstutz/b/970/59a).

Anderson, Bernard Hartwell ("Step-Buddy") (b. Oklahoma City, Oklahoma, Oct. 14, 1919; d. Kansas City, Missouri, May 9, 1997). American trumpeter. Anderson came from a musical family, and began playing bugle while a Boy Scout. He began taking violin lessons at age seven, but soon switched to trumpet. He attended Douglas High School in Oklahoma City under band director Zelia M. Breaux, and at age fifteen began playing professionally when he joined Ted Armstrong's band in Clinton, Oklahoma, in 1934. During the late 1930s, he played in the Xavier University jazz band in New Orleans, but moved back to Oklahoma City in 1940 to join Leslie Sheffield's band.

Anderson became a member of Jay McShann's band in Kansas City in 1940. He played with this group until many of the band's members were drafted into military service during World War II, resulting in the group disbanding. He then moved to New York City, and played with various bands led by Benny Carter, Sabby Lewis, Roy Eldridge, and others during the early 1940s, and joined Billy Eckstine's orchestra in 1944. He was a significant influence on trumpeters Dizzy Gillespie and Fats Navarro.

Anderson contracted tuberculosis during the late 1940s, making trumpet playing very difficult, so he began learning piano. He moved back to his hometown of Oklahoma City where he gigged mostly on piano, and served as president of the Oklahoma City Musicians Union. During his sixties, he moved to Kansas City, but was unable to sustain himself as a working musician. He played on street corners for handouts, and was given some relief money from the local musicians union, which sponsored several concerts for needy musicians. He faded from the music scene during the 1980s and '90s, spending much of his time at home writing poetry.

After Anderson's death at age seventy-seven, an archive called The Bernard Hartwell "Step-Buddy" Anderson Collection was established as part of the Dr. Kenneth J. LaBudde Department of Special Collections at the University of Missouri-Kansas City.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Bernard Anderson" (http://digital.library.okstate.edu/encyclopedia/entries/A/AN004.html).

Anderson, John (b. c1920). American trumpeter. Anderson studied at the Los Angeles Conservatory of Music and at Westlake College. After serving in the Navy for four years during World War II, he played in the big bands of Stan Kenton (1945-47), Jerry Felding, Perez Prado,

Anita O'Day, Doc Severinsen (1970), and Mike Pittsley (1987), among others. He also recorded with George Auld (1946), Ricky Nelson, Max Albright (1956), and Jimmy Witherspoon. [Note: Much of the available information on Anderson is confused with the Afro-American trumpeter John Anderson Jr. (b. 1921; d. 1974), see below.]

Bibl.; Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: 1947 Stan Kenton Band trumpet section: (l to r) John Anderson, Buddy Childers, Ray Wetzel, Chico Alvarez, Ken Henna

Anderson, John Jr. (b. Birmingham, Alabama, Jan. 31, 1921; d. Birmingham, Alabama, Aug. 18, 1974). American trumpeter. The Afro-American trumpeter John Anderson Jr. learned to play alto horn and trumpet while in high school. In 1941, he joined Tiny Bradshaw's band, and then joined the bands of Benny Carter, Earl Bostic (1946-57), and Count Basie (1959). He also recorded with Johnny Otis (1947, 1950), Dee Williams (1949), Amos Milburn, Big Jay McNeeley, and Sam Cooke. He is featured with the Modern Afro-American Jazz on DIG in 1954 with Buddy Collette (ten. sax, clar.) and Chico Hamilton (drums) (record produced by Johnny Otis). [Note: Much available information on John Anderson Jr. is confused with the white trumpeter, John Anderson (b. c1920, and listed above.]

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Anderson, Michael (b. Fairfield, California, June 22, 1959). American trumpeter. Anderson grew up in Fairbury, Illinois, and attended Fairbury-Cropsey High School where his trumpet teacher was Kirby Reese, a graduate teaching assistant at Illinois State University. After graduating from high school in 1977, Anderson studied with Herbert Koerselman at Illinois State University, where he received his bachelor's degree in 1981**.** He then studied with Dennis Schneider at the University of Nebraska, where he earned his master's degree in 1985. Additionally, he has studied with Arnold Jacobs, William Adam, Vincent DiMartino, Ronald Romm, Michael Ewald, Karl Sievers, and William Pfund.

Anderson's first teaching post was in 1986 at Dana College in Blair, Nebraska. While teaching there, he was a member of the Lincoln Symphony Orchestra (twenty-one years**),** and occasionally performed with the Omaha Symphony and Opera Omaha. He was a member of the Palladium Brass Quintet, Nebraska Brass, and was a founding member of the Omaha Brass Ensemble. In addition, Anderson was

musical director of the Omaha Big Band and the Omaha Jazz Youth Project.

Anderson was appointed trumpet professor at Oklahoma City University in 2004, and is a tenured member of the Oklahoma

City Philharmonic, a member of Lyric Theater Orchestra, and a trumpeter with the New Covenant Methodist Church Band. He is a member of the Board of Directors of the International Trumpet Guild, and a member of the Editorial Committee of the ITG Journal; he is Column Editor of the Journal's *Trumpet Technology* column. Additionally, he is founder and administrator of the Trumpet Players' International Network (TPIN), the first Internet discussion site devoted to the trumpet.

As a recitalist, clinician and lecturer, Anderson has played performances and given talks at ITG conferences, as well as playing numerous concerts with OCU organist Timothy Olsen. He and his wife, Jeanmarie Nielsen, have two children, Colin Anderson (b. 1990) and Maren Anderson (b. 1991). His hobbies include fly-fishing and fly-tying.

Bibl.: "Michael Anderson" (www.trumpetguild.com); personal interview, Jan. 2, 2010.

Anderson, Ronald K. (b. 1934). American trumpeter. Anderson grew up in Kansas City, Missouri. Since childhood, he has suffered from a stutter, but has proven himself to be an effective teacher and performer who has championed contemporary music.

Anderson studied with Herbert Mueller at Central Missouri State University where he received a bachelor of music education degree. He then moved to New York to attend The Juilliard School, studying with William Vacchiano (bachelor and master of music degrees). He later earned a doctorate in education degree from Columbia University. He was one of the earliest members of the American Brass Quintet (1962-65), played with the Da Capo Chamber Players, and was a pioneer recitalist of new music for trumpet. Many works were composed for him by Emmanual Grant, Stefan Wolpe, Charles Wuorinen, Ralph Shapey, Justin Connolly, Harvey Sollberger, John Lessand, Charles Dodge, Karl Korte, and others. He was a prolific recording artist in the U.S. and Europe, recording dozens of new works for various labels. He spent many summers playing and recording during the Composers Conference at Wellesley College, and was the first wind artist to teach and perform Western music in China.

Anderson was a charter member of the Group for Contemporary Music, a prototype for many new music ensembles. He was also principal trumpet of the New York City Ballet Orchestra from 1976 to 1993. He taught at the State University of New York-Purchase, SUNY-Stony Brook, Brooklyn College, New York University, Columbia University, and Bennington College. He has received grants from the M. B. Rockefeller Foundation, and has served as a member of the National Screening Committee for Fulbright music scholarships. He was a board member of the International Society for Contemporary Music, as well as the Stefan Wolpe Society.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Ronald Anderson" (www.americanbrassquintet.org/Familytree1.htm).

Anderson, Stephen M. (b. Havana, Illinois, Mar. 11, 1961). American trumpeter. Anderson grew up in New Bern, North Carolina. He learned to play the trumpet at age thirteen; his first trumpet teachers were Rick Chapman, Guyte Cotton, and Bill Frazier. He attended the University of Illinois, studying with David Hickman and receiving his bachelor of music degree in 1983. When Hickman accepted a position at Arizona State University, Anderson followed him to Tempe, Arizona, earning a master of music degree in 1985.

Anderson occasionally played with the San Diego Symphony in 1984, and from 1985 to 1988 was a member of the New Mexico Symphony Orchestra. During the summers of 1986 through 1988, he played as an extra with the Santa Fe Opera Orchestra, and studied with Adolph Herseth as a member of the Civic Orchestra of Chicago during the summers of 1987 and 1988. He was a member of the Chicago Chamber Brass from 1988 to 1990, and served as principal trumpet of the Spoleto Festival Orchestra in the summer of 1988. In 1990, he moved to Dayton, Ohio, to join the Dayton Philharmonic. In Dayton, he also played with the Carillon Brass Quintet and taught at Wittenberg University.

Anderson was named assistant principal of the Detroit Symphony Orchestra in 1992, and in 2011 was made acting principal (following the retirement of Ramon Parcells). He is also a member of the Detroit Chamber Winds & Strings. His hobbies include playing tennis, watching movies, landscaping, and traveling.

Bibl.: "Stephen Anderson" (www.detroitsymphony.com/pages.aspx_id=390); personal interview, May 11, 2011.

Anderson, William Alonzo ("Cat") (b. Greenville, South Carolina, Sept. 12, 1916; d. Norwalk, California, Apr. 29, 1981). American trumpeter. Anderson is considered to be the greatest high note trumpet artist of all time. With seemingly little effort, he was able to produce his extraordinary upper register, reaching triple-high c"'' and beyond, for hours.

Anderson lost his parents when he was four years old, and he was placed in the Jenkin's Orphanage in Charleston, South Carolina. The orphanage was known for its fine kid's band, and people often donated musical instruments to it. He joined the band at age seven, and played valve trombone and drums. When a couple of the trumpet players in the band ran away, he took up the trumpet. It was said that he taught himself to play but, in fact, he got lessons under Alonzo Mills. He developed an unorthodox embouchure that clenched his molar teeth together. This allowed him to play more easily in the upper register. He received the nickname "Cat" when he won a schoolyard fight with a bully. One of the boys yelled, "Hey, you fight like a cat!"

While in his teens, he became a member of a cooperative group, the Carolina Cotton Pickers, that performed around the Charleston area (1932-35). After leaving the orphanage at age eighteen, he played in several professional big bands led by Hartley Toots, Claude Hopkins, Doc Wheeler (1936-42), Lionel Hampton (two stints in 1942-44), Erskine Hawkins, Lucky Millinder, and others. In September 1944, Duke Ellington hired him as a member of his band. When the lead trumpeter in the band was late for a concert, Anderson was asked to play his feature solo. To everyone's surprise, he performed it an octave higher than usual, and afterwards he was given many opportunities to solo with the band. With the Ellington band, Cat performed several command performances, including ones for Queen Elizabeth, Princess Grace, King Hussein, President John Kennedy, and President Lyndon Johnson.

In 1947, Cat formed his own band, but it folded after two years. He returned to Ellington's band in 1950, and toured with that organization through 1959. In 1960, he attempted to form another band but it, too, was not successful. He played intermittently with the Ellington band from 1961 to 1971, and then moved to Los Angeles to work as a studio musician. He can be heard on television reruns of *Ironside, Laugh-In, Longstreet,* and *Mission Impossible*. He also performed occasionally with Benny Carter (*Tribute to Satchmo* in 1971), Count Basie (1974), toured with his own group (*Tribute to Duke* in 1978), and with Lionel Hampton (1980 and 1981).

Anderson published his book, *The Cat Anderson Trumpet Method,* in 1973. It is interesting that it does not mention the trick embouchure he used to produce his amazing upper register. His highly skilled virtuoso high notes are best heard in recordings with Duke Ellington, such as *Satin Doll, El Gato, Happy Go Lucky Local,* (he performs the "train whistles"), *Jam with Sam, The Eighth Veil, Sugar Loaf, Cat's Boogie,* and *Swingin' the Cat*. One of the best records under his own name was *Plays W.C. Handy* in 1976, on the Black & Blue label. He was also a fine jazz soloist in the middle register, but his skills in this area are greatly overshadowed by his upper register pyrotechnics.

Cat Anderson was a fun-loving man with a good sense of humor. He was an active clinician for the Conn Company. At one time, he played mouthpieces made by Burt Herrick, and by Charlie Allen from Chicago. He died of a brain tumor in 1981 at the age of sixty-four.

Bibl.: Anderson, William "Cat." *The Cat Anderson Trumpet Method* (Gwyn Pub. Co.); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, incl. extracts on mp3; Oct. 2008).

André, Maurice Jean (b. Alés, France, May 21, 1933; d. Bayonne, France, Feb. 25, 2012). French trumpeter. Without question André was considered to be one of the greatest classical trumpeters of all time, and perhaps the best-known classical trumpet soloist. He recorded over three hundred albums, toured the world many times, and performed with all of the leading conductors of the twentieth century. He was one of only a handful of trumpeters to be considered a true celebrity.

André was born into a miner's family. His father, named Marcel-Jean, was an amateur trumpeter who enjoyed playing dance music and listening to recordings of Harry James. His uncle Jean was a professional trumpeter and professor at the Nîmes Conservatory. Maurice learned solfège from his father at the age of ten, and began playing an old Couesnon cornet at the age of twelve. At the age of fourteen, Maurice began working as an apprentice in the coal mine where he worked until the age of eighteen. During this time, he learned to play the cornet from his father. *Dad gave me "Lily Lily Bye Bye" and other love songs to play...after five days I could play these melodies (they were quarter notes followed by half notes). He got me hooked onto this, then he taught me popular songs*. As young Maurice improved, his father sent him to study with Leon Barthélémy, who had graduated from the Paris Conservatory studying with Merri Franquin. André said, *the great method I practiced with Mr. Barthélémy, that of Merri Franquin. Yes, the method...the question of soft and loud attacks, all kinds of tonguing. He stuffed me full of these tonguing exercises, pianissimo without forcing the high register or the low. You know, looking back I look on Franquin's method as one of the best*. After two years of study with his father, and four years with Barthélémy, it was decided that young Maurice should attend the Paris Conservatory, but he could not afford it. Barthélémy suggested that Maurice join a military band because the conservatory automatically provided scholarships for students that were serving in military bands. So, in 1951 at the age of eighteen, Maurice left the mine and attended the Paris Conservatory while serving in the 8th Regiment Band in Mont-Valérien.

André studied with Raymond Sabarich at the conservatory (1951-53), but the beginning of their relationship was a bit rocky. André recalls, *Three months after my arrival in Paris, a good lad from the south and all that, Sabarich gave me a real piece of his mind. He had felt straight away that I was gifted, as is said, and so he loaded me with work... and I didn't deliver the goods as he wished. After three months he threw abuse at me and chucked me out of the class*. André returned to the barracks and practiced diligently for three months. He then played all fourteen *Characteristic Etudes* by Arban for Sabarach without making a single mistake, and was allowed back into the conservatory. Six months later, André won first prize in the annual cornet competition, and the following year won first prize in the trumpet competition and graduated. While André was still a student at the Conservatory, Sabarich sent him to record the second trumpet

part (in C) along with Roger Delmotte on the *Concerto P75* by Vivaldi under Roland Douatte (1952). As far as is known, it's the first recording ever made of this major work.

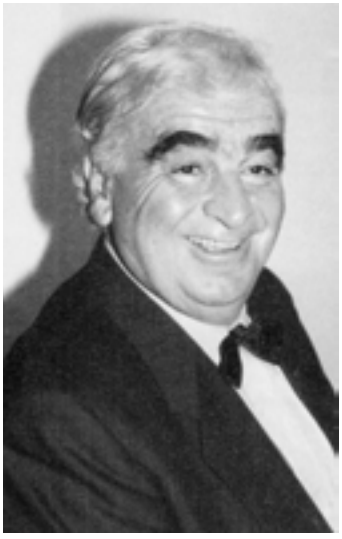
André performed as a member of several orchestras including the Paris Radio Orchestra (1953-62), Orchestre des Concerts Lamoureux (1953-60), and the Opéra-Comique in Paris (1962-67). At the same time, André played every kind of music (notably as a substitute to Sabarich at the Medrano Circus) and recorded extensively in studios (Charles Trenet in 1955, Duke Ellington in 1963, film soundtracks, and so on). During this time, too, he also began his career as a soloist, winning first prize in the Geneva International Competition (1955) and the Munich Competition (1963). In the latter competition, André was initially asked to be a judge, but discovered that he was eligible to compete (and that the amount of money for the first prize was significantly higher than what he would have earned as a juror!). In 1955, he began making his first classical recordings under his own name, and became a clinician for Selmer (of Paris) trumpets. He once received an urgent call from composer André Jolivet asking if he could perform and record Jolivet's two trumpet concertos a few days later. The recording is among André's best (1964). André also recorded two solo albums for Selmer on ten-inch discs that included pops style versions of old cornet solos, as well as arrangements by Henrik Lützen of *Le Canari, Katrina, Good Night Mister Johnny, The Trout,* and others. André's musicianship, range, and technique set a new standard in trumpet playing in France in much the same way that Harry James and Rafael Méndez had done in America a decade earlier.

In 1956, André met his future wife, Liliane Arnoult, in Montreux, Switzerland, and they married six months later. She became

his manager, setting up an average of 180 solo concerts per year, and arranging for him to record six to ten albums each year. He decided that the trumpet repertoire needed to be expanded, so he began transcribing Baroque music for oboe or violin, which required him to

use the piccolo trumpet. He worked with Selmer to design a piccolo trumpet model (1958-60); his four-valve piccolo A/B-flat combination trumpet became very popular worldwide from 1967, and with the help of Jean Thilde, André transcribed more than 130 works. André credited the early recordings of Adolf Scherbaum for his own love of Baroque trumpet music.

When André's conservatory teacher Sabarich died in 1966, André was named his successor in 1967. André continued touring, and made his United States debut tour with twenty recitals in 1971, ending with a spectacular performance at Town Hall in New York City.



The City of Paris honored André by establishing the annual "Maurice André Day" and the Maurice André International Trumpet Solo Competition, which began in 1975. André was also featured on a French television musical show in his honor (*Le Grand Echiquier*) where he performed live before millions of viewers. He retired from teaching at the conservatory in 1978, and eventually decreased the number of yearly solo appearances to about forty. Many famous soloists have been André's students, among the best-known being Guy Touvron, Bernard Soustrot, Eric Aubier, and Thierry Caens. He began playing trumpets made by the Spanish company Stomvi in the 1990s.

André received many additional awards and distinctions during his illustrious career: in 2000, he received the Gold Medal for Arts, Sciences, and Letters of the French Academy; he was awarded the National Order of the Legion of Merit from France; he was made a Member of the Royal Academy in England; he was voted the "Greatest Brass Player of the 20th Century" by subscribers of *Brass Bulletin* magazine; and the city of Alés hosted a celebration of his seventy-fifth birthday on May 21, 2008. André gave his last concert in Béziers in October 2008. The following month, French Television FR3 made a one-hour documentary about him, *Maurice André intime* by Frank Chaudemanche. The great trumpeter of the Chicago Symphony Orchestra, Adolph Herseth, said, *Well, let's face it, André is...he's "it" in terms of solo playing. The guy sounds fabulous, that's all...that's all I can say. I heard him play live a couple of times, once in Amsterdam, and also in this area. I have nothing but the greatest admiration for the man's playing—fabulous*.

André retired to the Basque region of France in the early 1990s, but occasionally performed as a soloist. Maurice and Liliane had two sons, Lionel and Nicolas, and a daughter, Béatrice. Nicolas is

a professional trumpeter, and Béatrice a professional oboist. They sometimes performed trio concerts with their father. Tragically, Lionel was killed in a ski avalanche as a young man. André enjoyed woodcarving as a hobby.

Bibl.: Chenette, Stephen. "It's My Greatest Joy: An Interview with Maurice André" (*International Trumpet Guild Journal*, Vol. 30, 2001); Keim, Friedel. *Das große Buch der Trompete* (Schott); Neidig, Kenneth. "Man Alive, What a Kick This Is!" (*The Instrumentalist*, Apr. 1977); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Utnes, Ole J. "Maurice André" (*O. J.'s Trumpet Page*: http://abel.hive.no/trumpet/andre); Michel Laplace, *Trompette, Cuivres & XXe siècle* (including an interview and a discography; CD-Rom, Oct. 2008); Maurice André Tribute Website (www.maurice-andre.com).

Angelovski, Blagoj (b. Bitola, Macedonia, Oct. 24, 1947; d. Ohrid, Macedonia, Aug. 20, 2000). Macedonian trumpeter. Angelovski is considered to be the greatest Macedonian trumpeter of all time. He began his musical training in his hometown of Bitola, and in 1971 completed his studies at a music academy in Belgrade. He studied with Maurice André at the Conservatoire National Supérieur de Musique de

Paris from 1975 to 1978, and with Pierre Thibaud at the International Music School in Nizza (Nice) in 1979. In 1997, he earned a doctorate in music at the music academy in Sofia, Macedonia.

Much of Angelovski's career was spent as principal trumpet of the Radio Symphony Orchestra of Belgrade (1973-93) and the Belgrade Philharmonic (1981). He was also a professor at the conservatory in Skopje (1994-2000). However, he is best known today for his recordings of pop arrangements of Baroque works recorded with trumpet and organ. He performed in over one thousand concerts as a soloist, and could play a large repertoire of over two hundred works.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Anthis, Socrates (b. Corfu, Greece, July 31, 1952). Greek trumpeter. Anthis's early studies were with Thanassis Voyiatzpoylos; he later studied with Dimitris Kafiris at the Hellenic Conservatory. He has also attended seminars with James Stamp, Bo Nilsson, Paul Archibald, and Denis Wick.

Anthis was principal trumpet of the Athens Lyric Theater Orchestra (1975-90), and has performed with the Radio Symphony of Leipzig, Camerata of Stuttgart, Athens Opera Orchestra (1980-91), and Orchestra ALEA III of Boston. He is currently principal trumpet of both the Greek Radio and Television Orchestra (since 1990) and the Orchestra of Colors. He is a founding member of the Melos Brass Quintet, the leading brass ensemble in Greece. Since 1994, he has been a professor at the Nakas Conservatory, and also teaches at Ionian University.

Bibl.: Jones, Gregory and Nikos Xanthoulis. "The New Greek Trumpet School" (*International Trumpet Guild Journal*, June 2000); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Anthony, Raymond ("Ray") [Antonini] (b. Bentleyville, Pennsylvania, Jan. 20, 1922). American trumpeter. Anthony began playing the trumpet at age five under his father's guidance. Along with his five brothers, he played in the Antonini Family Orchestra. He grew up in Cleveland, and was leader of his own high school dance band. He turned professional in 1938 when he joined Al Donahue's dance band. In November 1940, he was hired by Glenn Miller, but Miller found young Anthony too cocky and dismissed him after six months. He played for a short while with Jimmy Dorsey's band (1942) before founding his own group with the unique instrumentation of one trumpet, one horn, five saxophones, and three rhythm players. They recorded for the Sonora and Signature labels.

During World War II, Anthony joined the Navy and served as a bandleader in the Pacific. He left the Navy in 1946, and formed a new group that signed with Capitol Records. Anthony's big band style of music was quickly going out of fashion, so he found a nice mix of dance, pop, and swing that Capitol was able to effectively market, making him a very popular artist, and his handsome good looks made him a star during the 1950s. His trumpet playing was heavily influenced by Harry James. The Ray Anthony Orchestra released several hit recordings including *Harlem Nocturne, Slaughter on Tenth Avenue, Bunny Hop, Peter Gunn, Harbor Lights, Hokey Pokey*, theme from *Dragnet,* and a remake of Glenn Miller's *At Last*. In 1953-54, he hosted his own television series, *TVs Top Tunes*.

Anthony married movie star Mamie Van Doren in 1955. This added to his popularity, and opened doors for him to appear in fifteen movies including *This Could Be The Night, Daddy Long Legs, The Girl Can't Help It, Sun Valley Serenade, The Five Pennies, Girls Town,* and *High School Confidential*. In 1956-57, he starred in his own television show, *The Ray Anthony Show*. Unfortunately, Anthony and Van Doren were divorced in 1961.

Anthony had a knack for business, and ran several commercial enterprises. He owned his own music publishing business, a big band contracting company, a nightclub in Hollywood, and a record label called Aerospace. He eventually broke up his big band and formed a sextet that performed regularly in Las Vegas as well as playing the lounge circuit. During the 1960s, he expanded his sextet to include a vocal duo called the Bookends, and later he expanded even more to ten instrumentalists and six female singers.

During the 1980s, Anthony formed a big band and an organization called Big Bands 80s that provided big band music to schools, radio stations, and other venues. His tireless energy and promotional skills continue to this day. Altogether, Anthony has released fifty-six albums on the Sonora, Signature, Capitol, Ranwood, Blue Heaven, and Aerospace labels. Some of his own hit compositions include *Thunderbird, Bunny Hop, Trumpet Boogie, Big Band Boogie,* and *Mr. Anthony's Boogie*. Being a personal friend of Hugh Heffner, he has appeared on several episodes of *The Girls Next Door,* and has received a star on the Hollywood Walk of Fame.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Ray Anthony" (All About Jazz: www.allaboutjazz.com); "Ray Anthony" (Wikipedia: http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Anthony, Ryan (b. Whittier, California, May 17, 1969). American trumpeter. Anthony began playing trumpet in Whittier, California, at age seven, guided by his father, a band director. At age eight, he and his family moved to San Diego, California, where at age eleven, he began formal lessons with Charlie Lauer. A prodigious talent, at age sixteen he won the General Motors National Concerto Competition sponsored by *Seventeen* Magazine/General Motors that led to solo appearances with the Cleveland Orchestra, Detroit Symphony Orchestra, and at the Kennedy Center in Washington, D.C. He spent his first three years of high school at Grossmont High School in San Diego, but transferred to Mt. Miguel High School during his senior year. After graduating in 1987, he was named a Presidential Scholar and attended the Cleveland

Institute of Music from 1987 to 1991, studying with Bernard Adelstein (one year) and David Zauder (last three years), and earning a bachelor of music degree. He continued his studies at C.I.M. with David Zauder from 1991 to 1993, receiving a master of music degree.

For several years, Anthony performed with the Center City Brass Quintet, and the Burning River Brass. He has also played with the Brass Band of Battle Creek, International Celebrity Trumpet Ensemble, All-Star Brass, and the duo Anthony & Beard (trumpet and piano/organ). He taught at the Oberlin College-Conservatory from 1998 to 2000, and the North Carolina School of the Arts from 2004 to 2005. He toured with the Canadian Brass from 2000 to 2003, and frequently as a member of the Canadian Brass "Dream Team" between 2005 and 2006.

Anthony was appointed principal trumpet of the Dallas Symphony Orchestra in 2006. He has served as a guest principal of the Los Angeles Philharmonic, Cincinnati Symphony Orchestra, Saint Louis Symphony Orchestra, Indianapolis Symphony Orchestra, and has played in the trumpet sections of the New York Philharmonic, Cleveland Orchestra, and the Israel Philharmonic. He is also an active soloist and clinician, and has recorded as a studio player for NBC, ABC, CBS, Fox, TBS, WGN, TNT, HBO, Disney, Paramount, and Columbia Motion Pictures.

Anthony and his wife Niki, a marketing executive, have two children: Elizabeth ("Lili," b. 2001) and Rowan (b. 2005). His hobbies include traveling, good food, and movies.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Ryan Anthony's official website: www.ryananthony.com; personal interview, Aug. 10, 2011.

Antonsen, Ole Edvard (b. Hamar, Norway, Apr. 25, 1962). Norwegian trumpeter and composer. Although known worldwide for his brilliant trumpet artistry, Antonsen is a popular star in his own country of Norway, due to the huge success of his crossover albums of New Age-style music compositions and performances.

Antonsen began playing the piano at the age of three, but began playing the cornet at the age of five under the guidance of his father Odd R. Antonsen, a local woodwind player and dance band leader in Hamar. At age six, Ole performed his first public solo with his father's band in front of 1,200 people. Showing great talent by age ten, he was accepted as a student of Norway's leading trumpet teacher, Harry Kvebæk. Listening to recordings by Herb Alpert, Clark Terry, Chet Baker, Freddy Hubbard, Maurice André, and Timofei Dokshitser also influenced him.

At age seventeen, Antonsen entered the State Academy of Music in Oslo, graduating in only three years. His first job was as a member of the Oslo Philharmonic (1982-90). He also freelanced, toured with several rock groups, and gigged at various nightclubs. After eight years in the orchestra, he decided to focus on solo playing, and won the Geneva Competition in 1987, and the 1989 UNESCO Competition in Bratislava. He appeared on various television shows in Norway, and in 1989 released his first solo album, *The Virtuoso Trumpet*, which was nominated for a Norwegian Grammy.

Antonsen's big break came in 1992 when he released a crossover album titled *Tour de Force*, which became a hit in Norway, selling over 150,000 copies, occupying a great deal of radio time, and leading to a contract with EMI for five recordings. His second crossover CD, *Read My Lips*, also became a hit in 1997. His compositions comprise most of the music on his crossover albums. Other albums include *Trumpet Concertos, Popular Pieces for Trumpet and Organ, The Apprentice Trumpet, Twentieth Century Trumpet, New Sound of Baroque, Nordic Trumpet Concertos, Pulling Out All the Stops!, Landscapes,* and *The Golden Age of the Cornet*. However, his biggest selling album is *December Moods*, a double-CD set of Christmas music. He will soon record an album of French trumpet concertos with the São Paulo State Symphony Orchestra.

Antonsen performs over three hundred concerts each year. His crossover (New Age) show employs the use of foot pedals, electronic media and an extensive lighting system, and requires him to play seven different trumpets. He is also in demand worldwide as a guest soloist with symphony orchestras, and tours twelve to fifteen weeks each year as a guest conductor with orchestras and bands. He is a professor at the Norwegian State Academy of Music, and is conductor and music director of the Royal Norwegian Air Force Band. In 2009, he debuted with the London Symphony Orchestra by performing James MacMillan's difficult concerto, *Epiclesis*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Morgan, Huw. "Ole Edvard Antonsen" (*The Brass Herald*, May 2010); Ole Edvard Antonsen's website (www.oleedvardantonsen.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Appleby-Wineberg, Bryan K[ent] (b. Alabama, Feb. 11, 1969). American trumpeter. Appleby-Wineberg grew up in Ann Arbor, Michigan, where he studied for four summers with Armando Ghitalla. He studied with Anthony Plog and Jean Moorehead-Libs at the Oberlin Conservatory, earning bachelor of music and education degrees. He then studied with James Darling at the Cleveland Institute (with additional lessons with Michael Sachs, Charles Couch, and David Zauder) where he earned a master of music degree and received the 1994 Bernard Adelstein Award. He earned a doctor of music degree studying with Peter Bond at Rutgers University.

Appleby-Wineberg began his teaching career as trumpet professor and assistant band director at the University of Evansville in Indiana for three years before assuming his current teaching position at Rowan University in Glassboro, New Jersey. He performs with the Bay-Atlantic Symphony Orchestra (principal trumpet), Riverside Symphonia, and the Atlantic Brass Band (cornetist). He is a founding member of Tromba Mundi, and has performed on occasion with the Cleveland Orchestra and the Indianapolis Symphony Orchestra. He was principal of the Jupiter Symphony Orchestra in New York, Evansville Philharmonic (1994-97), and the Haddonfield Symphony Orchestra (2001-05). He cohosted of the 2006 International Trumpet Guild Conference at Rowan University.

While on a yearlong sabbatical from Rowan University, Appleby-Wineberg lived in the United Kingdom during the 2009-10 academic year, and played solo cornet with the Brighouse and Rastrick Band, and The Lindley Band. He and his wife Sarah, a midwife and nurse-practitioner in women's health, have two daughters: Hannah and Kathryn.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Bryan Appleby-Wineberg" (www.rowan.edu/music/assets/facultyinfo.cfm?id=76).

Araujo, Manuel ("Manny") (b. Providence, Rhode Island, June 27, 1933). American trumpeter. Araujo made the decision to play the trumpet when he heard a jazz concert in which his uncle played trumpet. His first teacher was Julio Tancredi. He also studied piano and theory for two years. After graduating from Hope High School in 1951, he attended the Tanglewood Institute and Boston University where he studied with John Coffey, bass trombonist of the Boston Symphony Orchestra, and Roger Voisin. Araujo transferred to the Curtis Institute in 1952, where he studied with Samuel Krauss, graduating in 1956.

Araujo was a member of the US Army Band in Washington, D.C. from 1956 to 1959. Upon discharge, he won a position as third/assistant principal trumpet of the Baltimore Symphony Orchestra from 1959 to 1960. He became principal of the Denver Symphony Orchestra from 1960 to 2000 (the DSO was renamed the Colorado Symphony Orchestra in 1989). He also played for many summers as principal of the Central City Opera orchestra in Colorado. He is the current principal trumpet of the Denver Philharmonic Orchestra. Always wanting to improve his playing and teaching techniques, Araujo enjoyed having coaching sessions from many of the world's greatest trumpeters, including William Vacchiano, Armando Ghitalla, Adolph Herseth, Maurice André, and Philip Smith.

Retired since 2000, Araujo enjoys playing golf and teaching trumpet privately. He has been married to his wife Avis since 2000. He has an adopted son, Manny James Araujo, from a previous marriage.

Bibl.: personal interview, Jan. 11, 2011.

Arban, Joseph Jean-Baptist Laurent (b. Lyons, France, Feb. 28, 1825; d. Paris, France, Apr. 9, 1889). French cornetist and composer. Little is known of Arban prior to his acceptance into Dauverné's (natural) trumpet class at the Paris Conservatory in 1841. Upon graduation in 1845, he spent ten years in the navy and conducted salon orchestras. He then became one of the conductors of the Paris Opera Orchestra, and in 1857 began teaching saxhorn at the École Militaire, the military annex to the conservatory. He was one of the first to perform on the newly invented cornet.

In 1862, Arban attempted to establish a cornet class at the conservatory, but his proposal was dismissed, because there was no method for the instrument. For the next two years, he wrote his *Grand Method for Cornet*, which when completed, was approved by the conservatory. Thus, Arban became the first cornet professor in history (1869).

Arban's career as a cornet soloist brought him fame and opportunities to perform throughout Europe and Russia. He resigned his teaching post in 1874 in order to perform and conduct during extended tours of Russia. He adapted double and triple tonguing techniques from flute methods, and incorporated them into his solos, thus establishing himself and the cornet as prominent musical entities.

Arban became tired of touring, and returned to Paris in 1880 in hopes of again teaching at the conservatory. Henri Maury, Arban's cornet successor there, died in that same year, so Arban was immediately hired as his replacement. By this time, Arban was playing the "Cornet-Arban," also known as Arban's "compensator" cornet. It was a four-valve instrument built by Adolphe Sax, and played in two keys (usually B-flat and alto G). He composed a set of etudes for this instrument, *Nouveau Cornet-Arban: Enseignement du Conservatoire*,

which became his second method book. The Cornet-Arban never caught on outside of Paris, and his second method quickly fell out of use. However, his *Grand Method* became the leading technique book, and remains a staple in trumpet and cornet pedagogy.

Arban received many honors during his distinguished career: Officer of the Academy; Knight of the Order of Leopold of Belgium, of Christ of Portugal, of Isabella the Catholic, and of the Cross of Russia. He was always elegantly dressed and became a prominent figure in Paris' high society. Paris newspapers often published caricatures of him with baton and cornet in hand, sometimes with ladies surrounding him. He died in 1889 at the age of sixty-four.

Bibl.: Clarke, Herbert L. "Great Cornetists Past and Present" (series of articles in *Jacobs' Band and Orchestra Monthly* magazine, reprinted in Glenn Bridges's *Pioneers in Brass*); Kelly, Daniel. "The Competition Solos of J. B. Arban" (*International Trumpet Guild Journal*, Mar. 2006); Mathez, Jean-Pierre. *Joseph Jean-Baptist Laurent Arban (1825-1889)* (Editions BIM); Tarr, Edward H. "Arban, (Joseph) Jean-Baptist (Laurent)" (*New Grove Dictionary of Music and Musicians*).

Arbuckle, Matthew (b. Lockside, Scotland, 1828; d. New York, New York, May 23, 1883). American cornetist. Arbuckle was born into a musical family. He joined the British army as a musician, but deserted and moved to Canada in 1853. He performed solos there, and then moved to Troy, New York, in order to become conductor and cornet soloist of the local band. After about six months, he accepted a similar position in Worchester, Massachusetts, where he worked for three years.

Arbuckle volunteered for military service as a musician during the Civil War, and joined the 24th Massachusetts Volunteer Regiment Band; he later became a member of the Boston Brigade Band. T.H. Rollinson wrote about Arbuckle stating, *Probably no musician in Boston has ever been closer to the hearts of the people and his fellow musicians than Matthew Arbuckle. All of the older musicians expressed admiration for him, both as a soloist and a fine gentleman*.

Arbuckle was an imposing man, very tall and handsome with a large moustache. He was a fine singer, which surely facilitated his excellent renditions of vocal arias on cornet. His solos were always purely musical, as opposed to the flashy solos often played by other cornetists. Herbert L. Clarke said, *I never had the pleasure of hearing Arbuckle play, but in my younger days I heard much about him through the early musicians. I will remember sitting in my room practicing, when a certain well-known musician dropped in and, after listening to me play certain exercises and solos, would interrupt to say "Arbuckle used to play it thusly." I was a young man just getting started, so you can bet I listened*.

In 1872, Arbuckle became a cornet soloist, along with Jules Levy, Walter Emerson, and Alessandro Liberati, with Patrick S. Gilmore's New York 22nd Regimental Band. When Arbuckle and Levy first met, Arbuckle is reported to have said, *Well, the Two Kings are here today*, to which Levy replied, *There is only one King, and it is I.* Competition between them grew over the years, much to Gilmore's pleasure. Gilmore often promoted concerts featuring the two in cornet battles, billing Levy as "The Greatest Cornet Player Living," and Arbuckle as "The Great Favorite American Cornet Player." Their infamous rivalry peaked at the band's opening concert of the 1879 season at Madison Square Garden when the audience could not decide on a clear winner. During a later concert, the two men broke into a fistfight that was broken up by Gilmore. Levy was so furious at Gilmore, that he challenged him to a pistol duel to the death. Friends convinced Levy to compete in a target shooting match instead, which Gilmore won. As the loser, Levy was obliged to take the entire band to dinner.

Perhaps because of Arbuckle's strained relationship with Levy, and his refusal to perform tours of England and Europe (possibly due to his earlier military desertion), Arbuckle resigned from the Gilmore band and began playing in Downing's Band in Brighton Beach in 1880. He joined Cappa's band in the following year. In early

1883, he organized his own band, but there were no concerts due to his sudden death in May of that year.

Arbuckle composed and arranged numerous solos, and wrote a cornet method that was published by the Oliver Distin Company. Unfortunately, it has been out of print for over a century. Many other cornet solos were written in his honor, including John Hartmann's *Arbucklenian Polka, Grand Concert Valse*, and *West Brighton Polka,* as well as F. M. Steinhauser's *Culver Polka, Fantasie on "le Desir*." and *Surf Polka*.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *The Cornet Compendium* (self-published).

Archer, Billie Rogers (b. North Plains, Oregon, May 31, 1917). Billie Rogers moved with her family to Rainier, Washington, shortly after she was born. She began playing trumpet around eight years of age, but only had a handful of lessons. Her family had a band of amateur

musicians that performed for area dances and programs, which gave her a start in becoming a professional musician. Billie attended high schools in four Washington cities—Rainier, Eatonville, Snoqualmie, and Renton—graduating from Renton High School (suburb of Seattle) in 1933 the day after her sixteenth birthday. She then moved to Missoula where her older brother Les was attending the University of Montana. She played trumpet and handled the vocalist's duties in Les's big band until 1936.

For several years, following the sudden death of her brother, Billie worked with local musicians in Montana. Her idol was Roy Eldridge. She moved to the Los Angeles area during the summer of 1941, but was informed by the local musicians union that she would not be able to take steady work as a musician for six months; however, this rule could be suspended if she were to join a "girl" band. She and three other ladies formed a group that played in a Culver City bar, which caused a great deal of publicity; the bar's nightly business increased dramatically. One of the customers was Jack Archer, road manager for the Woody Herman Band. He arranged for an audition, and she soon joined the Woody Herman organization (1941-43). For publicity purposes, she was asked to perform a number with Gene Krupa's band at the Palladium. She described the situation: *This was probably the scariest thing I have ever done. Roy Eldridge, my favorite*

trumpet player of all time, was sitting in the brass section, and singer Anita O'Day was sitting in front of the band. (I was also a vocalist, although this was often overlooked.) We did get a picture with Roy on the front page of the popular big band magazines of the day, but it was an experience which still haunts me!

During the late '40s, Billie Rogers Archer (married Jack Archer in 1944) played with Tommy Pedersen's Monday Nite Relief Band at the Hollywood Palladium, and in 1945 was a member of the Jerry Wald Orchestra. She and Jack had a daughter, Joan Denise ("Dee," b. 1949), who became a well-known singer and songwriter. The Archer family moved to Hastings-on-Hudson, New York. Jack passed away in 1962.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Dee Archer's official website: www.deearcher.com; personal interviews with Billie Rogers Archer, Feb. 8 and Aug. 29, 2012.

Photo: Billie Rogers Archer with Woody Herman and the trumpet section.

Archibald, Paul (b. Leeds, Yorkshire, England, May 31, 1956). British trumpeter. Archibald studied at the Royal Academy of Music in London with William Overton and James Watson (1974-77), and also attended the Claredon College for Further Education. His first professional position was as coprincipal trumpet of the Royal Opera House Orchestra at Covent Garden, a position he held until leaving in 1978 to join the Philharmonia Orchestra. He has toured with his own English Brass Consort and the Philip Jones Brass Ensemble, and played in the London Sinfonietta.

Archibald won a prize at the 1984 international trumpet solo competition in Toulon. He has also performed with the London Philharmonic Orchestra, Bournemouth Symphony Orchestra,

Chamber Orchestra of Europe, London Mozart Players, Britten Sinfonia, and the Orchestra of St. John's. From 1995 to October 1997, he was principal trumpet of the BBC National Orchestra in Wales. He occasionally performs on film soundtracks. His solo albums include *Joie de Vivre, Divertissement,* and *Proclamation*, all on his own Brass Classics label (formed with Juliet Edwards).

As one of England's leading teachers, Archibald is a professor at the Royal Academy of Music, Royal Welsh College of Music and Drama, Bath Spa University, and the National Academy of Performing Arts, Port of Spain. He has taught at the Guildhall School of Music and Drama in London, and has taught courses for the Dartington International Summer School and the Benslow Music Trust. He has served as a judge at several international solo competitions, and in 2003 was given the Award of Fellow at the Royal Academy of Music.

Archibald is currently performing with several groups, including Trio d'ART, English Brass, Carnyx Brass Trio, Fibonacci Sequence, Chaconia Brass, and Brass Monkey. He has published three volumes of *Breathe!,* and also wrote a book titled *Playing the Trumpet and Brass*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Paul Archibald's official website: www.paularchibald.co.uk.

Arisi, Enrico (b. Bishop, Italy, Aug. 10, 1899; d. Bologna, Italy, Oct.16, 1960). Italian trumpeter. Remembered as "The trumpeter of [Arturo] Toscanini," Arisi played first trumpet in the orchestras of the Teatro alla Scala in Milan and the Arena di Verona. He was one of the first trumpet players in Italy to perform Bach's *Brandenburg Concerto No. 2* (beginning in 1950), and adapted Georg Kopprasch's *60 Etudes* (for horn) for the trumpet. He taught trumpet and trombone at the Giovanni Battista Martini Conservatory of Music in Bologna for many years. In 1994, his hometown of Bishop established the annual Enrico Arisi Music Competition in his honor.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Enrico Arisi Competition" (www.popolis.it/abmusvescovatopagine/b_Arisi.html).

Armenteros, Alfredo ("Chocolate") (b. Ranchuelo, Santa Clara, Las Villas Province, Cuba, Apr. 4, 1928). Cuban trumpeter. Armenteros comes from a musical family in which his father Lazaro Alfredo Armenteros played trombone, and his cousin was no less than the famous singer and bandleader Beny Moré. He got his nickname when a woman thought that he was Kid Chocolate, the 1932 featherweight boxing champion.

Armenteros began playing cornet at the age of eleven, and was soon playing in a local Orquesta Municipal. He moved to Havana and became a professional with Septeto Habanero. He also recorded with Arsenio Rodriguez (February 1949 to January 1950) and Rene Alvarez y Su Conjunto Los Astros (May 1949). Once in the Rodriguez Conjunto, he played alongside two Cuban legends, Felix Chappottin

(lead trumpet) and "Florecita" Oscar Velazco O'Farrill (third trumpet). Armenteros often said he was influenced by Florecita. He then played

with Sonora Matancera (1951) and Beny Moré (1953 to 1955 with Domingo Corbacho and Nilo Argudin on trumpets) with whom he also appeared in films. As a studio musician in Havana, he recorded with Nat "King" Cole (*Cole Español*). In 1956, he recorded with Chico O'Farrill on the *Cuban Jazz Kings* album, along with trumpet stars such as Luis Escalante, Nilo Argudin, and Leonardo Timor.

Armenteros made his first trip to New York in 1957, where he jammed with Coleman Hawkins. After returning to Cuba, he played with the Puerto Rican trumpeter, César Concepción, the Banda Kubavana (1958-59, along with El Negro Vivar on trumpet), Chico O'Farrill (Havana, 1959, with Vivar and Corbacho), and Bebo Valdès. He then left Cuba to New York and joined Machito (1960), and made records with Generoso Jiménez (*Tribute to Benny Moré-El Barbaro del ritmo* on the Suave label), Clark Terry (*Eso Es Latin Jazz…Man!*), and La Lupe (1963, *Mongo introduces La Lupe* on the Milestone label).

Armenteros worked with Machito (Japan tour with Doc Cheatham on trumpet), Mongo Santamaria, Charlie Palmieri, Ismael Rivera, Israel Lopez, Eddie Palmieri, Tito Puente, Johnny Pacheco, Grupo Folklorico y Experimental Nuevayorquino (1975), Sonora Matancera (1977 with the legendary Calixto Leicea on trumpet), Cachao Lopez, Alfredo Valdès, Tico All-Stars, and a Dizzy Gillespie-Machito group (European tour in 1982). He took part in several *Bill Cosby Shows*, appeared with Wynton Marsalis at Lincoln Center (1999), and with Manny Duran at the New York Brass Conference for Scholarships (2003). He also participated in a tribute to the Puerto Rican trumpet star, Juancito Torres, in 2003 together with Luis Ortiz, Charles Sepúlveda, and Eddie Feyjoo (*Guajira en Sol Menor*). Armenteros made his recording debut as leader in 1974 (age forty-six).

Although Armenteros has never been a stand-up soloist, he is a legend in the Afro-Cuban jazz world. His style is closer to the traditional Cuban trumpet style than to the traditional jazz style of improvising. Armenteros must be listed among the Cuban legends with Lazaro Herrera, Florecita, Felix Chappottin, Luis Escalante, El Negro Vivar, Manuel Mirabal, and Inaudis Paisan.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Davies, R. *Trompeta; Chappotin, Chocolate and Afro-Cuban Trumpet Style* (2003, Lanham, MD); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. video clip; Oct. 2008).

Armstrong, Gary (b. Sheffield, Alabama, 1951). American trumpeter. Armstrong received his bachelor of music education degree from Murray State University, studying with Patrick McGuffey. He served in the US Army Band "Pershing's Own" in Washington, D.C., and was a frequent performer at The White House. He also played in the US Army Herald Trumpets and Army Brass Quintet. While in the military, he studied trumpet and conducting with Lloyd Geisler, earning master of music and doctor of music degrees at Catholic University of America.

Armstrong has taught at Mars Hill College, the University of West Alabama, Trevecca Nazarene College, Vanderbilt University, and Belmont University in Tennessee. His recording credits include a diversity of styles, performing with the Jack Daniel's Silver Cornet Band, Amy Grant, Etta James, and Lyle Lovett. He has been a member (third trumpet) of the Nashville Symphony Orchestra since 1988, also serving as personnel manager for four years.

Armstrong and his wife Beth have three children: Ashley, John (a trumpeter in the US Navy Band), and Allison. His hobbies include repairing and custom building trumpets, and restoring old cars. He also holds a bachelor of science degree in computer science from Middle Tennessee State University.

Bibl.: "Gary Armstrong" (www.nashvillesymphony.org/about/orchestra/GaryArmstrong).

Armstrong, Louis [Daniel] ("Satchmo") (b. New Orleans, Louisiana, Aug. 4, 1901; d. Corona (Queens), New York, July 6, 1971). American trumpeter and singer. Armstrong was born into a poor family. His father, William Armstrong (1881-1922), took up with another woman and abandoned the family when Louis was an infant. Louis's mother, Mayann Albert (1886-1942), was a prostitute in the seedy part of New Orleans. She left Louis and his younger sister Beatrice in the care of Louis's paternal grandmother Josephine Armstrong, and at times with his Uncle Isaac.

When Louis was five years old, he moved back in with his mother even though she continued to work as a prostitute. He attended the Fisk Elementary School for Boys where he studied music theory under Leontine M. Vignes and Naomi Spriggins. From c1908 to 1912, Louis joined The Singing Fools, a barbershop quartet made up of young boys willing to sing in the streets for pocket change. Louis said, *I figure singing and playing is the same*. Louis was impressed by the playing of Bunk Johnson (Eagle Band), Joe Oliver, and the legit player Andrew Kimball (Manuel Perez's Imperial Band), and by the saxophone playing of Sidney Bechet (Allen Brass Band in 1911-12).

Wanting to play the cornet, Louis saved some money toward the purchase of an instrument. The Russian-Jewish family, Karnofsky, took an interest in Louis and gave him odd jobs and financial help. They assisted him in acquiring a cornet, an act that Louis never forgot. So, Louis got a cornet in c1911-12, and was able to play *Home, Sweet Home*

before being sent to the Colored Waifs' Home for Boys from January 1913 to June 1914 after an incident in which he fired his stepfather's pistol in the air during a New Year celebration. There, he received strict discipline. Fortunately, the Home had a music teacher, Mr. Peter Davis, who taught Louis the basics of cornet playing. Eventually, Davis made Louis the leader of the boys' brass band, which played small pieces by Bach and Haydn as well as *Maryland My Maryland*. Louis was taught to play the bugle, alto horn, and the cornet. Joe Howard helped Louis improve his music-reading skills.

When Armstrong turned fourteen, he was released from the Home, and lived with his biological father and new stepmother. Soon, however, he moved back in with his real mother. Louis earned a bit of money as a paperboy and from odd jobs. He spent his free time hanging out at the Funky Butt dance hall where the Eagle Band played (1915). His first playing job was at Henry Ponce's dance hall. One of the band's members, Black Benny, helped Armstrong find a day job shoveling coal while he earned money playing cornet at night. On many occasions, Louis and Kid Rena played together in brass bands. Bunk Johnson said that in 1915, *Louis was really good*. In 1914-1916, Louis took lessons from Joe "King" Oliver. He was also influenced by the clarinet playing of Eddie Cherie. He played his "clarinet style" on the cornet with a trio at Matranga's (1916-17). Louis had a Victrola and listened to records by operatic singers such as Enrico Caruso and Tetrazzini, as well as hit records by the Original Dixieland Jazz Band. When Oliver left New Orleans, Louis replaced him in the Kid Ory Band (1918-19). From 1919 to 1921, Louis worked on riverboats with Fate Marable. On these occasions, Louis studied under Davey Jones for phrasing, then under Norman Mason. Between these jobs, Louis played in New Orleans with Punch Miller's Zulu Band that introduced up-tempo blues playing in the streets (1919), and he substituted for Lee Collins in the Zutty Singleton orchestra and in the Buddy Petit Brass Band. Petit also had a large influence on Louis's playing.

Armstrong married Daisy Parker from Gretna, Louisiana. They adopted a three-year-old mentally handicapped boy, and named him Clarence Armstrong. Although Louis faithfully took care of Clarence all of his life, the marriage failed in a short time.

In addition to being hired as Oliver's replacement, Armstrong also played second cornet in the Tuxedo Brass Band. Oliver called Kid Rena to join him in Chicago. Rena declined the offer, so Oliver offered Louis the position. Louis played his last parade in New Orleans with the Onward Brass Band on August 8, 1922 and joined Oliver's Creole Jazz Band at the Lincoln (Royal) Gardens in Chicago. After joining Oliver in Chicago, Armstrong fell in love with, and soon married Oliver's pianist, Lillian Hardin.

Oliver's band was the best jazz music group in Chicago. Armstrong was given many opportunities to solo on cornet. It didn't take long for him to develop his unique audience rapport and musical style. He earned the nickname "Satchelmouth" because of his wide smile, but band members often referred to him as "Dippermouth" because he often drank from the bucket of sugar water that King Oliver had on stage for the band. Armstrong was now making good money and was able to afford his own apartment with a private bath. It was at this time that he made his first recordings as a member of Oliver's band for the Gennett, Paramount, and Okeh labels.

Lillian encouraged Louis to seek opportunities away from Oliver, partly because she wanted Louis to have freedom to develop his own style of music, and partly because she suspected that Oliver was withholding money from his players. So, Armstrong accepted a position in New York with Fletcher Henderson's band. He and Henderson made many recordings together, and from November 1924, Louis began to sing on stage and on records (*Everybody Loves My Baby*). Louis exchanged ideas with Red Nichols at the Roseland (1925) and also took notice of B.A. Rolfe's upper register during a job in Oakmont. Louis's playing on *Sugar Foot Stomp* with Henderson was a big success. During this first stay in New York, Louis also extensively recorded with blues singers and among others, the great Bessie Smith. But after a few months, Louis returned to Chicago where he and Lillian formed the Hot Five and the Hot Seven. Lillian became his manager and billed him as the "The Greatest Jazz Cornetist in the World" (at the Dreamland in 1925). Hit recordings such as *Potato Head Blues, Hotter*

Than That, and *Struttin' with Some Barbecue* brought much attention to Louis, Lillian, Kid Ory (trombone), Johnny Dodds (clarinet), and Johnny St. Cyr (banjo).

In addition to his own groups, Louis played with Erskine Tate's Symphonic Orchestra at the Vendome Theatre (from December 1925). Armstrong switched from cornet to trumpet, testing the trumpet on *Jazz Lips*. With this group, he developed his singing style more fully, producing the hit recording *Heebie Jeebies* in 1926. He also formed the group Louis Armstrong and his Stompers that played at the Sunset Café. In 1928, Louis Armstrong made history with records such as *West End Blues*, *Tight Like This*, *Muggles,* and a duet with Earl Hines on piano, *Weather Bird*.

In 1929, Armstrong went to New York City to play in the all-black music revue *Hot Chocolate,* written by Andy Razaf and Fats Waller. Armstrong's recorded vocal solo *Ain't Misbehavin'* was the biggest-selling hit single of the day. Working at Connie's Inn in Harlem, he made another hit single with Hoagy Carmichael's *Stardust*. Satchmo's vocals often imitated his jazz improvisations, making him the most influential singer in American music from his record of *I Can't Give You Anything but Love* in 1929. His raspy voice (due to cigarette smoking) was instantly recognizable and often imitated. His phrasing influenced many singers including Ethel Waters, Bing Crosby, Billie Holiday, Ella Fitzgerald, and Frank Sinatra.

The Great Depression forced many big bands to break up during the 1930s, and Armstrong's band was no exception. In 1930, Louis moved to Los Angeles to seek new opportunities. He played at the New Cotton Club with Lionel Hampton, and in 1931 appeared in

the movie, *Ex-Flame*. Armstrong was arrested on marijuana charges, but was given a suspended sentence. He returned to Chicago in 1931, but ran into difficulties with several mob members and was forced to leave town. The final incident occurred when he was performing at a club that had several mob members in the audience. At closing time, the band began to pack up, but the men wanted to stay longer. They told the band to continue playing. After several more tunes, the band again tried to leave. Infuriated, one of the mob members placed a pistol to Louis's head and told him to keep playing, forcing him to play higher and higher until blood gushed out of his top lip from a rupture of the obicularis oris (now medically referred to as "Satchmo's syndrome"). But in fact, Louis began having lip troubles in 1927. These troubles increased from 1933-35. The fact that he cut sharp grooves into the rim of his cornet mouthpiece, and twisted the horn when ascending, may have contributed to the deformity of his lips.

In 1931, Armstrong returned to his hometown of New Orleans and was given a hero's welcome. He sponsored a local baseball team, Armstrong's Secret Nine, and had a cigar named after him. He set out on several tours throughout the United States, but the mob dogged him everywhere he went. In order to let things cool down, Armstrong went to Europe for a while. He toured England in 1932, appeared in a film in Copenhagen (1933), and played in France (1934).

By this time, Armstrong had hired an agent named Johnny Collins. Collins had not always acted in Louis's best interest, and Armstrong's lavish spending left him short of money. Armstrong fired Collins and hired Joe Glaser as his new manager (in 1935). Glaser was able to straighten out both Louis's finances and his mob problems.

During the mid 1930s, Armstrong began to lose some of the coordination in his fingers. He began expanding his vocal solos, and encouraged Glaser to find him guest appearances in movies and on television shows. As a result, Armstrong appeared in *Pennies from Heaven* (1936), *Artists and Models* (1937), *Going Places* (1938), and *Every Day's a Holiday* (1938). He substituted for Rudy Vallee on CBS Radio in 1937, making him the first black host sponsored for a national broadcast. In 1938, Louis and Lillian divorced, and Louis soon married his third wife, Alpha.

After several more years on the road, Armstrong settled permanently in Queens, New York in 1943. Traveling had taken a toll on his marriage, and he divorced Alpha in 1942. He then married his fourth wife, Lucille. During the next twenty-eight years, he performed approximately three hundred times annually, becoming the biggest name in jazz. His happy personality made him a celebrity among both black and white people. However, the public's change in taste made big bands less popular, and Glaser was forced to dissolve his band shortly after their successful 1947 Town Hall concert in New York. Armstrong formed a small group with Jack Teagarden called The All-Stars, that played at Billy Berg's Supper Club. They were a huge success, and on February 21, 1949 Armstrong was the first jazz musician to appear on the cover of *Time* magazine.

Armstrong's fame skyrocketed through his appearances in many movies during the 1940s, '50s, and '60s: *Cabin in the Sky* (1942), *Jam Session* (1944), *Atlantic City* (1944), *Pillow to Post* (1945), *A Song Is Born* (1948), *Botte e Risposta* (1951), *Here Comes the Groom* (1951), *The Strip* (1951), *Glory Alley* (1952), *The Glenn Miller Story* (1953), *High Society* (1956), *Satchmo the Great* (1956), *Die Nacht vor der Premiere* (1959), *The Best Generation* (1959), *The Five Pennies* (1959), *Kaerlightedens Melodi* (1959), *Auf Wiedersehn* (1961), *Paris Blues* (1961), *When the Boys Meet the Girls* (1965), and *A Man Called Adam* (1966). Armstrong's biggest hit single was *Hello, Dolly!* in 1964; it appeared as number one on the pop charts for fourteen weeks, even dislodging The Beatles during the height of their fame. He also appeared in the movie of the same name in 1969.

Louis Armstrong kept a busy schedule until his death in 1971. He made several tours of Africa, Europe, and Asia sponsored by the US State Department, earning him the nickname "Ambassador Satch." His gregarious and outgoing personality made him a favorite among all people of the world, but his acceptance by whites sometimes drew criticism from his own race. He was called an "Uncle Tom" by those who felt that he was not taking an aggressive stand for equal rights in America. But in reality he was one of the biggest financial supporters of Dr. Martin Luther King Jr., as well as being an outspoken civil rights activist bold enough to call President Eisenhower "two-faced" and "gutless" for taking too little action during the conflict on school desegregation in Little Rock, Arkansas in 1957. Armstrong even cancelled a planned State Department tour of the Soviet Union saying, *The way they're treating my people in the South, the government can go to hell.* Because of his statements, the FBI kept files on Armstrong.

Armstrong was a very generous man who gave away about half of the money he earned. He was baptized as a Catholic at the Sacred Heart of Jesus Church in New Orleans, and even met with popes Pius XII and Paul VI during their visits to New Orleans. Out of friendship with the Karnofsky family, he wore a pendant of the Star of David his whole life.

Armstrong loved food, and often signed the ends of letters to friends "Red beans and ricely yours." His weight problems led to him writing the book *Lose Weight the Satchmo Way* that suggests taking laxatives daily. He loved writing letters from the road, telling details about food, concerts, sex, drinking, use of marijuana, childhood memories, and even bowel movements! He enjoyed lewd jokes and dirty limericks. Although he was not known to have any children, he loved kids and went out of his way to entertain them. He owned a huge record collection and took records and tapes on the road with him. He was also a member of the Freemasons Montgomery Lodge No. 18 in New York.

Dear Bob, take my advice, and leave it all behind you.

-Satch

Louis Armstrong had a heart attack on July 6, 1971, and died later that day at his home in Queens, New York. Shortly before his death he stated, *I think I had a beautiful life. I didn't wish for anything I couldn't get and I got pretty much everything I wanted because I worked for it*. He was interred at the Flushing Cemetery in Queens. Honorary pallbearers included Governor Rockefeller, Mayor Lindsey, Bing Crosby, Ella Fitzgerald, Guy Lombardo, Duke Ellington, Dizzy Gillespie, Pearl Bailey, Count Basie, Harry James, Frank Sinatra, Ed Sullivan, Earl Wilson, Alan King, Johnny Carson, David Frost, Merv Griffin, Dick Cavett, and Bobby Hackett. Peggy Lee sang *The Lord's Prayer,* Al Hibbler sang *Nobody Knows the Trouble I've Seen*, and Fred Robbins gave the eulogy.

Today, many people feel that Armstrong was the most important musician of the twentieth century. Certainly, he was the most influential jazz musician who ever lived. André Jolivet wrote his

Concertino for Trumpet with Armstrong in mind. Louis Armstrong's influence as a trumpet player is enormous. He had many imitators around the world (Teddy Buckner, Irakli De Davrichewy, Theis Jensen,…), as well as many artists who opened up new ways of jazz trumpet playing, such as Red Allen, Jabbo Smith, Bill Coleman, and Roy Eldridge. All of the jazz trumpeters of the 1930s were under Armstrong's spell: Valaida Snow, Buck Clayton, Jonah Jones, Bunny Berigan, Harry James, and so many more. Among the Louisiana trumpeters, he remains a model even today: Lee Collins, Kid Howard, DeDe Pierce, Wingy Manone, Sharkey Bonano, Louis Prima, Thomas Jefferson, Wallace Davenport, Joe Newman, Kermit Ruffins, Wynton Marsalis, Nicholas Payton, Dwayne Burns, and Troy Andrews, just to name a few. Wendell Brunious said, *With Louis Armstrong and Clifford Brown, I knew how we can make a trumpet sound…they summarize everything*.

Louis Armstrong played an H.B. Jay Columbia long-model cornet in 1922-23, then a small bore Buescher in A/B-flat in 1925-26, and a 56B Conn in A/B-flat in 1929-32. In 1932, he switched to Selmer. His balanced-action model was produced by Selmer from 1933 to 1962. Louis Armstrong used many types of mouthpieces made by Rudy Mück, Al Cass, John Parduba (in 1943), and finally a Giardinelli 1SW.

His recordings are too numerous to list, but among his biggest hit singles were *Stardust, What a Wonderful World, When the Saints go Marchin' In, Dream a Little Dream of Me, Ain't Misbehavin', Stompin' at the Savoy, We Have All the Time in the World, Hello, Dolly!* and *Blueberry Hill*. His best-selling albums include *Ella and Louis, Ella and Louis Again, Porgy and Bess, A Musical Autobiography, The*

Good Book, Satch Plays Fats, Louis Armstrong Plays W. C. Handy, and *The Real Ambassador*.

Armstrong made countless television appearances, and was featured in dozens of movies. His music is heard in several movies in which he did not appear, in video games and computer games, and is included on the Voyager Golden Record sent into outer space to represent the greatest achievements of mankind. He was posthumously awarded the Grammy Lifetime Achievement Award in 1972, having also received individual Grammy Awards in 1925, 1926, 1928, 1929, 1930, 1932, 1958, 1964, and 1968. The US Postal Service issued a Louis Armstrong commemorative stamp in 1995. His home in Queens, New York, was declared a National Landmark in 1977. In 2001, the City of New Orleans renamed their airport the Louis Armstrong International Airport.

Among Armstrong's many awards are a star on the Hollywood Walk of Fame and the Honorary Award from the International Trumpet Guild. He was inducted into the Louisiana Music Hall of Fame (2007), Gannett Records Walk of Fame (2007), Long Island Music Hall of Fame (2007), Nesuhi Ertegün Jazz Hall of Fame (2004), Rock and Roll Hall of Fame (1990), Big Band and Jazz Hall of Fame (1978), and the Down Beat Jazz Hall of Fame (1958). In addition, the U.S. Open Tennis Tournament's main stadium was named the Louis Armstrong Stadium in his honor.

Bibl.: Armstrong, Louis. *Satchmo: My Life in New Orleans* (Da Capo Press); Giddins, Gary. *Satchmo: The Genius of Louis Armstrong* (Da Capo Press); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Louis Armstrong" (Wikipedia: http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. A full study, *La Chanson de Louis*, excerpts on mp3, video clip; Oct. 2009); Laplace, Michel. *Louis Armstrong & Billie Holiday, Voix de l'Amérique* (2009, Jazz Hot).

Arndt, Michael ("Mike") John (b. Norfolk, Nebraska, Feb. 26, 1973). American trumpeter. Arndt grew up in the Kansas City, Missouri, area and studied trumpet with Philip Clark and Gary Schutza. At age fourteen, he participated in the Kansas City Youth Symphony, and later graduated from Truman High School in Independence, Missouri, in 1991. He attended the University of Missouri-Kansas City (1991-95) under Dr. Keith Benjamin, earning a bachelor of music degree. He then earned a master of music degree with Gary Bordner and David Baldwin at the University of Minnesota (1996-98), and a performer's certificate from DePaul University in Chicago under John Hagstrom of the Chicago Symphony Orchestra (1998-2000). Final studies were with David Hickman at Arizona State University where he served as a graduate teaching assistant and completed a doctor of musical arts degree (2000-02). His dissertation is a comprehensive biography on Roger Voisin, and he presented a lecture on the life and career of Voisin during the 2005 International Trumpet Guild Conference in Bangkok, Thailand.

Dr. Arndt has performed with the Breckenridge Music Institute Orchestra in Colorado, Nashville Symphony Orchestra, Cincinnati Symphony Orchestra, Huntsville Symphony, Orchestra Nashville, Chattanooga Symphony, and is a founding member of the Evolution Ensemble (new music group), Trés Elements, and the Arndt/Loucky Trio. He is also a member of the Stone River Chamber Players, MTSU Faculty Brass Quintet, and is principal of Orchestra Kentucky. He has been a professor of trumpet at Middle Tennessee State University since August of 2002.

Mike has been married to pianist Sandra ("Sandy") Arndt since 1996. Their children are Braeden (b. 2005), Camden (b. 2008), Riley (b. 2010), and Keegan (b. 2012). His hobbies include photography and running.

Bibl.: Arndt, Michael John. *Roger Voisin: His Extraordinary Life and Contributions to Trumpet Performance, Repertoire, and Pedagogy* (unpublished DMA dissertation, Arizona State University, May 2004); personal interview, Jan 31, 2012.

Arnold, [Sir] Malcolm Henry (b. Northampton, England, Oct. 21, 1921; d. Norwich, England, Sept. 23, 2006). British trumpeter, composer, and conductor. Arnold was the youngest of five children in a family of shoemakers. He began playing the trumpet at age twelve, after hearing a live concert by Louis Armstrong, and during his teens became interested in jazz. His improvement on the instrument was rapid, and at age sixteen he was awarded a scholarship to attend the Royal College of Music where he studied trumpet with Ernest Hall and composition with Gordon Jacob.

In 1941, during World War II, Arnold registered as a conscientious objector to military service, but agreed to serve part-time with the National Fire Service. He became second trumpet of the London Philharmonic Orchestra in 1942, and was promoted to principal in 1943. After one of his brothers died in the Royal Air Force, Arnold volunteered for active military duty. He was assigned to an army band, which he found to be a horrible experience, so in desperation he shot himself in the foot, and returned to civilian life. He played one season with the BBC Symphony, and then resumed his position with the London Philharmonic for two more years (1946-48).

Arnold quit playing the trumpet in 1948 in order to devote his career to composing and conducting. He composed hundreds of works including nine symphonies and 130 film scores, one of which, the score for the 1957 film, *The Bridge on the River Kwai*, earned him an Academy Award. He credited Hector Berlioz with being his most influential composer.

Arnold was a fun-loving and humorous man. He was close friends with humorist-cartoonist Gerard Hoffnung, and was known for telling jokes and laughing aloud. However, his personal life was filled with stress and sadness. In 1941, he married Shella Nicholson with whom he had one son and two daughters (one daughter died rather young), but they divorced in 1962. He remarried in 1963 to Isobel Grey with whom he had one son, but they divorced in 1975. In 1966, he moved to the small rural town of Cornwall to get away from the pressures of London life, but his health and finances soon suffered. In 1978, he was hospitalized for months in the psychiatric

ward of the Royal Free Hospital. In the following year, he was treated for depression and alcoholism at a hospital in his hometown of Northampton. He overcame these illnesses, and returned to composing and conducting.

Arnold received many awards and honors including six honorary doctorates. He was knighted in 1993, made Honorary President of the Victoria College of Music in London in 1994, and given several recognition awards for his contributions to music in England. His health declined rapidly during the last years of his life, and Anthony Day, his longtime companion since the mid 1980s, cared for him.

Arnold died of a chest infection on September 23, 2006 at the age of eighty-four. Each October since 2006, the annual Malcolm Arnold Festival has been held in Northampton, and the Malcolm Arnold Academy in Northampton was named in his honor on September 3, 2010. Since his death, several television documentaries have been made about his life and music.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Sir Malcolm Arnold" (obituary, *The Independent*, Sept. 25, 2006); "Malcolm Arnold" (http://enwikipedia.org).

Arnold, Stanko [Stanislav] (b. Ravne, Yugoslavia, Aug. 23, 1949). Yugoslavian trumpeter. Arnold earned his diploma from the Ljubljana Academy of Music where he studied with Anton Grĕar. While still a student at age twenty, he became principal of the Ljubljana Philharmonic Orchestra, a position he held until 1990. Arnold won first prize in a national competition of young artists in Zagreb, which allowed him to study in Paris with Roger Delmotte. In 1976, he won first prize in the Toulon Competition, and second prize in 1979 in the European division of the Maurice André International Solo Competition in Paris. In that same year, he formed the Slovenian Brass Quintet.

Arnold was named professor of trumpet at the Ljubljana Academy in 1981, and has taught in Graz. He has developed an international career as a trumpet soloist and clinician, and often tours with an organist. He is known for his elegant style and flawless technique.

Bibl.: Mathez, Jean-Pierre. "Stanko Arnold" (*Brass Bulletin,* No. 66, 1989); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Artero, Patrick (b. Hanoi, Vietnam, Apr. 26, 1950). French trumpeter. Born in Vietnam, Artero moved to France when he was a child. He took an interest in the trumpet after listening to many of his father's recordings of Louis Armstrong. At about age seventeen, he briefly studied at a Versailles conservatory with Roger Delmotte (1967-68). He formed his first group in 1964.

Artero's first professional gig was with sax player Roger Simon. He joined the Famous Melody Boys (1966-67) and was a member of the popular French jazz band, Les Haricots Rouges (literally "Red Beans", 1969-73), which gave him opportunities to play with New Orleans legends such as Jim Robinson, Albert Burbank, and Louis Nelson. He also made a trip to New Orleans (1971) where he played with Mike Casimir. He joined the great jump band, Michel Attenoux Jazz Group (1973-78), and played with Benny Waters at the Newport Jazz Festival (1975). He also participated in a television production about the great jazz cornetist, Bix Beiderbecke. Artero played with Raymond Fol (1976-78) and worked in Latin bands such as those of Conjunto Querido (Nice, 1985), Chocolate Armenteros, and Patato Valdès. He was also active in the popular music field with Sacha Distel, Eddie Mitchell, Henri Salvador, Michel Legrand, and Ray Charles.

Artero became a member of the Anachronic Jazz Band (1976-78), which played bop tunes in the traditional jazz style, and won the Sidney Bechet Prize. He also played in the trumpet sections of several big bands led by Claude Bolling (1974, 1987, regular member from 2004), Gérard Badini, and Paul Mauriat's Memorial Orchestra (Japan, 2009). Artero backed numerous American jazz musicians, such as Clark Terry, Dizzy Gillespie, Wild Bill Davison, Stan Getz, Lionel Hampton, Bill Coleman, Joe Newman, Cat Anderson, Illinois Jacquet, Harry Edison, Eddie Davis (1975), Sam Woodyard, Milt Buckner, Carrie Smith, Harold Ashby, Eddie Bert, Eddie Hubble, Peanuts Hucko, George Benson, Cab Calloway (1983), Buddy Tate, Bud Freeman, Benny Carter, Eddie Daniels, Carmen McRae, and Jimmy McPartland.

Today, Artero stays very active—mostly in Germany and France. He has recently played with Michel Pastre, Matthias Seuffert, JazzAscona Big Band (as lead trumpet), Warren Vaché (cornet, 2004), André Villéger (Marciac, 2004), Claude Tissendier Septet, David Paquette (Ascona, 2006), Daniel Huck (Paris, 2006), Peter Meyer-Don Vappie (2007), Artero Vaudoo (Oct. 2008), and Attilio Troiano (Ascona, 2010).

Artero has recorded many albums including *2 Bix But Not Too Bix* (2002)*, Artero-Brel* (2006, Nocturne), *Patrick Artero: Vaudoo* (2008, Plus Loin), and *Patrick Artero-Villeger Jazz Five*. He has appeared on dozens of recordings with Claude Bolling, Stan Getz, Paul Horn, Martial Solal, Eddie "Lockjaw" Davis, Papa Wemba, Alpha Blondy, Henri Salvador, and others. Artero is one of the best French jazz soloists, who can play traditional jazz, as well as bop and post-bop styles.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Patrick Artero's official website: http://patrickartero.com.

Ascari, Ivano (b. Guastalla, Italy, July 4, 1958). Italian trumpeter. Ascari studied with Renzo Robuschi at the Arrigo Boito Conservatory in Parma, graduating in 1977. He also studied with Pierre Thibaud in Paris. Ascari began his career playing with the Haydn Symphony Orchestra in Bozen for fourteen years, and during the 1977-78 season played in the Theater Orchestra of Milan. He has also played in the Budapest Symphony Orchestra and the Teatro Comunale in Bologna.

Ascari has been a professor of trumpet at the F. A. Bonporti Conservatory in Trent, Italy (a branch of the Riva del Garda State Conservatory) since 1992. He has become a leading soloist of new music

for trumpet, and has toured many countries including the United States, where he participated in conferences of the International Trumpet Guild. He has commissioned over one hundred works, and premiered pieces by Franco D'Andrea and Giorgio Gaslini. He received the Orpheus Award for promoting new music, and has released five solo CDs. He is the leader of The Brass Verona, which has made numerous recordings and toured the world.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Ashcroft, Norman (b. 1919; d. Llandudno, North Wales, England, July 6, 2009). British cornetist, trumpeter, and conductor. Ashcroft started on tenor horn, changed to flugelhorn, and settled on cornet at age eleven. He was self-taught, having only one formal lesson from the time he started playing, and became principal cornet of the Harton Colliery Band. He also played trumpet in various local orchestras and Bach societies. In 1947, he joined the Carl Rosa Opera Company orchestra, and played for a while in the Halle Orchestra during the late 1940s. In 1950, he was appointed principal cornet of the Fairey Aviation Band, a position he held until 1967. (Phillip McCann succeeded him in 1967.)

Nearly deaf in his right ear since a boy, Ashcroft retired from cornet and trumpet playing in 1967. He became conductor of the Mirrlees Works Band in 1959, and taught for the National Youth Brass Band from 1950 to 1959. He was awarded the Insignia of Honour at the Royal Albert Hall, and is remembered as a quiet and modest man who was well respected by all of the great cornet soloists in Great Brittan.

Bibl.: "Norman Ashcroft" (www.faireybrassband.comarticles/normanaskcroftvirtuoso.html).

Ashton, Graham John (b. London, England, Jan. 23, 1956). British trumpeter and composer (acquired U.S. citizenship in 2011). Ashton studied with William Overton and James Watson at the Royal Academy of Music in London from 1974 to 1977. He then joined the Bournemouth Symphony Orchestra as coprincipal trumpet from 1978 to 1981. He was hired as coprincipal trumpet by the BBC Symphony Orchestra to tour China, Korea, and Japan in 1981, and frequently played as guest principal with the London Symphony, Philharmonia, and BBC Symphony during the 1980s and '90s. He was a member of the Philip Jones Brass Ensemble from 1981 to 1984, and was director of the Albany Brass Ensemble from 1974 to 1984. In addition, he worked as a studio player in London, where he recorded soundtracks for over eighty films including *Yentil, Octopussy, Never Say Never Again, Cry Freedom, The Russia House, Batman*, and *Dangerous Liaisons*. He also recorded with celebrities such as Barbra Streisand, Phil Collins, Boy George, Van Morrison, Kate Bush, and Paul McCartney.

Ashton founded the Graham Ashton Brass Ensemble in 1992, a group that has toured and recorded numerous CDs. He was Dean of Music at the Western Australian Academy of Performing Arts from 1995 to 1998, a guest professor at the Queensland Conservatory in Australia in 1998-99, and accepted the position of Chair of Brass and Professor of Trumpet at the State University of New York at Purchase in 1999. He has been a member of the New York Chamber Brass since 2008, and is director of FIRES-New York.

An active soloist, Ashton premiered David Sawer's *Concerto for Trumpet* with the BBC Symphony conducted by Sir Andrew Davies, at the Royal Festival Hall, London in 1996. He also played as a soloist with the English Chamber Orchestra, London Philharmonic, New York Virtuosi, Australian Chamber Orchestra, and Irish Chamber Orchestra. He has released several CDs including *The Contemporary Trumpet* (Virgin Classics), *Baroque Concertos and Sonatas* (Virgin Classics), and *Music for Trumpet and Organ* (IMP). He has recorded for Signum Classics, RCA, Virgin Classics, Koch, Nimbus, IMP, and Claves. His compositions are published exclusively by Editions BIM in Switzerland. He is a codirector of the Granite Springs Music Society, which hosts an annual international summer music festival.

Ashton and his wife Fiona Guthrie have two daughters—Isobella (b. 1989) and Madeleine (b. 1991). He enjoys fine food and wine, and is an avid art fan, especially for the paintings of Picasso, Hopper, Matisse, and Dali.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Graham Ashton's official website: www.grahamashton.com; personal interview, Oct. 2, 2011.

Assunto, Frank [Joseph] (b. New Orleans, Louisiana, Jan. 29, 1932; d. New Orleans, Louisiana, Feb. 25, 1974). American trumpeter. Born into a musical family, Frank Assunto learned to play the trumpet from his father, Papa Jac Assunto, a professional banjo and trombone player. Frank played in the Redemptorist High School Marching Band, and at age thirteen jammed with George Lewis at Mama Lou's. Frank and his older brother Fred (a trombonist) formed the Basin Street Five while in high school, and began working at various clubs. In January of 1949, they formed the Junior Dixie Band (with Pete Fountain), and won the Horace Heidt talent show that allowed them to tour with Heidt for two weeks. They then renamed the group the Dukes of Dixieland, and began a forty-four-month run at the Famous Door in New Orleans. Their first recordings were in 1951 for the Band Wagon, Imperial, and Okey labels.

In 1955, the Dukes received a boost when both their father Jac and clarinetist Pete Fountain joined them. They recorded fourteen albums for the Audio Fidelity label between 1956 and 1960, two of which included Louis Armstrong (1959 and 1960). Their fame would grow even more when they recorded six albums for Columbia between

1961 and 1964. Frank Assunto was an excellent leader of the group. His trumpet solos were exciting, and his beautiful tone and good vocals were a highlight of the group.

Frank's brother Fred developed cancer in 1965, and had to drop out of the group, passing away in 1966. It was during these years that the group made their last recordings (Decca label), but the group had lost some of its musical punch. Frank kept the group going until he developed cancer in 1974, and died at the age of forty-two. The Dukes of Dixieland name is still used today, but by a completely different group of lesser interest. Some of the original group's best albums include *Struttin' at the World's Fair* (Columbia), *Now Hear This* (Columbia), and *Breakin' It Up on Broadway* (Columbia).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Asté, [John Asbury] Jean-Hilaire (b. c1775; d. c1840). French designer and manufacturer. Asté, also known as Halary, established his shop in Paris in 1804. Having seen a public demonstration of Haliday's keyed bugle in Ireland, he set out to build a family of keyed brass instruments. He submitted such instruments to the Académie des Beaux-Arts in 1817, and was officially granted a French patent for them in 1821. He was commissioned by Grand Duke Konstantin of Russia to build a keyed bugle, and was awarded a medal by the Athenée des Arts. Asté's most important contribution was his invention of the bass *ophicléide*, a keyed bass bugle in bassoon form. This instrument was the precursor of the modern tuba. His instruments were adopted by the Royal Guard in 1823.

Asté was a music professor in Paris, and served as a committee member with other important instrument designers and manufacturers given the task of reorganizing the instrumentation of French army bands. He was the first maker to successfully apply valves to the trumpet, although his early designs only incorporated two valves instead of the usual three as seen today. In 1835, he introduced the disc-valve (*plaques mobiles*). His company was sold to Jean Louis Antoine in 1824, and was renamed Antoine dit Halary (or Halari).

Bibl.: Dudgeon, Ralph T. *The Keyed Trumpet* (Second Edition) (The Scarecrow Press); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); "Halary" (www.horn-u-copia.net).

Aszodi, Ferenc (b. Budapest, Hungary, Aug. 6, 1929; d. Los Angeles, California, July 2, 2005). Hungarian trumpeter and flugelhornist. After

studying at the Franz Liszt Music Academy in Budapest, Aszodi played with the big bands of Max Greger (1956-69), James Last, Sammy Davis Jr., Rolf Hans Müller (Südwestfunk Dance Orchestra), Hans Koller, Werner Baumgartner, and Kurt Edelhagen. However, he was best known for playing lead trumpet for Ernst Mosch for nearly thirty years.

Aszodi authored the trumpet method book, *Intensive Trumpet Technique* (Schott). He died while visiting his son in Los Angeles.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Ferenc Aszodi" (www.schott-musik.de/shop/artists/3/ferenc-aszodi).

Photo: Aszodi on far right.

Aubier, Eric (b. Paris, France, May 7, 1960). French trumpeter. Aubier grew up near Paris. He learned to play the trumpet when a friend of the family gave an old instrument to Eric and his two brothers Thierry and Francis. Eric studied with André Presle at the Aubervilliers Conservatory (1967-74). His talent was obvious from an early age, and by thirteen he passed the audition for admission to the Paris Conservatory. However, the minimum age to attend was fourteen, so he was required to wait a year. At the time of his entrance into Maurice André's trumpet class in 1974, Aubier was the youngest trumpet student ever enrolled. Within two years, he won first prizes in the annual cornet, trumpet, and chamber music competitions.

After graduating from the conservatory at age seventeen, Aubier played in the Concerts Colonne Orchestra (1976-77) before being named principal trumpet of the Paris Opera Orchestra where he stayed until 1995. He won fourth prize in the 1979 Maurice André International Trumpet Solo Competition (Paris), third prize in the Toulon International Competition (1981), and second prize in the Prague International Trumpet Competition (1987). Since the late 1980s, he has developed an impressive career and worldwide reputation as a trumpet soloist. He performed with Roger Delmotte at the International Trumpet Guild Conference (Albuquerque, 1982) and with the Paul Kuentz Orchestra (1988). He has recorded over one hundred works, and is a specialist in the French trumpet repertoire. He has recorded for labels such as Sony Classical, Arion, Pierre Vérany, Calliope, Mandela, BIS, Accord, and Universal. He has commissioned numerous works, and many compositions have been dedicated to him.

Aubier is a professor at the National Conservatory in Rueil-Malmaison. He is in demand throughout the world for concerts and master classes, and has served on numerous juries at international trumpet competitions. Competitions in Argentina and Columbia are named after him. Aubier and his wife Yuriko have three children; Charlotte, Sophie, and Arthur.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Mathez, Jean-Pierre. "Eric Aubier, Unveiling of a Great Talent" (*Brass Bulletin*, Vol. 66, 1989); Eric Aubier's website (www.ericaubier.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, Dec. 19, 2012.

Audino, John ("Johnny") (b. Chicago, Illinois, 1934). American trumpeter. Audino grew up in Chicago and began playing the trumpet at age thirteen. His first lessons were with Tarquino Mazzeri (two years). During high school, he studied with bandleader Ralph Martiere (three years). Audino developed into a professional lead player at an early age, and played in the big bands of Horace Heidt and Dick Jurgens before moving to Los Angeles to play with Harry James, Gerald Wilson, Jerry Fielding, and Jack Daugherty. He also played with Charlie Barnet, Les Brown, Terry Gibbs (on the *Steve Allen Show*), and Bob Florence. He recorded with Billy May, Allyn Ferguson (*Pictures at an Exhibition Framed in Jazz*), and a *Salute to Harry James* with Nick Buono, Ollie Mitchell, and Bob Rolfe on trumpets.

In 1959, Audino joined the ABC staff orchestra. Five years later, he moved to the NBC studio orchestra**,** and was soon hired as lead trumpeter in Doc Severinsen's *The Tonight Show* orchestra. He held this position from 1972 until 1992 when Johnny Carson retired, although the band toured and recorded for a few more years. Audino's studio work can also be heard on numerous television programs including *Charlie's Angels, Cannon, The Hollywood Palace, The Carol Burnett Show, Sonny and Cher*, the *Academy Awards, Andy Williams Show,* and a Liza Minelli special. Always trying to improve his playing and versatility, Audino also studied with Sidney Baker, Hyrum Lammers, Vladimir Drucker, Louis Maggio, and John Clyman.

Bibl.: Hood, Boyde. "Ten Outstanding Trumpet Players in the Los Angeles Area" (*Brass Bulletin*, no. 41, 1983); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Auerbach, Rainer (b. Zwickau, Germany, Mar. 24, 1956). German trumpeter. Auerbach's first trumpet lessons were with Günter Haubold. He later studied with Kurt Ramm at the Felix Mendelssohn-Bartholdy Music School in Leipzig. From 1977 to 1979, he was principal trumpet of the Städtischen Orchestra Chemitz and the Robert Schumann Philharmonic. Since 1979, he has been principal of the Berlin State Opera orchestra.

An active teacher, Auerbach has taught at the Barenboim Academy of Music in Berlin since 1969. He has presented master classes in various countries, and in 2004 published the book, *Introduction to Trumpet*. One of his former students, Christian Batzdorf, is the current principal trumpet of the Staatskapelle Berlin.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Austin, James Lyle (b. Ann Arbor, Michigan, Nov. 29, 1937). American trumpeter. Austin grew up in Michigan. He attended the Eastman School of Music, where he studied with Sidney Mear from 1955 to 1960, graduating with distinction and often being featured as soloist on recordings of the Eastman Wind Ensemble. Before finishing his degree, he was offered a position in the Houston Symphony Orchestra by Maestro Leopold Stokowski, effective immediately after graduation. Austin served as principal trumpet of the Houston Symphony Orchestra, Houston Grand Opera Orchestra, and the Houston Chamber Orchestra from 1960 to 1977. He played under Leopold Stokowski, John Barbirolli, André Previn, and many others. He played the premiere of Fisher Tull's *Trumpet Concerto No. 1* with the Houston Symphony Orchestra in April 1973.

Austin taught at the University of Houston from 1960 to 2009, first as an affiliate artist, and then as professor of trumpet. He cofounded the Symphonic Brass Quintet at the University of Houston, and also taught at Houston Baptist University and the National Music Camp at Interlochen, Michigan. He currently holds the title of Professor Emeritus from the University of Houston.

Now retired, Austin lives in Houston with his wife Lynne, an attorney, and his stepson Michael; his children Mark (b. 1965) and Amy (b. 1967) reside in the greater Houston area. Austin continues to teach privately in his home studio.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "James Austin" (http://en.wikipedia.org); James Austin's official website: www.jamesaustintrumpet.com; personal interview, Nov. 29, 2010.

Autrey, Byron Lee (b. Mexia, Texas, Dec. 10, 1924). American trumpeter and cornetist. While growing up in Kermit, Texas, Autrey

studied with his band director, H.H. Copeland. After graduating from Kermit High School in 1942, he went into the Navy's officer training

program and earned a bachelor's degree. After his release from service in 1947, he became a junior high school band director, holding positions in several small towns in Texas. In 1948, he auditioned for the principal trumpet chair in the Houston Symphony Orchestra, but declined it because it did not pay as well as public school teaching. (The position was subsequently awarded to Armando Ghitalla.) Autrey continued teaching while playing in the Amarillo Symphony Orchestra (five years). He also studied methods classes for all instruments with Dr. William Revelli at the University of Michigan (summers of 1952 and 1953), and earned a master of music degree at West Texas State University. Throughout his career, he only took formal trumpet lessons from one man—Dean Neilson (c1950-51).

Autrey was professor of trumpet at Michigan State University from 1953 to 1990. He was solo cornet in the Leonard B. Smith Concert Band and Detroit Concert Band for nearly forty years. He was also the first salesman and clinician for Elden Benge. His insatiable quest for knowledge about the acoustics of the trumpet led to his assistance in designing trumpets for Kanstul, Getzen, Yamaha, Severinsen, and others. Zig Kanstul called Autrey "the finest in the world for mating a mouthpiece to a horn to make it play the best."

Byron and Elinor Autrey have been married since 1949, and have two children, Robert (b. 1960) and John (b. 1966). Now retired from teaching, Autrey spends most of his time adjusting and modifying trumpets in his home repair shop in Lansing, Michigan.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Byron Autrey" (www.kanstul.net/artistsClinicians.php?metaPage=ArtistsClinicians); personal interview, Apr. 25, 2011.

Autrey, Herman (b. Evergreen, Alabama, Dec. 4, 1904; d. New York, New York, June 14, 1980). American trumpeter and singer. Autrey was born into a musical family—his father and two brothers were musicians. At age five, Herman began playing his father's tuba, and at age eight he played the alto horn. He took up the trumpet at age thirteen, and began playing in local groups in the South. In 1923, Autrey moved to Pittsburgh, Pennsylvania, where he performed in various theater orchestras, show bands, and territory bands. One of the bands he was in toured to Florida, and Autrey stayed there as a bandleader for a while. From Florida, he moved first to Boston, then Washington, D.C., and finally Philadelphia, where he joined George "Doc" Hyder's band (1929-32).

In 1933, Autrey moved to New York City and landed his first meaningful job as a member of Charlie Johnson's orchestra. His playing caught the attention of pianist Fats Waller, who hired Autrey in 1934. Autrey was a key player in Waller's band from 1934 to 1939, and again from 1941 to 1942. He appears on nearly all of Waller's recordings for the Victor Company (over 200 tunes) and appeared in a few short sound-films with Waller during the early 1940s. During times that Waller was away, Autrey played with Charlie Turner, Fletcher Henderson (1935), Luis Russell, and Claude Hopkins (1938 and 1940).

Autrey left Waller in 1942, and began playing with Stuff Smith, Sammy Price, and Una Mae Carlisle. He also led his own band on the West Coast in the late 1940s, touring the U.S. and Canada. Unfortunately, a serious car accident in 1954 put Autrey out of commission as a trumpeter for nearly a year. After recovering, he continued playing, and later joined Red Richards's Saints and Sinners (1965-69) that toured Europe in 1968 and 1969. He then played in Buzzy Drootin's Jazz Family (1969). By the early 1970s, Autrey was unable to maintain his once powerful tone, so he gradually began to sing (in the style of Fats Waller) more and more, until dropping the trumpet entirely. He retired during the mid 1970s, and died three years later at the age of seventy-four.

Autrey was influenced a great deal by Louis Armstrong and Fats Waller. He was known for his good sense of humor and love of life. Although he recorded hundreds of tunes, his only album as leader was *Finger Poppin'* on the Jezebel label. He was posthumously inducted into the Alabama Music Hall of Fame.

Bibl.: Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Herman Autrey" (http://en.wikipedia.org).

Photo: Herman Autrey with the Fats Waller Band.

B

Baca, Robert J. (b. Lockport, Illinois, Jan. 3, 1958). American trumpeter. Baca grew up in Lockport, Illinois, where his father John worked at a Texaco oil refinery, and his mother Jean worked as a housewife. Robert began playing the trumpet at age eight, and while in high school, studied with Jerry Lewis. After graduating from Lockport High School in 1976, he attended Indiana University (1977-82), studying with William Adam and receiving bachelor of music education and master of music degrees.

Baca has played with the Milwaukee Symphony Orchestra, Minnesota Orchestra, and with celebrities such as Frank Sinatra, Buddy Rich, Tony Bennett, and Mel Tormé. He was a member of the radio ensemble for Garrison Keillor's *A Prairie Home Companion* national radio show, and appears regularly with Phillip Brunelles's Plymouth Music Series Orchestra. A prominent clinician and conductor at state high school and college jazz festivals, Baca has served on the executive board of the International Association of Jazz Educators, and is on the advisory board of the Edwin Franko Goldman Band. He is a member of the IAJE resource team for postsecondary pedagogy, and leads the Robert Baca Jazz Orchestra. He has been a guest soloist in China, Europe, England, and Costa Rica.

Baca has taught trumpet and jazz at the University of Wisconsin-Eau Claire since 1986, and the university's Ensemble I has won *Downbeat* magazine's "Best College Big Band Award" six times. He is on the faculty at "Conn-Selmer University," a summer seminar for teachers. He continues being an active freelance performer in the Minneapolis/St. Paul area, and has played over forty Broadway shows and over one hundred fifty recording sessions.

Baca and his wife Jodie, an elementary music teacher, have two children, Alec (b. 1995) and Nicole (b. 1998). His hobbies include running, skiing, snowmobiling, and driving automobiles.

Bibl.: Frink, Laurie. "ITG Profile: Robert Baca" (*International Trumpet Guild Journal*, Jan. 2006); Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Robert Baca" (www.bachbrass.com); personal interview, Mar. 25, 2011.

Bach, Vincent [Vincenz Schrottenbach] (b. Baden [near Vienna], Austria, Mar. 24, 1890; d. Bronxville, New York, Jan. 8, 1976). Austrian-born American cornetist and brass instrument manufacturer. Vincent Bach is a legend in the brass world, known for manufacturing the highest quality instruments and mouthpieces since the 1920s. Bach came from a musical family. His mother played piano and was a singer, and his father played flute and was also a singer. He and his two brothers, Hans and Heinrich, played the E-flat fanfare trumpet. He began learning the violin at the age of six, and at the age of fourteen studied trumpet under Georg Stellwagen, principal trumpeter at the Vienna Opera House. Later, Bach took cornet lessons from Josef Weiss and Fritz Werner.

Bach had a gift for music and engineering and decided to major in mechanical engineering in college. After his university years, he joined the Austrian navy as an officer and engineer and was assigned to work as a construction engineer at an elevator factory in Vienna. During his free time, he played cornet in various theaters and performed numerous recitals, making more money than he earned in the military. At the end of his military service in Austria, he toured throughout Europe and Russia as a cornet soloist.

Vincent Bach moved to the United States in September 1914, when World War I broke out in Europe. He soon joined the Boston Symphony Orchestra as a section player under Maestro Karl Muck. During the summer of 1915, he was a featured trumpet soloist at the San Francisco Exposition. He then moved to New York City and became a member of the world-famous Diaghilev Ballet orchestra at the Metropolitan Opera House. This orchestra made several U.S. tours. In 1917, the United States entered the war. Bach enlisted in the army and was given the position of bandleader of the 306th Field Artillery Regiment Band (1916-18).

Following his military service, Bach opened a small brass repair shop in New York City while continuing his career as a soloist in several music theaters. He began designing his own mouthpieces and, by 1919, was able to manufacture one mouthpiece per day. Many trumpet and cornet players wanted to purchase his mouthpieces, so he opened a small factory in 1922. Two years later, he began designing his own trumpets and cornets. The first V. Bach trumpet was modeled after a French Besson B-flat instrument. These, too, became quite popular, and in 1928 he began the Vincent Bach Corporation in New York City. It was at this time that he began producing tenor and bass trombones.

When Bach was a boy, he had developed a severe ear infection after swimming in a spa in Austria. By the early 1920s, he noticed that he had lost some of his hearing. His hearing loss gradually increased throughout his life. This, plus the increasing demands of his corporation, curbed his devotion to solo playing. By 1928, he was producing two or three instruments per month.

In 1925, Bach married Esther Helen Staab from Ohio. Bach and Esther were unable to conceive a child. They visited numerous hospitals and fertility clinics, but doctors were unable to determine the reasons for Esther's failure to become

pregnant. In 1946, they formally adopted a daughter whom they named Nancy. At this time, Vincent was fifty-six years old, an age at which he

began pondering to whom he would leave his company after his death.

Bach moved his factory to Mount Vernon, New York, in 1953, and continued working long and hard hours. He opened the business each day at 7:30 AM and oversaw all aspects of production, as well as taking on the responsibilities of sales and advertising. He was full of energy, well dressed, and an inspiration to all of his workers.

Finally deciding that he could not leave the business to his wife or daughter, Bach elected to sell the Vincent Bach Corporation to Henri and Alexandre Selmer, Inc. in October of 1961 for $750,000. The plant was moved to Elkhart, Indiana, in 1964. Although Bach no longer owned the company, he worked on designing student-model instruments such as the Bundy and the Mercedes. His hearing continued to fail, and by 1966 he was totally deaf. The corporation continued to grow, however, and by 1983 it was producing over 200,000 instruments each year.

Charles Colin invited Vincent Bach to be a featured guest at the 1975 New York Brass Conference for Scholarships. By this time, Bach's health was failing. His daughter helped him during the visit, but his deafness, poor eyesight (near total blindness), and frail body made it a difficult trip for him. Within a year, he was bound to a wheelchair.

On January 6, 1976, Bach had a stroke and was placed in the Lawrence Hospital in Bronxville, New York. He died two days later, and is buried at the Kensico Cemetery in Valhalla, New York.

Bibl.: Bach, Vincent. *Embouchure and Mouthpiece Manual* (V. Bach Corp., 1953); Bach, Vincent. *The Art of Trumpet Playing* (1916, rev. version 1969); Fladmoe, G. G. *The Contributions to Brass Instrument Manufacturing of Vincent Bach, Carl Geyer, and Renold Schilke* (Ed. D. thesis, Univ. of Illinois 1975); The Selmer Company. "A Tribute to Vincent Bach" (*International Trumpet Guild Journal,* Oct. 1976); Smith, André M. "The Life and Work of Vincent Bach (*né* Vincenz Schrottenbach) 1890-1976: The Early Years to World War II" (*International Trumpet Guild Journal*, Feb. 1994); Smith, André M. "The Life and Work of Vincent Bach (1890-1976): 1941-1976 (and Beyond)" (*International Trumpet Guild Journal*, Feb. 1995); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

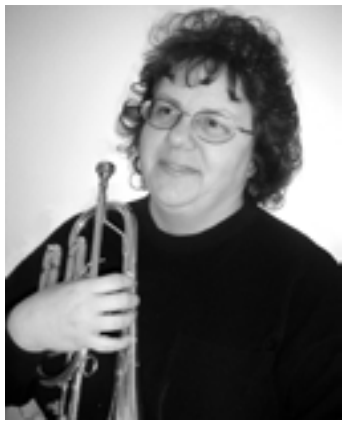
Bachelder, Allen (b. Minneapolis, Minnesota, Nov. 27, 1939). American trumpeter. Bachelder studied with Stephen Chenette at the University of Minnesota, earning bachelor and master of music degrees. He then studied with Sidney Mear at the Eastman School of Music, receiving a doctor of music degree. He also studied with Vincent Cichowicz and Arnold Jacobs in Chicago. He was an active recitalist during the 1960s, performing broadcasts on National Public Radio's *Music from Rochester* series and on the Public Broadcasting Service (PBS). As an ensemble player, he has performed with the Rochester Philharmonic, Minnesota Orchestra, Eastman Wind Ensemble, West Virginia Symphony, Pittsburgh Opera Theatre orchestra, and for six years was principal trumpet of the St. Paul Chamber Orchestra.

Bachelder served as principal trumpet of Opera Roanoke for twenty-eight years from 1965 to 1993 and principal of the Roanoke Symphony from 1978 to 1993. He also taught at the College of St. Benedict and St. John's University in Collegeville, Minnesota, from 1974 to 1977. From 1977 to 2006, he was professor of trumpet at Virginia Tech University.

Now retired and living in Harbor Beach, Michigan, Bachelder devotes time to restoring vintage British automobiles and playing in the Bill Denbrock Big Band.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Backhaus, Patricia Dawn (b. Milwaukee, Wisconsin, July 16, 1959). American trumpeter, cornetist, and conductor. Backhaus attended Carroll College (now Carroll University) in Waukesha, Wisconsin, where she earned a bachelor of arts degree in 1981. She also earned master and doctorate degrees from the University of Minnesota where she studied with David Baldwin. Her other trumpet teachers include Manny Laureano, Dennis Najoom, Mel Broiles, and Byron Autrey. She also studied conducting with Dr. Paul E. Bierley.



Backhaus has taught trumpet and band at every level, from elementary school to college. In 2003, she taught at VanderCook College of Music in Chicago, operated a successful private trumpet studio for approximately forty years, and

received the Certificate of Excellence in music instruction (1997) from the Milwaukee Civic Music Association. She is a past president of Women Band Directors International, and is a past council member of the Wisconsin Music Educators Association. She is also a successful composer who has published numerous works for band.

As a trumpet and cornet player, Backhaus has performed with the Milwaukee Symphony Orchestra, Milwaukee Ballet orchestra, Florentine Opera, Pamiro Opera, Waukesha Symphony, and the Racine Symphony. As a conductor, she leads the Milwaukee Festival Brass, Milwaukee Festival Youth Band, Sherwood Concert Band, and Soli Deo Gloria Brass. She is also the musical director of The Studio Orchestra. Backhaus is a past president of Women Band Directors International.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Patricia Backhaus" (www.wfbrass.org/Director/director.htm).

Bacon, Louis (b. Louisville, Kentucky, Nov. 1, 1904; d. New York, New York, Dec. 8, 1967). American trumpeter and vocalist. Bacon was raised in Chicago by a widow. By age twenty-two, he began playing trumpet professionally when he joined Zinky Cohn's combo. He moved to New York City, where he played a short while with Bingie Madison before joining Lt. J. Brymnn's band in 1929. From 1930 to 1934, he was a member of Chick Webb's band, and then joined Duke Ellington's orchestra. From 1935 to 1939, he was a member of a band made up of members of the orchestras led by Louis Armstrong and Luis Russell, but he developed tuberculosis and had to leave the group. In 1939, as his health improved, he played with Benny Carter at the Savoy Ballroom.

Bacon toured Europe for two years (1940-41) with the Willie Lewis Band, and in 1942 returned to New York City to play in a band led by Cootie Williams, a former trumpet colleague in the Ellington band. He became ill again, but in the summer of 1944 was able to play with Garvin Bushell's band. During the late 1940s, he performed in a USO tour of Asia with the Jesse Stone Orchestra, but during the 1950s his trumpet career all but stopped due to his illness. Having also been a fine vocalist, he worked mostly as a vocal coach. Throughout the 1960s, his main occupation was driving an ambulance. He died of tuberculosis at the relatively young age of sixty-five.

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Louis Bacon" (www.allmusic.com/artist/lewis-bacon-p53391/biography).

Baerwind, Christoph (b. Lübeck, Germany, Sept. 21, 1966). German trumpeter. Baerwind began playing trumpet at age nine, studying with Manfred Amrein. He attended college in Lübeck (1978-85), where he studied with Peter Kallensee, and then followed Kallensee to Hamburg for further study (1985-87). In 1988, he joined the Niedersächsischers Staat-theater Hanover, and in the following year became a member of the Hamburg State Opera Orchestra. He has been a member of the ensemble, German Brass, since 1992 and is also a member of the trumpet group, Spitze.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Christoph Baerwind" (www.german-brass.de).

Bagley, Ezra Mahon (b. Albany, Vermont, Jan. 3, 1853; d. Liverpool, England, July 8, 1886). American cornetist. Bagley was the seventh son of a large family of eight boys and two girls. He was a fine boy soprano who sang in various choirs. At age thirteen, he toured with Leavitt's Concert Company (later named Leavitt's Swiss Bell Ringers).

His brass-playing career began on an upright alto horn, but he soon switched to cornet. He studied with L.S. Batchelder in Boston and performed his first cornet solo at the age of sixteen. Musicians were impressed with his clear tone and ease of playing. The following year, he was a featured soloist with the well-known Germania Band of Boston conducted by D.C. Hall.

Patrick Sarsfield Gilmore engaged Bagley to play first chair cornet for his European tour of 1878, replacing Benjamin Bent who was unable to go because of his desertion from the British army some years earlier. In 1880, Bagley became the principal trumpet of the Boston Symphony Orchestra, a position he held for four years. T.H. Rollinson said of Bagley, *He was the most modest performer I ever knew, even when he was playing the exacting job of first trumpet with the Boston Symphony Orchestra. With the possible exception of Walter Emerson, he had the most facile tongue of any cornetist I ever heard around Boston in those days. It is lamentable that he had to die so young* [age thirty-three]*, for there is little doubt that he would soon have attained an international reputation along with Emerson, Levy, Arbuckle, and others. Unlike many artists, he had a mild disposition, and professional jealousy was to him an unknown quality. He seemed to prefer remaining in the background to branching out as a specialist, probably because of his naturally retiring personality*.

Bagley composed a number of marches for band, many of which were published by the Cundy-Bettoney Company. His marches are not to be confused with those, such as *National Emblem March*, written by his brother, Edwin E. Bagley.

Ezra Bagley took his own concert company to Europe in 1886. During the tour, he was hospitalized for nervous prostration in Liverpool, where he died shortly after.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *The Cornet Compendium* (self-published).

Bai, Lin (b. Qiqihaer, China, 1935). Chinese trumpeter. Bai studied at the Northeast LuXun Art and Music College from 1951 to 1954. He then studied trumpet with Imre Lubik and composition with André Szervanszky at the Franz Liszt Academy of Music in Hungary from 1955 to 1962. After returning to China, he became professor of trumpet at the Central Conservatory of Music in Beijing, and soon became chair of the winds and percussion department.

Bai has performed with the Chinese Modern Peking Opera Orchestra and has served

as a judge at the 22nd Budapest International Trumpet Competition (1984) and the Barcs International Brass Chamber Music competition in Hungary. He has made exchange-teaching visits to the Debrecen Conservatory in Hungary and the Tokyo Arts University. He is best known for his brass ensemble compositions, *Selected Trumpet Solos*, and especially his book, *Lip Flexibilities*. Now retired, Lin Bai is considered to be one of the most influential teachers in China.

Bibl.: Bai, Lin. *Lip Flexibilities* (Balquhidder Music).

Bailey, Benny ("Bennie") [Ernest Harold] (b. Cleveland, Ohio, Aug. 13, 1925; d. Amsterdam, the Netherlands, Apr. 14, 2005). American trumpeter. As a child, Bailey studied flute and piano, but he switched to trumpet while attending Central High School in Cleveland. After graduating, he studied at the Cleveland Conservatory of Music. Bailey's professional career began in 1941 with Bull Moose Jackson (1941). He also played with Scatman Crothers (1944), Jay McShann, Lionel Hampton (Nov. 1947), Teddy Edwards, Dizzy Gillespie's big band (1947-48, including a European tour), and Lionel Hampton again (1948-51 and 1955). He left Hampton during a European tour, and after that only occasionally visited the United States to tour or record (such as making an album called *Big Brass* in 1960 for Candid Records).

Bailey settled in Amsterdam, the Netherlands. He was a soloist with Quincy Jones (1959-60 in the show *Free & Easy*), and recorded with Eric Dolphy in 1961, SFB Orchestra (late 1961), Clarke-Boland Big Band (1963, 1967-76), Lionel Hampton again (Antibes Festival, 1963), Max Greger (1963-68), Donald Byrd (1964), Boy Edgar (1968), Nathan Davis and Mal Waldron (1968), Don Menza (1968), Georges Arvanitas (1969), Les McCann (1969), Dizzy Gillespie (1970), JPJ Quartet & Guests (Ljubljana, 1971, with Hal Singer, Budd Johnson, and Oliver Jackson), Jazz Group de la Radio Suisse Romande (Ljubljiana, 1971 with Slide Hampton on trombone), International Jazz Big Band directed by Jerry Van Rooyen (Holland, 1971), Trumpet Workshop in Zurich (September 1971), Kurt Edelhagen (1972), George Gruntz (Lugano, 1972, with trumpeters Virgil Jones, Woody Shaw, Dusko Gojkovic, and Franco Ambrosetti; again in 1976, 1978), Slide Hampton (1973-74), Francy Boland (1974-76), Dexter Gordon (1974), and Jack Diéval-Roger Guérin (1975).

Bailey returned to New York for a while, and in 1980 cofounded the Upper Manhattan Jazz Society with Charlie Rouse. Bailey moved back to Amsterdam in 1983, and played in the Metropole Orchestra of the Dutch Radio and the BBC Big Band, as well as with Illinois Jacquet (Nice, 1981), Lionel Hampton (Nice, 1981, with trumpeters Roy Roman, Wallace Davenport, Barry Ries), Trumpet Gallor (Nice, 1981), Jay McShann (1982), Dizzy Gillespie (Nice, 1982), Lionel Hampton again (Nice, 1982), Gianni Basso (1983), Paris Reunion (1985-86), Grenoble Big Band directed by Andre Anelli (1986), Roger Guérin Big Band (1986), Monk Big Band directed by Don Sickler (May 1987), Tony Coe (London, 1988), his own quintet (1990's), Philippe Milanta (1994 in Marciac: *Tribute to Armstrong*), and the Trumpet Summit in Marciac (1995, with Clark Terry, Jon Faddis, Wynton Marsalis, Roy Hargrove, and Nicholas Payton).

Bailey made many recordings as leader for labels such as Sonet, Ego, Hot House, TBC, Freedom, Metronome, MPS, Saba, Argo, Rhino, Gemini, Laika, Storyville, and Mons. His albums include *Big Brass* (Candid), *Grand Slam* (Storyville), *The Satchmo Legacy* (Enja), *Bennie Bailey Plays* (Argo), *Stockholm Sojourn* (Concord), *Soul Eyes: Jazz Live at the Domicile Munich* (MPS), *Islands* (Enja). *Angel Eyes* (Laika), *I Thought About You* (Laika), *Peruvian Nights* (TBC), *While My Lady Sleeps* (Gemini), *East of Isar* (Ego), *Serenade to a Planet* (Ego), *Mirrors* (Freedom), and *No Refill* (TBC).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Benny Bailey" (http://en.wikipedia.org); "Benny Bailey" (www.allaboutjazz.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Bailey, Jeffrey ("Jeff") (b. Kingsport, Tennessee, Jan. 27, 1959). American trumpeter. Bailey grew up in Church Hill, Tennessee. He began playing trumpet at age ten; his first teacher was Karl Zimmerman. After graduating from Church Hill High School in 1977, he attended the George Peabody College of Music at Vanderbilt University, studying with Patrick McGuffey, and earning a bachelor of music education degree in 1981. He also studied with William Adam and Louis Ranger.

Bailey was a member of the Nashville Contemporary Brass Quintet from 1980 to 1988. He is an adjunct professor at the Blair School of Music at Vanderbilt University, and a member of the Blair Brass Quintet. He is an active soloist and freelance artist, and frequently performs with the Chris McDonald Orchestra, Nashville Jazz Machine, and other leading groups in the Nashville area. He has been a member of The Nashville Symphony since 1983, serving in every position of the trumpet section, and is the current principal trumpet. His recording credits include working with Amy Grant, Michael W. Smith, Peter Cetera, Matchbox 20, Point of Grace, Billy Gilman, Shelby Lynne, Garth Brooks, and the Neville Brothers.

Bailey and his wife Carolyn Wann Bailey, principal second violin with The Nashville Symphony, have been married since 1999, and have two children: Preston (b. 1986) and Elizabeth (b. 1988). His hobbies include cycling, motorcycles, and raising caprines (goats).

Bibl.: "Jeff Bailey" (http://nashvillestudioorchestra.com/musiciansvocalists/trumpets/jeff-bailey); personal interview, July 29, 2012.

Photo by Amy Dickerson

Bailey, Norman ("Norm") (b. Worchester, Massachusetts, Feb. 6, 1913; d. Los Angeles, California, July 11, 1984). American trumpeter. Bailey began playing the trumpet at age thirteen. After graduating from Becker Junior College, he worked as a freelance musician before joining Freddy Martin's band as first trumpet in 1934. After seventeen years with Martin, he left music to work for Northrup Aircraft for a

year, but in 1955 returned to music as a member of the Lawrence Welk Orchestra. During his years with the Welk organization (1955-73), he was often featured as a soloist in recordings and on television shows. His colleagues gave him the nickname "Iron Lips" because he practiced little, yet never seemed to become tired.

One of Bailey's daughters, Janice, was a featured guest vocalist on *The Lawrence Welk Show*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Norman Bailey" (www.welkmusicalfamily.com/welkbios5.html).

Baines, Anthony C. (b. London, England, Oct. 6, 1912; d. Feb. 3, 1997). British author and organologist. Baines played bassoon and was an important collector of old musical instruments. He was one of the founding members of the Galpin Society, which since 1999 has awarded the annual Anthony Baines Memorial Award. Baines's major books include *Brass Instruments: Their History and Development* (1976, Faber & Faber), *Bagpipes* (1960), *European and American Musical Instruments* (1983), *The Oxford Companion to Musical Instruments*, and *Woodwind Instruments and Their History*.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Anthony C. Baines" (http://en.wikipedia.org).

Baird, Frank W[illiam] (b. 1918; d. Apr. 3, 2004). American trumpeter. Baird attended the Joliet Township High School in Joliet, Illinois. His high school concert band performed at Madison Square Garden and at Radio City Music Hall in New York. His teachers were Jesse Fields and Frank Simon.

In 1936, Baird received a full scholarship to attend Western Kentucky Teachers College (now Western Kentucky University) in Bowling Green. He received his bachelor of science in music education degree in 1940, and then became the band director at North High School in Nashville, Tennessee. During World War II, he served as chief officer and director of the 231st Army Ground Forces Band, which performed shows with Bob Hope. He also played lead trumpet in a show band that backed Martha Raye, and performed in a live radio broadcast with Al Jolson.

After the service, Baird attended the University of Michigan where he studied trumpet with Haskell O. Sexton and conducting with William Revelli. He received his master of music degree in 1948, and accepted a position as instructor of high brass and associate director of bands at the University of Colorado in Boulder. His thirty-five-year career there included hosting the 1981 International Trumpet Guild Conference and presenting numerous clinics at state and regional music conventions.

Baird developed stomach ulcers during his early career, which prevented him from becoming a concert performer. Nonetheless, he was a highly effective teacher who taught several well-known students including David Hickman, W. Ritchie Clendenin, Bryan Goff, Walter Myers, Donald Bullock, and Gerald Endsley. On January 26, 2001 he was inducted into the Colorado Music Educators Association Hall of Fame.

Baird worked for decades to complete his Ph.D. degree at the University of Michigan. He finally graduated in 1983, the same year that he retired. His dissertation is titled *A History and Annotated Bibliography of Tutors for Trumpet and Cornet*. He was married to JoAnn Baird, a well-known music educator and former president of the Music Educators National Conference.

Bibl.: Colorado Music Educators Association (www.cmeaonline.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Baker, Bernard ("Benny") (b. Feb. 28, 1896; d. Jan. 1963). American trumpeter. Baker, who became known as the "Daddy of the Trumpeters," studied in New York with Max Schlossberg. He began his career as a studio player for various radio programs during the late 1920s and early 1930s. He worked as a staff musician for NBC during the early 1930s, and became first trumpet in Toscanini's NBC Symphony from 1937 to 1941 (he was succeeded by Harry Glantz.) Baker was a highly versatile musician who performed live broadcasts of everything from Bach's *Brandenburg Concerto No. 2* to swing band music.

During Baker's career, he performed with Paul Lavalle's Band of America, Xavier Cugat's show band, the Voice of Firestone orchestra, and many other groups. He was a well-known teacher who taught Maynard Ferguson, Carl "Doc" Severinsen, Jimmy Maxwell, and Fred Pasqualoni. Severinsen said of him, *He was Toscanini's first trumpet player. Benny was legendary. And the sound that he got was just incredible. When Toscanini couldn't get the fiddles to understand how he wanted something to sound, he'd ask Benny to play it for them*.

Baker had a stroke during the early 1960s, and decided to stop playing and teaching. He died shortly before his sixty-seventh birthday.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Doc Severinsen Interview" (Aug./Sept., 1998 with Kansas City Jazz Ambassadors: www.uen.org/utahlink/tours/tourViewCategory.cgi?category_id=17736&tour_id=13381).

Baker, Chet [Jr.] [Chester Henry] (Yale, Oklahoma, Dec. 23, 1929; d. Amsterdam, May 13, 1988). American trumpeter. Baker was a legend of cool jazz during the 1950s and '60s. His father, Chet Sr., was a guitarist who played in country music groups. When young Chet was ten years of age, the Baker family moved to Los Angeles. Three years later, Chet (Jr.) took up the trumpet.

Baker dropped out of school at the age of sixteen, and managed to join the Army where he was stationed in Germany as a jazz musician

from 1946 to 1948. After returning to Los Angeles, he occasionally performed jazz music, but rejoined the Army in 1950. This time, he was stationed in the Arizona desert. He became bored, and deserted from the military. After much difficulty, he managed to obtain a legal discharge and returned to Los Angeles in 1951.

Baker won an audition to play in Charlie Parker's group in Los Angeles (1952). In late 1952, he played in a quartet (without a traditional rhythm section) with Gerry Mulligan. Chet's solo recording of *My Funny Valentine* became a hit, and established his reputation as a cool jazz performer. His tone was dark, dynamics were moderate, and he played without the typical trumpet acrobatics of range and technique that many others displayed. His vocal solos were equally compelling.

When Mulligan went to prison in 1953 for drug-related charges, Baker formed his own group but he, too, became addicted to heroin in 1956, and performed inconsistently. In 1955-56, Baker's group made an extensive tour of Europe. He was arrested for drug possession, and sentenced to two months in jail. In 1959, Baker moved to Italy and stayed in Europe until 1964. He was placed in an Italian prison in 1961-62 for drug charges, and was kicked out of Germany in 1962 for the same reason.

Baker returned to the United States in 1964. Although still on heroin, he recorded five successful albums for the Prestige label during three days of sessions in 1965. In the following year, drug dealers beat him so severely that all of his teeth were knocked out. From 1966 to 1968, his trumpet playing suffered, and the albums made during that time were not successful. After years of drug usage, his vocal solos could not carry his career. He obtained a set of dentures in 1973, but it would be three years before his playing would return to normal. His comeback was sparked when Dizzy Gillespie invited him to play with him in New York.

Mulligan and Baker reunited in 1974 with great success. Baker moved to Europe in 1975, but was essentially homeless, traveling from place to place and playing and recording jazz music wherever he went. By this time, his drug usage was out of control.

Baker's death during the early morning hours of May 13, 1988 is as mysterious as his life. He "fell" out of the second story window of his hotel room in Amsterdam. He was sixty-one years old.

Some of Chet Baker's best albums are *Grey December*, *The Chet Baker Quartet with Russ Freeman, The Route, Chet in Paris,* Vol. 2*, The Italian Sessions, Live at Nick's, Chet's Choice, The Last Great Concert, Lonely Star,* and *The Original Quartet with Chet Baker*. He was featured in an Oscar-winning film titled *Let's Get Lost* in which he portrays a washed-up singer. He appears as a trumpeter in two other films, *Hell's Horizon* (1955) and *Stolen Hours* (1963).

Bibl.: Baker, Chet. *As Though I Had Wings* (St. Martin's Press); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Baker, Clint (b. Mountain View, California, Jan. 27, 1971). American cornetist. Baker started playing the trombone and tuba before taking up the cornet. Although basically self-taught, he considers Jim Borkenhagen to be his first jazz mentor and instructor. At age seventeen, he joined the Zenith Jazz Band. After graduating from high school, Baker took a few music courses at a community college, but dropped out in order to form his own band. Playing mostly New Orleans classic and revivalist jazz, Baker's main influences were from recordings of Willie "Bunk" Johnson and Kid Valentine.

A versatile musician, Baker is capable of playing cornet, trombone, tuba, alto sax, string bass, guitar, and drums. He has played various instruments with Jim Cullum, Caparone's Elysian Fields Orchestra, the Boilermaker Jazz Band, Rebecca Kilgore, Hal Smith's Roadrunners, Tom Sharpesteen, the Yerba Buena Stompers, The Delta Stompers, The Reynold Brothers Rhythm Rascals, the Ray Skjebred Quartet, the Hot Club of San Francisco band, the Café Borrona All-Stars, the Grand Dominion Jazz Band, Usonia Jazz, and the New Orleans Rascals. Baker has appeared at dozens of leading classic jazz festivals throughout the world. In 1998, he was voted one of the top three emerging traditional jazz musicians in the country by *Mississippi Rag* magazine.

Baker led his own Greasy Kid Stuff band from 1984 to 1989, and in 1990 formed Clint Baker's Gentlemen of Jazz. A few of his albums include *In the Groove* (Burgundy Street), *Sugar Blues* (Stomp Off), *In the Gutter* (Jazz Crusade), *Ninety and Still Delivering*

(DanSun), *Going Huge, Clint Baker's New Orleans Jazz Band featuring Jim Klippert, Tears,* and *Who's Foolin' Who*. He is also heard in the Woody Allen film, *Whatever Works* (2008).

Clint Baker has taught at several San Francisco-area colleges and summer jazz camps. He is a lifetime member of the Stanford University music library, and is currently serving as staff archivist for the San Francisco Traditional Jazz Foundation.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct., 2008); "Clint Baker" (http://en.wikipedia.org).

Baker, Harold J. ("Shorty") (b. St. Louis, Missouri, May 26, 1914; d. New York, New York, Nov. 8, 1966). American trumpeter. Baker started on the drums as a boy, and switched to the trumpet when a teenager. During the late 1920s, he joined his brother, trombonist Winfield Baker, in a jazz band before embarking on a series of professional concert and recording years with Fate Marable and Erskine Tate. He also played with Eddie Johnson (1932-33), Don Redman (1936-38), Duke Ellington (briefly in 1938), Teddy Wilson (1939-40), Andy Kirk (1940-42), and Mary Lou Williams (whom he married in 1940).

Baker's most important years came when he returned to the Ellington band intermittently between 1942 and 1962. His cool-style solos were a nice complement to the fiery solo work of Clark Terry and Ray Nance. Ellington said of Baker, *With his phenomenal phrasing and tone control he was an immense asset. He ad-libbed hot or blues... His way of playing a melody was absolutely personal, and he had no bad notes at all*.

During those times between dates with Ellington, Baker freelanced and performed with other bands such as those of Teddy Wilson (1952), Johnny Hodges (1954-55), his own quartet at the Metropole (1959), Doc Cheatham, and Bud Freeman. He also served in the military between 1944 and 1946. Ill health forced his retirement in 1964, and he died two years later on November 8, 1966 at the age of fifty-two.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Baker, Kenneth ("Kenny") (b. Withernsea, Yorkshire, England, Mar. 1, 1921; d. Chichester, West Sussex 7, Dec. 7, 1999). British trumpeter and cornetist. Baker's father played saxophone and clarinet, and his mother played the piano. Kenny began his music studies with the violin, saxophone, accordion, piano, and tenor horn (in 1933) before switching to cornet at the age of fourteen. He listened to recordings of Bix Beiderbecke, Louis Armstrong, and Bunny Berigan in his youth, and later listened to Harry James and Dizzy Gillespie. His early playing experiences were with local brass bands including the West Hull Silver Band, the Manley Orchestra, Lou Watson's orchestra, and two tours with comedian Sandy Powell.

Baker moved to London in 1936, and began playing with Lew Stone at the Palace Theatre. He then played the Jack Buchanan show, *Top Hat and Tails* (1940), and played with Bert Ambrose, Maurice Winnick, Tito Burns (1941), George Chisholm, and Jack Hylton. He served in the Royal Air Force from 1942-44, and played in the famous military band called The Squadronaires. After his service years, he played with Harry Hayes (1945), and became an important soloist and arranger in Ted Heath's new orchestra (April 1945 to December 1948). His most popular solo was *Bakerloo Non-Stop*. From late 1948 to the summer of 1949, Baker was back with Ambrose, and then he worked with Robert Farnon (December 1950 to March 1951). Baker worked as a studio musician in London during the 1950s, and was leader of his own group called Baker's Dozen that was often featured on the BBC radio show, *Let's Settle for Music*, airing from 1951 to 1959. The show made him a household name throughout England. Baker was also a member of the Melody Maker Allstars from 1957 to 1958, and is known for ghosting the hot trumpet solo for actress Kay Kendall in the 1954 film, *Genevieve*.

After the radio show run, Baker continued with other studio work and various jazz projects. In the early 1960s, he played with Jack

Powell. In 1969, he recorded with Benny Goodman, and in 1971 and 1973 recorded with trombonist George Chrisholm. In 1976, he took part in a recording project that recreated many of Harry James's solos. Baker also formed the Best of British Jazz group in the same year.

Although most of Baker's career was spent playing the trumpet, he returned to the cornet during the 1980s in order to appear on two British television series, *The Beiderbecke Affair* and *The Beiderbecke Tapes*. He also participated in a fifteen-CD project to recreate the solos of Louis Armstrong. Again, Baker was an immensely popular musician in England, but his reputation did not seem to spread that much outside of the U.K.

In 1946, Baker appeared with Ted Heath in the film, *The Small Back Room*. He also recorded many albums for labels such as Oriole (1946), Parlophone (1951-54), Polygon (1955), Nixa (1955-58), Columbia (1959), Decca (1968), and 77 (1974). He felt that his favorite album was *After Hours* (Polygon, 1955).

When Harry James died in 1983, the James Foundation approached Baker about taking over the James band. He turned down the offer in order to tour with a British all-star band called The Best of British Jazz. He remained active all of his life. During his latter years, he reformed the Baker's Dozen band.

Kenny Baker received the Order of the British Empire from Queen Elizabeth II, and was three times voted "Best Trumpet Player" by the British Jazz Awards. His official biography is written by Robert Crosby in a book titled *Kenny Baker: the life and times of a jazz musician* (1998). After being hospitalized for three weeks because of a viral infection, Baker died in 1999 at the age of seventy-eight. He is survived by his third wife, Sue, and daughter Julie.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Voce, Steve. "Obituary: Kenny Baker" (*The Independent*, Dec. 11, 1999).

Baker, Sydney [Sidney Beckerman] (b. New York, New York, July 25, 1921; d. Sept. 8, 2010). American trumpeter. Baker enrolled in The Juilliard School at age fifteen. His teachers were Max Schlossberg, Ernest Williams, and William Vacchiano. In 1939, he changed his birth name of Sidney Beckerman to Sydney Baker. He played with the New Friends of Music (1938-39), Chautauqua Orchestra (1939), and joined Leopold Stokowski's All-American Youth Orchestra, touring South America (1940). Baker played in the Civic Orchestra of Chicago (1940-41), and at the age of nineteen, became the principal trumpet of the Chicago Symphony Orchestra (1941), perhaps the youngest trumpeter to date to attain that position in a top tier American orchestra. During World War II, he joined the military, performing in various Army corps bands and the Air Force Symphony Orchestra (1942-43), and then rejoined the CSO as principal (1946 to 1948). He was replaced by Adolph Herseth during the summer of 1948.

Baker moved to New York City in 1948 and began working with the Radio City Music Hall Orchestra, NBC Symphony, and in various Broadway show bands and pit orchestras. He later played with the Metropolitan Opera Orchestra (1965-75). He also recorded Vincent Persichetti's *The Hollow Men* for MGM. During the late 1960s, Baker performed with the Goldman Band, and freelanced in New York City. He went back to college and earned a music education degree, so that he could teach at the High School of Music and Arts in New York. He taught at LaGuardia High School (1966-89), Manhattan School of Music, and New York University. Among his students were Marvin Cardo, Manuel Laureano, Ray Vega, and Egalement Cantor.

He was married to Wendy Baker for forty-six years. He died in 2010 after a long illness.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Sydney Baker" (www.stokowski.org/Principal_Musicians_Chicago Symphony.htm); "Sydney Baker" (http://cso.org/uploadFiles/8_About/Performers/Chicago_Symphony_Orchestra/Alumni/Newsletter_2010_July.pdf).

Baker, Tom [John Thomas] (b. Oakdale, California, Sept. 14, 1952; d. Breda, Holland, Oct. 23, 2001). American cornetist, trumpeter, saxophonist, clarinetist, and trombonist. Baker was a 1969 graduate of Escalon High School, and continued his education at Modesto Junior College and the University of the Pacific. He played piano as a boy, but switched to trumpet in high school. He also played tuba while in college. At age nineteen (1972), he left college and moved with his family to Sydney, Australia, where he began playing professionally at jazz clubs. He played with Dave Banham's Northside Jazzmen, Abbey Jazz Band, Ray Price Qintet [sic], and other groups. He also played tuba in Nick Boston's Colonial Jazz Band, recording two LPs.

Baker formed his first band in 1975—Tom Baker's San Francisco Jazz Band—which became quite popular in Australia. In 1979, he returned to the United States to perform for a couple of years (he left his former band in Australia, which was taken over by Paul Furniss), played with jazz giants Helen Forrest, Jay McShann, Arnett Cobb, Doc Cheatham, Cab Calloway, among others, and returned to Sydney in 1981. He formed a new group called Groove City that backed Australian tours by Oscar Peterson and Anita O'Day. He also became a member of the Morrison Brothers Big Bad Band (playing baritone sax) and played with Bob Barnard, Don Burrows, Geoff Bull (1989), Topsy Chapman (1990, Australian tour), and David Paquette (1991).

Tom Baker became an Australian citizen during the mid 1990s. From 1998, he often played with Dan Barrett. Although his favorite style of playing stemmed from early New Orleans and Chicago jazz, he was also adept at bebop and swing. *New York Times* jazz critic John S. Wilson described him as a "young genius." He recorded numerous CDs and LPs under his own name. His 1991 CD, *Absolutely Positively*, was described by *Arts West* magazine as "a treasure trove of timeless jazz."

A regular at the Breda Jazz Festival in Holland, Baker often toured European countries such as Germany, France, Norway, Switzerland, and Greece. He performed with Franz Jackson (1998), Leroy Jones (1998), Eddie Bo (1998), and Ed Polcer (2001). In Australia, he performed with his own groups, Chicago Seven and Swing Street Orchestra. In October of 2001, he was making a major tour of Germany and Holland with the Swingcats, when he suddenly died in a hospital in Breda (Holland) following a heart attack. He was forty-nine years old.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "The Tom Baker Story" (www.bakertrom.bravepages.com/life.html).

Balay, Guillaume (b. Crozon, France, April 30, 1871; d. Dec. 13, 1943). French cornetist. Balay won first prize in the 1894 cornet award competition at the Conservatory of Music in Paris. He was a cornet pupil of J.-J. Mellet. Balay also studied harmony and composition under Paul Vidal and Vincent d'Indy. He made his debuts on the alto horn in the Music Corp at Châteauneuf-du-Faou (1883), then served as a cornet player with the 19th Infantry Regiment, and in 1894 became head of music for the 119th Infantry Regiment in Courbevois. He replaced Papaïx as cohead at the Garde Républicaine and succeeded Gabriel Parès as the head of music of that prestigious band in 1911 (until 1927).

Balay composed numerous works for the cornet including *Prelude et Ballade, Petite Pièce Concertante, Andante et Allegretto, Pièce du Concours*, *15 Etudes,* and a method book for cornet (1914) that has been extensively used in France. In addition, he composed works for woodwind ensemble, horn, piano, and orchestra, as well as numerous works for band**,** such as *Armorique (Rapsodie Bretonne)* and *Aurore sur la Foret*. Balay was a well-respected teacher, composer, and performer. He retired in 1927.

Bibl: Laplace, Michel.*Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Baldauf, Rüdiger (b. Bensberg, Germany, Jan. 31, 1961). German trumpeter. Baldauf graduated from the Nicolaus Cusanus Gymnasium high school in Bergisch Gladbach in 1980. From 1981 to 1985, he studied at the Cologne Conservatory, and from 1985 to 1988 took lessons from Robert Platt and Ack Van Rooyen at the Herbert von Karajan School in Berlin. A highly versatile performer in classical and jazz styles, he has performed new music with Mauricio Kagel, as well as jazz with James Brown, Liza Minelli, Seal, Shirley Bassey, Michael Bablé, Marceo Parker, Joe Zawinul, Bob Brookmeyer, and Udo Jürgens.

Baldauf taught jazz trumpet at the Cologne Conservatory from 1989 to 1999. He was a member of the United Jazz + Rock Ensemble in 1999 and 2002, the Paul Kühn Orchestra from 1992 to 2010, and was a prominent guest soloist with many German big bands between 1992 and 2010. Since 2003, he has been with Stefan Raab's television show band, Heavytones. In 2010, Baldauf released his first solo CD, *Own Style*. He is also a fine composer and arranger.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Rüdiger Baldauf" (http://en.wikipedia.org).

Baldwin, David (b. Alliance, Ohio, Dec. 6, 1946). American trumpeter. While growing up in Alliance, Ohio, Baldwin began playing the cornet at age twelve under the guidance of Eric Duro. After graduating from Alliance High School in 1964, he attended the Baldwin-Wallace College-Conservatory, earning a bachelor of music degree studying with Charles Gorham. From 1969 to 1971, he served in the US Military Band at West Point, and studied with Robert Nagel at Yale University where he eventually received master of music and doctor of music degrees. Additionally, he studied with Bernard Adelstein, Raymond Crisara, and William Vacchiano. While on the East Coast, he had opportunities to substitute in the New York Brass Quintet, and was a regular member of the New Haven Brass Quintet.

Baldwin began his teaching career in 1974 at the University of Minnesota. He is a member of, or has performed with the Minnesota Brass Quintet, the Bach Chamber Players of St. Paul, St. Paul Chamber Orchestra, and the Minnesota Orchestra. He is the leader of the Summit Hill Brass Quintet, a group active since 1977 with nine CDs to their credit. Among his former students are Patricia Backhaus, Philip Norris, Thomas Rolfs, and Robert Kase.

Baldwin is a well-known composer and arranger, and has published works with G. Schirmer, Shawnee Press, the Theodore Presser Company, and others. He authored the book, *Lips of Steel: 22 Endurance Etudes* (T. Presser), and has released several LPs and CDs of unaccompanied etudes by Théo Charlier, Marcel Bitsch, Reginaldo Caffarelli, Walter M. Smith, J. L. Small, and Louis-Antoine St. Jacome.

Baldwin is married to Dr. Christine Baldwin, a clinical psychologist. His hobby is calligraphy.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivre & XXe Siècle* (CD-Rom; Oct. 2008); "David Baldwin" (www.music.umn.edu); "David Baldwin Interview" (http://abel.hive.no/trumpet/baldwin); personal interview, Feb. 3, 2011.

Balio, Andrew (b. Oberlin, Ohio, Oct. 1, 1965). American trumpeter Balio grew up in Madison, Wisconsin, and graduated from Madison West High School in 1983, where he played in its renowned band under John Rafoth. Balio's foundation was established by his trumpet teacher Gene Young. Balio was a member of the Wisconsin Youth Symphony Orchestra for four years. During high school, while playing in Gene Young's band (made up of area band directors), he met Adolph Herseth (who was on a fishing trip), and started taking lessons from him, which continued over the next few years. Balio spent summers at the Tanglewood Institute where he studied with Charles Schlueter (Balio's lifelong mentor) and Roger Voisin (solfege). At age fifteen, he won a concerto competition with the Milwaukee Symphony Orchestra, and debuted with it playing Haydn's *Concerto in E-flat*. The following year, he won a similar competition with the Madison Symphony Orchestra.

At age nineteen, Balio dropped out of the New England Conservatory (where he was on full scholarship) to study yogic meditation for the next four years. Instrument maker David Monette, who shared a lifelong affinity for yoga practices, offered to build a custom trumpet for Balio that reflected an Eastern approach. This motivated Balio to unexpectedly return to trumpet playing. He again briefly attended NEC in 1990, and while principal of Ben Zander's Boston Philharmonic, was invited to play principal with Orquesta Sinfonica del Estado de Mexico in Toluca, Mexico, where he also taught at the local conservatory. In 1993, while

playing in a youth festival in Israel, he won the principal chair of the Israel Philharmonic, a position he held until 2001 when Yuri Temirkanov named him principal of the Baltimore Symphony Orchestra. In 1999, he was a guest principal of the Bergen Philharmonic in Norway (three months). He has also performed as an active soloist under such conductors as Mehta, Temirkanov, Herbig, Venzago, and Nagano, and regularly presents master classes throughout the world. In 2006, Balio established Futuresymphony.org, an online think tank devoted to examining innovative ways to make symphony orchestras financially viable, artistically enhanced, and relevant to their communities.

Balio is an Ironman triathlete who enjoys cooking and collecting old maps as a hobby.

Bibl.: Engelke, Luis. "Andrew Balio's Journey to Baltimore" (*International Trumpet Guild Journal,* June 2005); "Musician Biography: Andrew Balio" (www.bsomusic.org); personal interview, May 20, 2010.

Ball, Kenneth ("Kenny") Daniel (b. Ilford, Essex, England, May 22, 1931, d. Basildon, Essex, England, Mar. 7, 2013). British trumpeter and bandleader. Ball was born on May 22, 1931 (although some sources indicate 1930) and took up the trumpet at age fifteen. During his early career, he worked as a salesman for an advertising agency and played music as a sideman on a part-time basis. He performed with Charlie Galbraith (1949-53), Eric Delaney (1953-54), Sid Phillips

(1954-57), and Terry Lightfoot (1959-58). He also led a Dixieland band in England during the late 1950s, and made his first recording as leader in 1957.

Ball formed Kenny Ball and His Jazzmen in 1958, just at the start of the traditional jazz movement in Europe. The group became very popular in 1961 when their recording of *Midnight in Moscow* climbed to number one on the U.K. hit charts, and ultimately sold over one million copies. The band followed up with another hit, *Samantha*, in the same year, and released the hit *So Do I* in 1962. Ball's popularity prompted the City of New Orleans to award him honorary citizenship in 1963. He appeared in the films, *It's Trad Dad!* (1962), *Live It Up* (1963), and *And All That Jazz* (1973). A few of his best albums are *Kenny Ball in Concert in the USA*, Vols. 1-2 (Jazzology), *The Big Ones Kenny Ball Style* (Kapp), *Kenny Ball Hit Parade* (Pye), *Brazil* (Pye), *Acapoluco 1922* (Pye), *King of the Swingers* (Fontana), and *The Best of Ball, Barber and Bilk* (which reached number one in the UK).

Kenny Ball's celebrity spread throughout the world in the 1960s. He and his group have toured extensively, appeared on Johnny Carson's *The Tonight Show* (New York, 1963), and produced fourteen "Top 50" hit singles in the U.K. He also published an autobiography titled *Blowing My Own Horn* (John Blake Publishing). Kenny Ball and His Jazzmen managed to remain popular even when The Beatles took England by storm in the 1960s.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Kenny Ball" (http://en.wikipedia.org); Kenny Ball's official website: www.kennyball.co.uk; "Kenny Ball" (www.rockability.nl/references/messages/kenny_ball.htm).

Ballester, Pierre (b. Annonay, France, Apr. 23, 1969). French trumpeter. Ballester began his trumpet studies with Claude Corbin at the Bourgoin-Jallieu Conservatory, and later studied with Guy Touvron at the Conservatorie National de Région de Lyon, graduating in 1990. He has been a member of the trumpet ensemble, Les Trompettes de Lyon, since its inception in 1997. The group of five trumpeters (including André Bonnici, Didier Chaffard, Ludovic Roux, and Jean-Luc Richard) has earned a reputation as one of the finest musical entertainment acts in the world.

Ballester has two children: Leopold (b. 2002) and Victoria (b. 2005). He enjoys soccer, squash, and all motor sports.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); www.lestrompettesdelyon.com; personal interview, Sept. 26, 2012.

Ballou, David ("Dave") L. (b. Warwick, Rhode Island, Apr. 22, 1963). American trumpeter, composer, and arranger. Ballou grew up in Peace Dale, Rhode Island. He began playing trumpet at age eleven, and played in the middle school band program; his first formal teacher was Julio Tancredi. After graduating from Bishop Hendricken High School in 1981, he enrolled at the University of Rhode Island (1981-83), but transferred to the Berklee College of Music in Boston, earning a bachelor of music degree with honors in 1986, having studied with

Herb Pomeroy, Greg Hopkins, Jeff Stout, Greg Fritze, Phil Wilson, and Jimmy Mosher. His master of arts in music degree was earned at the University of New Hampshire in 1992 where he studied with Robert Stibler, Neil Sir, Keith Polk, Dave Sieler, Paul Verrette and Clark Terry. He also attended the Sandpoint Music Festival in Idaho during the summers of 2003 and 2005. In addition, he has studied with Paul Caputo, Laurie Frink, Tim Hagans, Arturo Sandoval, Charles Schlueter, Vincent Penzarella, Bobby Shew, Fred Sautter, Jon Faddis, Neil Balm, and Ralph Alessi.

Ballou's career includes teaching at the University of New Hampshire (teaching assistant, 1989-92), Berklee College of Music (substitute professor, 1991-94), Algonquin Regional High School (trumpet instructor, 1991-94), Lexington High School (trumpet instructor, 1991-94), Brooks Academy (trumpet instructor, 1991-94), Banff (Canada) Centre for the Arts (recording artist, summer 1992), Ankara Conservatory of Music (Turkey, 1994), Manhattan School of Music (summer workshops in Europe, 1996-97), Society for Ethical Culture School (trumpet, 1997-99), Boys & Girls Harbor (trumpet, 1997-99), New York Pops preparatory music program (trumpet, 1997-99), Banff Centre for the Arts (jazz program, 1999-2000), Georgia State University (2000), Amherst College (Massachusetts, 2001), and serving as a clinician or artist-in-residence at numerous schools, camps, and workshops. Since 2004, he has been on the faculty at Towson University in Towson, Maryland, teaching jazz trumpet, composition, improvisation, jazz arranging, jazz theory, and jazz ensembles. He also serves as coordinator of the jazz and commercial music program.

Ballou began his professional performing career at age sixteen, playing with various society jazz bands. After graduating from Berklee, he toured with the big bands of Tommy Dorsey (led by Buddy Morrow) and Woody Herman (led by Frank Tiberi). He also played with the groups Orange Then Blue and the Either/Orchestra. In 1994, he moved to New York City and settled in Brooklyn. He played numerous Broadway musicals and recorded with such artists as Joe Lovano, Sheila Jordan, Billy Hart, Dewey Redman, Michael Formanek, Andrew Hill, Maria Schneider, Wayne Shorter, and Dave Liebman. His CDs as leader include *Each Part a Whole co-led with Herb Robertson* (Ruby Flower), *Insistence* (SteepleChase), *Regards* (SteepleChase), *Dancing Foot* (SteepleChase), *Rothko* (SteepleChase), *On This Day* (SteepleChase), *The Floating World* (SteepleChase), *Volition* (SteepleChase), and *Amongst Ourselves* (SteepleChase). In 2009, he received an Individual Artist Award for Music Composition from the Maryland State Arts Council.

Ballou and Leise Anschuetz, a French horn player and Hoshino therapist, were married in 2006; he has two stepsons: Nathan (b. 1991) and Jeffrey Paer (b. 1993). His hobbies include bird watching, wildlife photography, and yoga.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Dave Ballou's official website: www.dave ballou.com; Dave Ballou's *Curriculum Vita* (www.daveballou.com); personal interview, July 22, 2012. Photo (left col.) by Russell Carson.

Balm, Neil (b. Hamilton, Ontario, Canada, June 9, 1957). Canadian trumpeter. Balm grew up in Hamilton, Ontario, where he studied with Ronald Romm and Fred Mills of the Canadian Brass. After graduating from Parkside High School in Dundas, Ontario in 1975, he attended The Juilliard School in New York City, studying with William Vacchiano and Gerard Schwarz, and earning bachelor and master of music degrees. In 1979, he toured with Peter Frampton's rock band, and in 1980 with Louie Bellson's big band. He was a member of the New York Trumpet Ensemble from 1979 to 1984, and has played with Chamber Music at the Y, Chamber Music Society of Lincoln Center, Canadian Brass, and the Canadian Opera Company Orchestra (coprincipal trumpet, 1989-91). Balm is currently principal of the Mostly Mozart Festival Orchestra, New York Pops, and coprincipal of the New York City Ballet Orchestra (with Raymond Mase).

As a freelance artist, Balm has performed many Broadway shows including *Into the Woods, Blood Brothers, The Secret Garden, A Catered Affair, Cyrano—The Musical,* and *Beauty and the Beast* (thirteen years). He has performed at numerous summer festivals, such as at Banff, Caramoor, Wolftrap, Great Woods, Tanglewood, Saratoga, and Ravinia. His made his solo debut at the Kennedy Center in Washington, D.C., performing Leopold Mozart's *Trumpet Concerto in D*, and has appeared twice as soloist on the PBS television show, *Live From Lincoln Center*, performing Stölzel's *Trumpet Concerto,* as well as appearing with soprano Renee Fleming. He has also performed Bach's *Brandenburg Concerto No. 2* over one hundred times in dozens of cities across America.

Balm is a founding member and former codirector of the Music Today contemporary music ensemble. He gave the New York premiere of Ellen Taafe Zwilich's *Concerto for Trumpet*, and performed a recital of Karlheinz Stockhausen's music at Merkin Hall in New York. He has recorded with the New York Trumpet Ensemble, Canadian Brass, Teresa Stratas, Arlene Auger, Carolyn Blackwell, Gerard Schwarz, Eos Ensemble, and various orchestras. His movie soundtracks include *Age of Innocence, Aladdin, Armageddon, She-Devil, Queen, Beauty and the Beast, Hercules, In and Out, This Boy's Life, Marvin's Room, The Cradle Will Rock, Doc Hollywood*, and many others. Together with timpanist Jonathan Haas, he is owner of Gemini Music Productions, the largest employer of freelance musicians in New York City.

Balm and his wife Michele Balm, an operations manager at the New York Philharmonic, have two daughters, Nicole (b. 1994) and Julia (b. 1997). His hobbies include tennis, arranging for brass, and collecting wine.

Bibl.: Neil Balm's official website: www.neilbalm.com; personal interview, Nov. 28, 2010.

Balmain, Ian (b. Wrexham, England, 1963). British trumpeter. Balmain's first music study was with John Duckett. He played in the Wrexham Orchestral Society, and participated in the Welsh National Youth Orchestra. He won a scholarship to study with David Mason at the Royal College of Music in London, and during his second year there, was selected to perform Malcolm Arnold's *Trumpet Concerto* during a televised concert celebrating the centenary of the Royal College of Music in 1982.

After graduating from the Royal College of Music, Balmain freelanced in London. In 1984, he joined the Royal Liverpool Philharmonic Orchestra as coprincipal trumpet, and in 1997 became principal of the Royal Philharmonic Orchestra. In 2002, he was selected to play in the Superworld Symphony Orchestra in Japan, an invitational orchestra made up of many of the world's leading musicians. He accepted the position of principal of the Royal Opera House Orchestra at Covent Garden in 2003. He teaches at the Royal Academy of Music and at the Trinity College of Music, both in London.

As a top studio trumpeter, Balmain has performed on soundtracks to many films, including *Gladiator, Shrek, Moulin Rouge, Milk, 25th Hour*, and *Topsy-Turvy*. He was a featured artist during the 2002 International Trumpet Guild Conference. He recorded the Haydn *Concerto* with Royal Liverpool Philharmonic for the EMI label.

Bibl.: "Ian Balmain" (www.edwards-instruments.co.uk).

Balsom, Alison (b. Hertford, England, Oct. 7, 1978). British trumpeter. Balsom fell in love with the sound of the trumpet at age seven, and studied in Royston, Hertfordshire, at the Tannery Drift Primary School (with Bill Thompson), Greneway Middle School, and Meridian School. She also played in a local brass band. From age eight, she played cornet and flugelhorn in the Royston Town Band, and at age thirteen studied in the junior division of the Guildhall School of Music and Drama with John Miller. From age fifteen to eighteen, she played in the National Youth Orchestra of Great Britain.

Balsom enrolled as a regular student of the Guildhall School (1997-2001) where she studied with Paul Benniston. She also studied with Antoine Curé at the Paris Conservatory (1999). Her final studies were with Håkan Hardenberger (2001-04) and John Wallace at the Royal Scottish Academy of Music and Drama (2001). She received a 4th Prize ex-aequo and the *Feeling Musique* prize for quality of sound in the 4th Maurice André International Trumpet Competition in Paris (2000).

Balsom's career took off when she was taken on as a new solo artist by the Young Concert Artists Trust in England. It promoted her striking good looks and musical abilities to their fullest, booking her with numerous orchestras and as a recitalist. She signed a multi-record contract with EMI Records, which has so far led to the release of the solo albums *Italian Concertos, Haydn and Hummel Concertos, Caprice, Bach,* and *Music for Trumpet and Organ*. She has also recorded an album with Crispian-Steele Perkins titled *The Fam'd Italian Masters* (Hyperion). She plays with a light and precise manner, and has become the undisputed queen of the trumpet.

Balsom has received numerous honors in Britain. She was named Best Young British Performer at the Classical BRITs (2006), and in the following year was chosen Rising Artist of the Year by the Echo Klassik Awards. She was also named Female Artist of the Year at the Classical BRITs (2009). She has appeared as soloist worldwide, and has performed with the Hong Kong Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, Konzerthausorchester Berlin, Royal Liverpool Philharmonic, City of Birmingham Symphony, Queensland Symphony Orchestra, Melbourne Symphony Orchestra, Brazil Symphony Orchestra, Irish Chamber Orchestra, Orchestre de Paris (2009), and many others. She is a visiting professor at the Guildhall School (since 2001), and has served as principal trumpet of the London Chamber Orchestra.

Since 2009, Balsom has been in a relationship with British conductor Edward Gardner; they have a son, Charlie (b. 2010). She enjoys yachting,

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Alison Balsom" (www.answers.com); "Alison Balsom" (http://en.wikipedia.org); Alison Balsom's official website: www.alisonbalsom.com.

Photo (lower right) by Keith Saunders.

Bamonte, David ("Dave") (b. Syracuse, New York, Jan. 23, 1960). American trumpeter. Bamonte grew up in Mattydale, New York, and began playing trumpet at the age of nine. After graduation from North Syracuse Central High School in 1978, he attended Onondaga Community College as a student of George Coble, graduating with an AAS with honors in 1981. Continuing his education at the State University of New York-Potsdam under the guidance of Gordon Mathie and Michael Tunnell, he earned a bachelor of music degree (magna cum laude) in 1984. Subsequently, Bamonte studied with Charles Schlueter at the New England Conservatory of Music, earning a master of music degree with distinction in performance two years later. Doctoral work followed at the Eastman School of Music from 1986-88, studying with Charles Geyer, and back at the New England Conservatory from 1988-89 where he again studied with Schlueter.

Bamonte's orchestral career includes over a decade of regular extra/substitute work with the Boston Symphony Orchestra and the Boston Pops, including several tours and recordings. As a freelance musician, he also performed with the New York and Vienna Philharmonics. From October 1992 through March 1994, Bamonte held the principal trumpet position of the Israel Philharmonic under Maestro Zubin Mehta and can be heard on the conductor's recording of Mahler's *Symphony No. 2*. In the fall of 1994, he joined the Oregon Symphony Orchestra in Portland where he currently serves as assistant principal trumpet. Active both as performer and teacher, he has taught at Portland State University since 2007.

Bamonte maintains his home in Portland with his wife Wendy and their young daughter Emily (b. 2007). His hobbies include yoga, gardening, and a love of sports—especially Boston Red Sox baseball.

Bibl.: "David Bamonte" (http://www.orsymphony.org/bios/musicians/bio_bamonte.aspx); personal interview, Aug. 25, 2011.

Banks, Martin (b. Austin, Texas, June 21, 1936; Austin, Texas, Aug. 20, 2004). American trumpeter and flugelhornist. Banks came from a musical family. He began playing trombone as a child under the guidance of his father, Buford, a trombonist who once played in a band with the young John Coltrane. When Martin discovered that his arms

were not long enough to reach all of the positions on the trombone, he switched to trumpet in sixth grade. He was inspired to play the trumpet after hearing a radio broadcast of Kenny Dorham. After graduating from Anderson High School in 1953 (the same school that Kenny Dorham had attended a few years earlier), he moved to San Francisco to work as a jazz musician. While there, he earned a bachelor of arts degree at the City College of San Francisco. He moved to Los Angeles a short time later and was hired to play with the Ray Charles touring orchestra, which ended up in New York City during the mid 1950s. Banks remained in New York through the 1960s, working with the bands of Duke Ellington, Count Basie, B.B. King, James Brown, Lionel Hampton, Dizzy Gillespie, Sun Ra, Sam Rivers, and others. He also recorded with Dexter Gordon (1961), Ray Charles, Archie Shepp, Harold Land, Rahsaan Roland Kirk, and Freddie King. He was a regular member of the house band at the Apollo Theater, and also worked as a staff band member for Motown Records.

During the late 1980s, Banks returned to his hometown of Austin, Texas. Despite his considerable talent and experience, he had difficulty finding work there, and became somewhat bitter about it. He eventually worked with several bands and helped young musicians. He died of a heart attack on August 20, 2004 at the age of sixty-eight. Posthumously, he was inducted into the Texas Music Hall of Fame, and in 2005 the Austin City Council honored his memory by naming a pavilion in Givens Park after him.

Banks was married to Leslie Banks with whom he had five children.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Martin Banks" (www.austinchronicle.com/gyrobase/AMDB/Profile?oid=oid:36372); "Martin Banks" (www.legacy.com/obituaries/statesman/obituary.aspx?n=martin-banks&pid=2543411).

Baptist, Rick (b. Alamedo, California, Sept. 7, 1948). American trumpeter. Baptist was born with asthma, a respiratory condition he has had his entire life. While running a track race during elementary school, his left lung collapsed; the doctors were able to save half of his left lung, but advised him to play a wind instrument to help improve respiration. After hearing Harry James on television, Baptist decided at age ten that he wanted to play the trumpet. His early teachers were Juanito Silva, Leo DeMers, and Victor Kress. Baptist was attracted to the trumpet immediately, and at age twelve was playing with a local Latin band called The Pan Americans. At age fifteen, he substituted with the San Francisco Symphony and the Oakland Symphony Orchestra. His career began in 1968 at age twenty when he played in a casino band for pop singer Bobby Darin in Reno, Nevada.

Baptist moved to Las Vegas in 1971. He played in several relief bands, eventually performing six nights per week in six different hotel-casino orchestras. He kept this pace up until November of 1979, when he moved to Los Angeles to work in the movie and television industries. During the past thirty years, Baptist has been one of the top studio players in the world, having recorded soundtracks for over one thousand films and one thousand television shows, and having played lead trumpet for the Academy Awards (twenty-two years) and Emmy Awards (eleven years) television specials. He has recorded hundreds of albums supporting celebrity musicians, over fifty of which have become Gold or Platinum CDs. A few of the films he has played for are *The Bourne Supremacy, Bubble Boy, Eight Legged Freaks, Rocky Balboa, Rush Hour 2, Superman Returns*, and *XXX*. Baptist has also done fine jazz work with Bob Florence, Mercer Ellington, Pat Longo, Gerald Wilson, and Les Hooper.

In his spare time, Baptist enjoys playing golf. He is also an avid antique collector.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Rick Baptist" (www.r-o-d-d-y-t-r-u-m-p-e-t.cc/baptist.html).

Bär, Bernhard (b. Egg, Vorarlberg, Austria, Jan. 5, 1974). Austrian trumpeter. Bär's father and brother are trumpeters. He studied with Lothar Hilbrand at the Vorarlberger Landeskonservatorium in Feldkirch, and with Hans Gansch at the Mozarteum in Salzburg. Since 2001, he has been principal trumpet of the Bruckner Orchestra in Linz (replacing Josef Eidenberger) and has performed trumpet and organ concerts with Elisabeth Zawadke. He has also occasionally performed with the ensemble, Pro Brass. He is the trumpet professor at the conservatory in Linz, and is a skilled player of the natural (valveless) trumpet.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Baranger, Louise (b. Hollywood, California, Mar. 30, 1958). American trumpeter. While growing up in Southern California, Baranger attended Saddleback College where she studied with Harold "Pappy" Mitchell and Uan Rasey. Her jazz mentor was Bobby Shew, with whom she studied from 1975 to 1981. Classical studies were with William Vacchiano in New York City from 1995 to 1996.

Baranger joined the Harry James Orchestra in 1982, and played with it until James died in 1983. She then performed in Las Vegas with the show, *Sugar*. She also played with the Nelson Riddle Orchestra and Ray Anthony's band. Moving to Los Angeles, she was active during the 1980s and early 90s with the Tommy and Jimmy Dorsey band, Los Angeles Rams Band, Disneyland Big Band, big band for the Olympic Jazz Festival in 1984 (led by Shelly Manne and Louie Bellson), and Johnny Carson's *The Tonight Show* band.

As a studio player, Baranger recorded soundtracks for television shows such as *Dallas, Falcon Crest, The Flash*, and *Brain Donors*, in addition to specials for Steve Allen and Bobby Vinton. Her film credits include *Mickey and Maude, Dream for an Insomniac,* and *For the Boys*. She can also be heard in music videos for Joe Cocker, Bobby Womack, the Pat Lingo Big Band, Holly Near, Kit McClure, and the Ladd McIntosh Big Band. She has also backed celebrity artists such as Sammy Davis, Jr., Steve Allen, George Burns, Clark Terry, Vic

Damone, Bob Hope, Peggy Lee, Candice Bergen, Dionne Warwick, Joan Rivers, and Milton Berle. She has performed with J. J. Johnson, Plas Johnson, Buddy Collette, Barney Kessel, Mel Powell, Alan

Broadbent, and Angeles Brass (a female quintet with Marissa Benedict, trumpet). Baranger also appeared as a guest artist at the 1989, 2000, and 2010 International Trumpet Guild Conferences..

Baranger moved to New York in the mid 90s. She played numerous Broadway shows including *Carousel, Ragtime*, and *Les Miserables*. She also performed at Carnegie Hall with John Pizzarelli, and with Skitch Henderson's New York Pops orchestra (1996). In 1999, she was a featured soloist during a Sammy Nestico seminar with the Cleveland Jazz Orchestra, and at the New York Brass Conference For Scholarships.

Summit Records released *Trumpeter's Prayer*, a Baranger CD, which has received critical acclaim. She has also recorded for various labels with Bobby Womack, Holly Near, the Ladd McIntosh Big Band, the Stan Kenton Alumni Tribute Band, and with her own nine-piece band.

Baranger was married to trumpeter Fred Mills (1935-2009) from 1991 to 2000. After divorcing him, she performed with her band, as well as toured with vocalist Jeannie Dennis in a tribute show to Harry James called *Trumpet Blues, the Life and Music of Harry James*. After Mills's death, Baranger produced a tribute to Mills CD set titled *To Fred With Love* that featured numerous celebrity trumpeters.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Louise Baranger official website: www.trumpetblues.com.

Baratto, Paolo (b. Untersiggenthal, Switzerland, Oct. 30, 1926; d. Mar. 2008). Swiss trumpeter and composer. Baratto began playing trumpet at age seven under the guidance of his father, Alois. He studied with Paul Spörri before attending the Zurich Conservatory from 1941 to 1943. While a student, he subbed with the Zurich Tonhalle and Opera orchestras. From 1943 to 1953, he was principal trumpet of the Swiss-Italian Radio Orchestra, and from 1943 to 1961 was also a member of the Swiss Festival Orchestra in Lucerne. He became a band conductor, and played with the Tonhalle Orchestra from 1956 to 1983.

Baratto was a prominent composer who penned 168 works, most of which were for trumpet and piano or organ. Several of his works for trumpet are published by Editions BIM in Switzerland.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Paolo Barletto" (www.editions-bim.com/composers/baratto-paolo).

Barbara, Benny (b. Buenos Aires, Argentina, May 15, 1922). Argentine trumpeter and bandleader. A handsome and charismatic soloist who played in the pop style, Barbara was a guest on many radio and television shows including *The Ed Sullivan Show, The Jackie Gleason Show,* and the *Jerry Lewis Muscular Dystrophy Benefit Gala*. He performed throughout the world in countries such as Argentina, Germany, Cuba, United States, and Canada. His playing combined the full, rich tone and lyric style of Ray Anthony with the technical skills of the legendary soloist Rafael Méndez, who was his friend and for whom he would sometimes substitute during concerts when Méndez was ill. He performed at Radio City Music Hall in New York, and was invited to perform at the United Nations in Washington, D.C.

Barbara wrote a method book, *Expert Modern Trumpet*, and manufactured a device called the Lip Pressure Equalizer, also known as the Lippe System. He made numerous pop recordings during the 1950s and '60s, some of which are still available on a composite CD.

Barbara, now retired, lives in Canada. Although in his late eighties, he continues to practice his trumpet every day.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Benny Barbara's official website: www.expert-trumpet.com; various discussions at www.TrumpetHerald.com.

Barber, Danny (b. Clinton, Indiana, Oct. 18, 1953). American trumpeter. While growing up in South Bend, Indiana, Barber started playing trumpet at age nine, studying mostly with his father, Andrew Barber. He began his professional career at age fifteen with the Eddie Knight Quintet and local big bands. After graduating from Clay Senior High School in 1972, he studied under William Adam at Indiana University. At age nineteen, he successfully auditioned for the US Army Jazz Ensemble at Fort Meade near Washington, D.C., and a year later assumed duties as lead trumpet. He received the Meritorious Service Award for his military service (1973-76) and, after leaving the service, moved to Chicago where he joined the Tommy Dorsey Band under the direction of Murray McCeaceran. He toured the U.S. and Canada with this organization from 1976 through 1977. Barber joined the Maynard Ferguson band (1977-79) and then freelanced in Chicago. He is currently living in Notre Dame, Indiana.

Barber has performed or recorded with numerous legends of the music world including Doc Severinsen, Clark Terry, Tony Bennett, Pete Candoli, Frank Sinatra, Frank Sinatra Jr., Kenny Rogers, Johnny Mathis, Dionne Warwick, Conte Candoli, Phil Woods, Benny Goodman, Rosemary Clooney, The Temptations, The O'Jays, Maynard Ferguson, Johnny Carson, Ray Anthony, Mel Tormé, Harry Belafonte, Ann-Margret, The Moody Blues, Tom Jones, Jon Faddis, Perry Como, and dozens of others. He has also played lead trumpet for many Broadway touring shows such as *Fiddler on the Roof, Man of La Mancha, Les Misérables, Chicago, Grease, Too Hot to Handle, Annie, West Side Story, Phantom of the Opera, 42nd Street, Bye Bye Birdie*, and *Sunset Boulevard*. He is also an active soloist, private teacher, and clinician in the Midwest area, and is currently playing with the Danny Barber JAZZ Quartet, The Dick Judson Orchestra, Chicago Jazz Orchestra, City Lights Orchestra, Danny Barber's Jazz Cats, and the Dennis Keith Band.

Danny is married to Kathleen Barber, a prospect analyst for development at the University of Notre Dame. He and his former wife Benita have a son, Jesse (b. 1988), and a daughter (Willa Lynn, b. 1991; d. 2005) who was killed by a drunk driver. His hobbies include automobiles, mechanics, outdoor activities, biking, and running.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Danny Barber" (www.bachbrass.com/artists/profile.php?pic2=1&aid=35); Danny Barber's official website: www.dannybarber.com; personal interview, May 22, 2012; personal interview, June 18, 2012. Photo credit: Portrait by Gary Mester, Master Photographer.

Barclay, John (b. Manchester, England, c1960). British trumpeter. As soon as Barclay arrived in London at the age of nineteen, he became one of that nation's top trumpeters. He started his career as lead trumpet in the BBC Radio Big Band and principal trumpet of the National Philharmonic. Much of his career during the past thirty years has been devoted to studio work and performing as a backup musician with celebrity artists such as Elton John, Phil Collins, Dave Brubeck, The Moody Blues, The Spice Girls, Paul McCartney, and Tom Jones. He has performed live with numerous groups including Sting, James Last Orchestra, Jack Sharpe Big Band, Dankworth Generation Band, and the Stan Tracy Big Band, and musicians including Ray Charles, Mike Gibbs, Kenny Wheeler, Natalie Cole, Dudley Moore, Nancy Wilson, Sheena Easton, Andrew Lloyd-Webber, Billy Byers, Michel Legrand, and Mel Tormé. Film credits include *Supergirl, 13th Warrior, Gods & Generals, Total Recall, Basic Instinct, Highlander, Tombstone, Mission Impossible, The Saint, Superman, Evita, The Odyssey, Rugrats in Paris, The Avengers, Stargate, The Mummy 1 and 2*, *Lost in Space, Sleepy Hollow, Frankenstein*, and the last six James Bond movies.

An active pit orchestra lead trumpeter, Barclay has performed Broadway shows in London for *City of Angels, Jesus Christ Superstar, Witches of Eastwick, Kiss Me Kate*, and *Love Never Dies*. He is a member of the London Brass, London Metropolitan Orchestra, and teaches jazz trumpet at the Royal College of Music and the Royal Academy of Music. His hobby is photography.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "John Barclay" (www.londonbrass.net/playerdetails.php?id=2).

Barelli, Aimé (b. Loda de Lantosque, France, May 1, 1917; d. Monte Carlo, Monaco, July 13, 1995). French trumpeter. Although not well known in the United States, Barelli was one of the top jazz trumpeters during the 1940s and '50s. His swing style was similar to that of Louis Armstrong and Harry James.

Barelli began learning drums under a Mr. Simon, later switching to valve trombone, alto horn, and flugelhorn. He took trumpet lessons from Mr. Gauthier. In Paris, he received information about breath control from the great trombonist Guy Paquinet (1940). Barelli made his debuts in dance bands led by Mr. Simon, then the accordionist Rosconi (1933). In 1935, Barelli was a professional working at the Savoy in Nice. A year later, he jammed with Big Boy Goudie, Herman Chittison, and Benny Carter. After his army time in the Chasseurs Alpins band known as the Blue Devils (1937), he headed to Paris, with only a mouthpiece in his pocket (1940). For a time, he had to borrow Arthur Briggs's trumpet. Barelli made his Parisian debut in the orchestra of trumpet virtuoso Maurice Mouflard. He then joined (as third trumpet) the orchestra led by Raymond Legrand (father of Michel). He was the chorus man playing alongside Raymond Sabarich and Al Piguilem on trumpets, and Guy Paquinet on trombone.

Barelli was with the bands of Fred Adison, Raymond Wraskoff (1940-41), Hubert Rostaing (1940), Alix Combelle (1940-41), Jacques Metehen (1941), Django Reinhardt (1941), Maceo Jefferson (1943-45), and Andre Ekyan. He began to lead his own orchestra in 1941. He recorded for the Swing label from 1940 to 1943, and also on various other labels as a sideman to Charles Trenet (miraculous trumpet break on *Verlaine* in 1941 which made him an instant star) and his wife, singer Lucienne Delyle (from 1943). From 1943 to 1946, he also headed his own jazz nonet, consisting of trumpet, five saxophones, and rhythm section. This group recorded for the Pathé label, but the recordings were not well distributed outside of France. In 1947-48, he led an orchestra at the Ambassadors in Paris. Dizzy Gillespie (in town with his own big band) sat in with Barelli. Gillespie loved Barelli's playing, and from 1948-49 Barelli was under Dizzy's spell.

Barelli performed with many famous jazz musicians including Rex Stewart (1949), Charlie Parker, Miles Davis, and Sidney Bechet (1949 at the Paris Jazz Festival). He was also a guest soloist with the Wal-Berg Orchestra, and extensively recorded on the Pathé label from 1943 to 1958. He also recorded several film soundtracks.

In 1966, Barelli moved to Monte Carlo, and worked as a bandleader for many years at the Sporting Club, backing stars such as

Frank Sinatra, Maurice Chevalier, Benny Goodman, Lena Horne, Billy Eckstine, Danny Kaye, Ella Fitzgerald, Nat King Cole, Paul Anka, Peggy Lee, Harry Belafonte, Andy Williams, Tony Bennett, Sarah Vaughan, Jerry Lewis, Johnny Mathis, and dozens more. His daughter Minouche was a good singer, and Aimé Barelli was himself an able singer.

Barelli was a model in the jazz-oriented popular trumpet style. His smooth playing with a beautiful tone (at times with a Robinson mute) was very impressive. Most of the French trumpeters of high standard such as Fred Gérard, Roger Guérin, and Pierre Dutour list Aimé Barelli among the greatest trumpet players of all times. He died in Monte Carlo in 1995 at the age of seventy-eight.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Laplace, Michel. "Aimé Barelli" (*Brass Bulletin*, no. 50, 1985); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extracts on mp3, video clip, discography; Oct. 2008).

Barker, Guy (b. London, England, Dec. 26, 1957). British trumpeter. Barker began playing the trumpet at age twelve, and a year later became a member of Bill Ashton's National Youth Jazz Orchestra. He continued playing in the group for another nine years. At age seventeen, Barker was given the opportunity to sit in with Clark Terry and to take a few lessons from the master. He attended the Royal College of Music in 1975, but left school before finishing his degree in order to play professionally. At age twenty-one, Barker went to New York City for six weeks where he worked with many leading musicians. There, he even formed his own band that toured England for a short while.

During Barker's career, he performed with John Dankworth (from 1979), Mike Westbrook, Chris Hunter, Stan Tracey, Gil Evans, Carla Bley, Keith Nichols (late 1980s), Julian Joseph, Lena Horne, Bobby Watson, and participated in Ornette Coleman's Skies of America tour. Barker also backed numerous pop and jazz singers including Sting, Frank Sinatra, Liza Minnelli, Cleo Laine, Mel Tormé, George Benson, and Grace Jones.

As a jazz soloist, Guy Barker has recorded for labels such as Miles Music, Spotlite, Portraits Plus, and Verve. His albums include *Isn't It?, Into the Blue, What Love Is, The Talented Mr. Ripley* (soundtrack), *Timeswing, Soundtrack*, and *The Amadeus Project.* He was given the "Best Trumpeter" award during the British Jazz Awards in 1994 and 1996. Barker is also a fine classical soloist who has performed with the London Symphony Orchestra and the Hong Kong Philharmonic (the latter, performing a trumpet concerto written for him by Jamshied Sharifi).

Since 1996, Barker has led the Guy Barker Quintet. He has also taught at the Royal College of Music since 1994, and is active throughout the world as a concert artist and clinician.

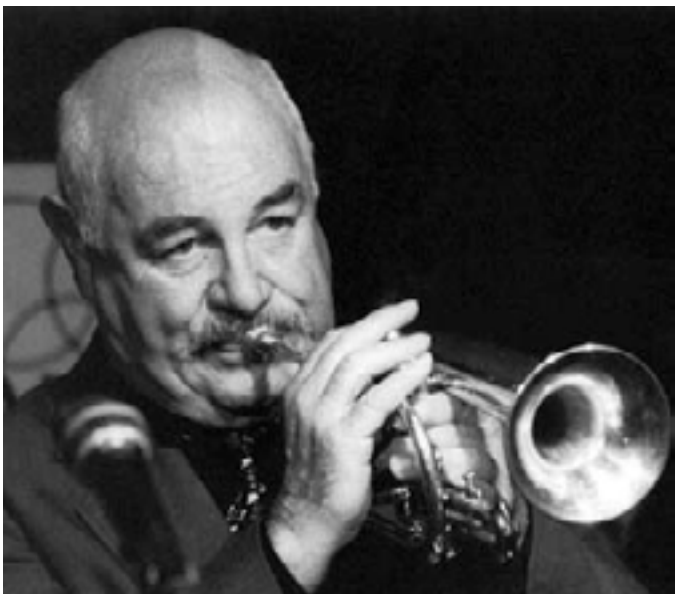
Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Guy Barker" (www.gmn.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Barmaz, Claude-Alain (b. Vétroz, Switzerland, 1976). Swiss trumpeter. Barmaz began playing the cornet at age five under the direction of his father, an excellent amateur musician. At age ten, he began taking lessons from Géo-Pierre Moren. In 1995, he won a second prize at the Erroll Mason Memorial Trust Competition. He studied with Gérard Métrailler, and received his professional certificate from the Geneva Conservatory in May of 1996**.** He recorded his first CD, *Kamikaze*, with the 13 Etoiles Brass Band in the same year.

Barmaz won First Prize in the 1998 Concours d'Exécution Musicales of Riddes (Valais, Switzerland), and in January of 1999 (while still a student at the conservatory) won a position with the Orchestre de la Suisse Romande. He graduated in June of 2000. In January of that year, he also won a prize (Honorable Mention) at the Maurice André Competition in Paris. Since September of 2001, he has been the trumpet professor at the Sion Conservatory of Music in the Valais region of Switzerland. He became the conductor of the Concordia (Nendaz) Brass Band in October 2007. Barmaz made a recording under his own name with pianist/organist Lionel Monnet.

Bibl.: Hardin, Anne. "Orchestra de la Suisse Romande Trumpet Section" (*International Trumpet Guild Journal*, Jan. 2010).

Barnard, Robert ("Bob") Graeme (b. Melbourne, Australia, Nov. 24, 1933). Australian trumpeter and bandleader. Barnard comes from a musical family. He began taking cornet lessons at age eleven, and performed in a local brass band. At age fourteen, he joined his parents' dance band. His early influences were Louis Armstrong, Bobby Hackett, Jack Teagarden, and Bunny Berigan.



Barnard joined his older brother Lew's band in 1947, making his recording debut with the band in that same year. He continued with the group until 1955. In 1962, he moved to Sydney and worked with Graeme Bell (1962-67), and as a studio player (1967-77). He has performed or recorded with Peanuts Hucko, Ralph Sutton, Wild Bill Davison, Warren Vaché, Jim Cullum, Milt Hinton, John Sangster, Bud Freeman, and many others. Among his albums as leader are *New York Notes* (Sackville), *What's New* (Sackville), *Bob Barnard and Friends* (Swaggie), *Drop Me Off At Harlem* (Wea), and *The Joint is Jumpin'* (La Brown).

Bob Barnard is considered to be one of Australia's finest traditional jazz performers. He has toured the world many times, and has received the Order of Australia (1990), Queen Elizabeth II Jubilee Medal (1977), Advance Australia (1991), Jazz Performer of the Year by the Australian Music & Entertainment Awards (1993, 1997), Critics Award at the Gold Coast International Jazz Festival (1990, 1991, 1992), and is an Honorary Life Member of the Victorian Jazz Archive (2008). He was also inducted into the Australian Hall of Fame in 1993.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books), "Bob Barnard" (www.dingocreek.com.au).

Barnhart, William Terrell ("Scotty") (b. Atlanta, Georgia, Oct. 27, 1964). American trumpeter. Barnhart took up the trumpet at age nine, showed excellent progress, and became hooked on jazz when his

parents took him to hear a Count Basie Orchestra concert at the age of twelve. As a teen, he played in numerous all-star youth groups, as well as becoming first trumpet and soloist with the Atlanta Falcon Band (National Football League) and the Atlanta Community Orchestra. However, problems resulting from oral surgery caused him to lose bone material and several teeth. After a second surgery, he was able to play again about eleven months later.

Barnhart received a Count Basie Scholarship and an Alberta Williams King Scholarship for Music, making it possible to attend Florida A&M University in Tallahassee. After receiving a music education degree, he joined Marcus Roberts's band (1989). Barnhart freelanced for a few years, and played with Delfeayo Marsalis (1992) before joining Count Basie's orchestra in 1993. The band toured the world and made several recordings, two of which received Grammy awards. Barnhart has also performed or recorded with Frank Sinatra, Clark Terry, Tito Puente, Freddie Hubbard, Diana Kroll, Ray Charles, Tony Bennett, Wynton Marsalis, Lou Rawls, Nancy Wilson, The Mills Brothers, Jon Faddis, Natalie Cole, Harry "Sweets" Edison, Melissa Walker, Nat Adderley, and the Frank Capp Orchestra.

Scotty Barnhart, who lives in Los Angeles, is on the faculty at Florida State University where he teaches jazz. He leads his own quintet (or sextet) that has made several recordings such as *Say It Plain* (Unity Music) and *Deep in the Shed* (Unity Music). Barnhart is a recognized authority on the history of jazz trumpet, and has published the 2005 text, *The World of Jazz Trumpet—A Comprehensive History and Practical Philosophy* (Hal Leonard). He is also a composer and arranger. Of him, Wynton Marsalis said, "[Barnhart has] one of the fattest and prettiest trumpet tones I have ever heard." Scotty Barnhart was a featured artist during the 2003 International Trumpet Guild Conference in Ft. Worth, Texas.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Scotty Barnhart" (www.allaboutjazz.com); Scotty Barnhart's official website: www.scottybarnhart.com.

Barone, Gary Anthony (b. Detroit, Michigan, Dec. 12, 1941). American trumpeter and flugelhornist. Barone grew up mostly in Cleveland, Ohio. He began playing the trumpet at age six, studying with his father, Joe Barone, a professional big band trumpeter. Gigging

at night as a jazz trumpet player, Gary attended Purdue University in 1959 as an engineering student, but graduated from Michigan State University with an economics degree in 1964. In 1965, he moved to Southern California and enrolled at San Fernando Valley State College (1965-67) while performing with San Kenton's Los Angeles Neophonic Orchestra. He also played with the bands of Gerald Wilson (1967-69), Mike Barone (his older brother and trombonist, 1967-70), Bud Shank (1968-69), Shelly Manne (1969-73), Terry Gibbs (1967), Bill Holman, and others.

During the 1970s and most of the 1980s, Barone worked as a freelance musician in Los Angeles, performing film music by Henry Mancini, Lalo Schifrin, John Williams, Michel Legrand, Dave Grusin, and others. He also played in the bands of Frank Zappa (1972; 2002 tour), Willie Bobo (1974), Frank Strazzeri (c1975), and with other groups such as Supersax and Canned Heat. His television credits include *New York, New York, Starsky and Hutch,* and *Barney Miller*. He also played lead trumpet in his brother's band during the late 1970s. In the mid 1980s, he took composition and arranging lessons from Dick Grove.

Barone settled in Portland, Oregon, in 1988 where he taught music classes at Mount Hood Community College, and earned a master's degree in economics from Portland State University while serving on the music faculty there. He became a member of Space

Band, and recorded several CDs with it including *Gary and the Space Band*. Other Barone CDs are *The Gary Barone Quintet, Barone Brothers: Blues and Other Happy Moments, Open Fields, Live at the Bird's Eye*, and *Gary Barone and Ro Kuijpers: Ta Ta Boom!*

In 1995, Barone accepted a teaching position at a jazz and rock school in Freiburg, Germany, where he continues to live and work. He published a trumpet book titled *Modern Studies*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Gary Barone" (www.jazz.com/encyclopedia/barone-gary-anthony).

Barrett, Darren [Winston] (b. Manchester, England, June 19, 1967). British trumpeter. Although born in England, Barrett grew up in Toronto, Canada. He was born to Jamaican parents; his father was an auto mechanic and part-time jazz saxophonist. Darren began playing the trumpet in seventh grade after hearing his father's recording of Miles Davis playing '*Round About Midnight*. His first trumpet teacher was Dan Moyer. During high school he studied with Ron Botnick.

After graduating from high school, Barrett attended Humber College in Toronto for one year, studying with Reinard Schmidt and Don Johnson. He then won a four-year scholarship to the Berklee College of Music in Boston (1986-90) and studied with William Fielder, William Vacchiano, and Joseph Alessi. After graduating in 1990, he attended Queens College of New York where he received master of arts and master of science degrees (Donald Byrd, teacher). He later earned an Artist's Diploma from the Thelonious Monk Institute of Jazz Performance where he participated in master classes with Clark Terry and Wynton Marsalis. Wanting to become an educator, Barrett started a PhD at the Copland School of Music at Columbia University, studying composition with Donald Byrd and Jimmy Heath. He also took classical lessons from Charles Schlueter in Boston.

Barrett won first prize in the prestigious Thelonious Monk International Jazz Competition in 1997. Prior to this, he performed with Queen's College Orchestra (1991-94), Antonio Hart (1990-95), Elvin Jones, Slide Hampton (1993), Roy Hargrove (1995), Jackie McLean (1998), Robin Eubanks, Steve Turre, and Marcus Miller. He released his first solo album, *First One Up,* in 1999 (J Curve). He followed up with a second album, *Deelings* (J Curve), in 2001. He also performed or recorded with Elvin Jones, Jackie McLean, Jimmy Greene, Barbara Dennerlein, Pamela Hines, and Antonio Hart. Later albums include *The Attack of Wren* and *Wrenaissance,* Vol. 1 (2004). Barrett is also a composer, and is currently an associate professor at the Berklee College of Music.

Bibl.: Erdmann, Tom. "The Education of Darren Barrett" (*International Trumpet Guild Journal*, Jan. 2003); Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Darren Barrett" (www.allabountjazz.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Barrie, Bruce C. (b. Bayshore, New York, Apr. 10, 1954). American trumpeter. Barrie grew up in Patchogue (Long Island), New York. He began playing the trumpet at age nine; his first private teachers were Joel Sands (one year) and the great cornetist James Burke (five years). He received a bachelor of music degree from the Philadelphia Musical Academy (now the University of the Arts) in 1976, a master of music degree from West Chester University (Pennsylvania) in 2003, and a doctor of musical arts from the University of Colorado-Boulder in 2008. His teachers were Samuel Krauss, Mel Broiles, Frank Kaderabek, Terry Sawchuk, and Allan Dean.

Barrie was a founding member of The Chestnut Brass Company in 1977, a quintet that performs on dozens of antique instruments including cornetto, natural trumpet, keyed bugle, saxhorn, serpent, and sackbut. The group has toured extensively, and released nearly a dozen CDs on labels such as CBS, Naxos, Newport, Sony Classical, Albany, Crystal, and Musical Heritage Society. The Newport recording of *Hornsmoke* received a Grammy Award in 2000 for best "Classical Crossover" album. Barrie has also recorded with the Philadelphia Virtuosi, Boulder Brass, Anthony Newman, Sarum Consort, and the Ama Deus Ensemble.

Barrie has taught at Temple University (1987-2002), West Chester University (Spring 2002), has given master classes throughout the country, and has served as a judge for the Jeju International Brass Competition (South Korea) several times. He has also performed with the Colorado Symphony Orchestra, Colorado Ballet Orchestra, Boulder Philharmonic, Mount Alto Silent Movie Orchestra, Colorado Music Festival Orchestra, Denver Brass, Ama Deus Ensemble, Kansas City Symphony, Peter Britt Festival Orchestra, Concerto Soloists of Philadelphia, Reading Symphony Orchestra, Pennsylvania Pro Musica, and the Pro Musica Colorado Chamber Orchestra. He can be heard on soundtracks for several PBS documentaries.

Barrie is married to Marian Hesse, who plays horn in The Chestnut Brass Company and teaches horn at the University of Northern Colorado in Greeley. His hobbies include golf, cooking, collecting historical brass instruments, and making functional pottery.

Bibl.: "Bruce Barrie" (www.chestnutbrass.com/artist.php?view=bio&bid=1821); personal interview, Mar. 15, 2011.

Bartels, Justin (b. Fort Wayne, Indiana, Aug. 11, 1978). American trumpeter. Bartels grew up in Birmingham, Alabama, and began playing the trumpet at age twelve. His early teachers were Joseph Ardovino and John McElroy. After graduating from Pelham High School in 1996, he attended the University of Alabama for one year, continued his degree at the University of Cincinnati (1997-2000), and finally completed his bachelor of music degree under Marie Speziale at Indiana University (2000-03). He became a member of the New World Symphony in South Beach, Florida (2003-06), was principal

trumpet of the Columbus Symphony Orchestra in Ohio (2007-08), and played with the Augusta Symphony (2006-07) and the Central City Opera Orchestra (summers of 2006, 2007, and 2009-12). Since July of 2008, he has been principal trumpet of the Colorado Symphony Orchestra in Denver. He also serves as an adjunct professor at Regis University and University of Colorado in Boulder, and has taught at the University of Denver (sabbatical replacement for Alan Hood, Fall 2012). In addition, he has performed with the New York Philharmonic, Houston Symphony Orchestra, Los Angeles Philharmonic, Saint Louis Symphony, Milwaukee Symphony Orchestra, Alabama Symphony Orchestra, Virginia Symphony, and the Charleston Symphony Orchestra.

Bartels is married to violinist Myroslava Bartels, a member of the Colorado Symphony Orchestra. They have a daughter, Sophia (b. 2008). His hobbies include snow skiing and following the University of Alabama football team.

Bibl.: "Justin Bartels" (http://coloradosymphony.org/meet-the-orchestra/musicians/justin-bartels); "Justin Bartels" (www.regis.edu/regis.asp?sctn=rcrc&p2=fam&p3=fac&p4=jbartels); Justin Bartels's official website: www.justinbartels.com; personal interview, Sept. 19, 2012.

Bartholomew, David ("Dave") (b. Edgard, Louisiana, Dec. 24, 1920). American trumpeter and songwriter. Known mostly for his songwriting and recordings with Antoine "Fats" Domino during the 1950s and '60s, Bartholomew is a famed trumpeter who helped define early rock and roll. His trumpet playing, big band, and composing/arranging are important parts of New Orleans music history.

Bartholomew's father, Louis Bartholomew, was a jazz tuba player and bandleader (also a hairdresser by day) who taught his son to play the tuba, but Dave soon switched to the trumpet. By age fourteen, he was touring the South with the bands of Papa Celestin, Joe Robicheaux, and Claiborne Williams. In 1939, he joined Fats Pichon's group aboard the riverboat, SS Capitol, which traveled up and down the Mississippi River between Minneapolis and New Orleans.

After touring with Jimmy Lunceford's Orchestra for six weeks, Bartholomew was drafted into the Army. During World War II, he played in an Army band and began composing and arranging. When the war ended, he returned to New Orleans where he formed his own jazz band and began recording for De Luxe Records in 1947 until the label folded. In 1949, he met Lew Chudd in Houston, and signed with Imperial Records. Chudd introduced him to singer/pianist Antoine "Fats" Domino, and they began collaborating on writing songs. Their first hit was titled *The Fat Man*, which sold over a million copies. During the next two decades, they recorded other hit records such as *Ain't It A Shame, I'm in Love Again, Blue Monday, I'm Walkin', Valley of Tears, Blueberry Hill, My Ding-a-Ling*, and *Red Sails in the Sunset*. Bartholomew also wrote songs for other artists: *Let the Good Times Roll* (Shirley & Lee), *Lawdy Miss Claudy* (Lloyd Price), *One Night,* and *I Hear You Knockin' (but you can't come in)* (Smiley Lewis).

Several of Bartholomew's hit songs were also recorded by other artists, including Elvis Presley, Bob Seger, Joe Cocker, The Rolling Stones, George Benson, The Thunderbirds, Elton John, Hank Williams Jr., Dave Edmunds, and Pat Boone. Altogether, his songs have sold hundreds of millions of copies. He founded his own record label, Broadmoor Records, during the mid 1960s.

Bartholomew and his band became very popular. He was known for his strict discipline (a self-proclaimed "slave driver"), and his band members were always expected to play and act professionally on and off stage. He was inducted into the Rock and Roll Hall of Fame (1991), The Louisiana Music Hall of Fame, and the Songwriters Hall of Fame.

Now semiretired, Bartholomew enjoys composing and producing records for other artists. Despite his multimillionaire status, he is often seen playing trumpet with various groups at Preservation Hall in New Orleans.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Dave Bartholomew" (http://en.wikipedia.org/wiki/Dave_Bartholomew); "Dave Bartholomew" (www.allaboutjazz.com/php/musician.php?id=3668).

Bartold, Gabriel (b. Hollywood, California, Sept. 30, 1919; d. Oct. 31, 1980). American trumpeter. Bartold began playing the trumpet at age six, and at age sixteen was the conductor of the Veterans of Foreign Wars Band. He studied trumpet with Hyrum Lammers and later with Georges Mager. He played in the Meremblum Youth Orchestra before becoming principal of the National Symphony Orchestra (1942-43), Kansas City Philharmonic (1943-48), and Houston Symphony Orchestra (1948-49). He also played in the Boston Symphony Orchestra (coprincipal, 1950) and the Boston Pops Orchestra (coprincipal, 1950).

Bartold was principal trumpet and cofounder of the San Diego Symphony (1950-58). He played with the Hollywood Bowl Symphony, Glendale (California) Symphony, Los Angeles Concert Band (until September 1980) and the MGM studio orchestra. Bartold taught at Hollywood High School (1951-54). He edited five volumes of orchestral excerpt books for the International Music Company.

Bartold was a salesman for Locke Music Company in Southern California. Later, he was a recording engineer for Century Records, a service that recorded live concerts by school organizations. He was also a life insurance salesman for the John Hancock Company (1963-75), and the entertainment director for the Los Angeles Rams football team (1975-80). In 1979, he was the musical director of the Listen America Television Pageant.

Bartold and his wife Gloria were killed in an auto accident when he was sixty-one and she fifty-four.

Bibl: Bartold, Warren and Norman Bartold. "Gabe Bartold and Wife Killed in Auto Accident" (article in *Overture* magazine,

reprinted in *ITG Newsletter*, May 1981); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Barton, Leland Stanford (b. Fresno, California, July 4, 1884; d. Sullivan, Illinois, Nov. 1977). American trumpeter. Barton's father Robert immigrated to America from Germany, but died when Leland was very young. Leland studied with A. F. Weldon. In 1910, he played in the theaters at Palace Music Hall in Chicago. He was principal trumpet of the St. Louis Symphony Orchestra from 1916 to 1918 under Maestro Max Zach, principal of the Cleveland Orchestra during the 1924-25 season, principal of the Minneapolis Symphony Orchestra from 1927 to 1928, and second trumpet in the San Francisco Symphony Orchestra from 1928 to 1930 (the principal was Vladimir Drucker). During the 1930-31 season, Barton served as principal of the San Francisco Symphony, but he returned to the second position from 1931 until at least 1947. He died at the age of ninety-three.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Leland S. Barton" (www.stokwski.org/Principal_Musicians_St._Louis_Symphony.htm).

Basch, Wolfgang (b. Wiesbaden, Germany, Aug. 20, 1947). German trumpeter. Basch studied with his father, Eugen Basch, and with Heinz Zickler and Reinhold Lösch. A brilliant and prodigious soloist, he has recorded dozens of albums, concentrating on music of the Baroque and Classical eras, for labels such as BMG, RCA, Etcetera, Koch, DHM, and Decca. His Wolfgang Basch Trumpet Ensemble has recorded for Naxos.

Basch was a member of the State Theater Orchestra in Saarbrücken from 1966 to 1968, and principal trumpet of the Wuppertal Symphony Orchestra from 1968 to 1976. He has been principal of the Opera and Museum Orchestras in Frankfurt since 1975, and has served as principal of the Carmel Festival Orchestra in California since 1985.

Basch has performed as soloist at many leading festivals in Europe, including the London Bach Festival. He has been a guest soloist with the German Bach Soloists, Orpheus Chamber Orchestra in New York, Israel Chamber Orchestra, Bamberg Symphony Orchestra, Jerusalem Symphony, New World Symphony Orchestra, Berlin Radio Orchestra, and many others. He has also been associated with the Stuttgart Chamber Orchestra, Milan Symphony Orchestra, and Chamber Orchestra of the St. Petersburg Philharmonic.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Wolfgang Basch" (www.bachfestival.org/index.cfm/P_Wolfgang_Basch_5.html); "Wolfgang Basch" (www.orchestrazentrum.de/dozent-details/id/32/basch.html).

Bascomb, Wilbur Odell ("Dud") (b. Birmingham, Alabama, May 16, 1916; d. New York, New York, Dec. 25, 1972). American trumpeter. Bascomb came from a musical family, and was the youngest of ten children. His father was a drummer, his mother a pianist, and his brother (Paul, 1912-1986) a tenor sax player. Wilbur began playing the piano at age ten, but switched to the trumpet a little later. He and his brother played in the Alabama State Teachers College jazz band while still in high school. The group, led by trumpeter Erskine Hawkins, eventually became known as the Erskine Hawkins Orchestra.

The Bascomb brothers' careers began when they dropped out of high school to tour fulltime with Hawkins's orchestra which had broken away from its school affiliation. "Dud," as he was nicknamed by then, was an important part of the group from 1934 to 1944. They made many recordings, several of which (most famously, *Tuxedo Junction*, on Savoy) were instrumental in building the orchestra's reputation. However, Bascomb's finely improvised solos were thought by the public to have been played by the band's leader, Hawkins. Bascomb can be seen in the film, *Deviled Hams,* with Erskine Hawkins (1937).

In 1944, Wilbur and Paul Bascomb formed a sextet that enjoyed moderate success. In 1947, Dud played on two occasions with the Duke Ellington Orchestra. From 1947 to 1965, Bascomb led various combos in the New York area, and worked as a studio and Broadway pit orchestra musician. He also toured with Sam "The Man" Taylor, Earl Hines, and Buddy Tate (1968-70).

Dud Bascomb was an early influence on Dizzy Gillespie and others. He was good at using mutes, and was a skilled soloist. He also composed *Country Boy,* which he recorded with Hawkins's band in 1942. Bascomb was inducted into the Alabama Music Hall of Fame in 1989. His son, Wilbur Odell Jr. is a jazz bass player. The two of them performed on stage together during a 1972 television broadcast of the *David Frost Show*, just a short time before the trumpeter's death on Christmas Day at the age of fifty-six.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. excerpt on mp3; Oct. 2008).

Basse, Herman (b. Goslar, Germany, Feb. 18, 1866; d. after 1937). German trumpeter. Basse studied with Julius Kosleck, and played in St. Petersburg under Anton Rubinstein. He, along with his wife Johannah and their baby daughter, immigrated to the United States in 1893. They arrived in New York City, where he began working as a trumpeter. He became a U.S. citizen in 1902. After a short time in the Pittsburgh Orchestra (1896-97), he was principal trumpet of the Metropolitan Opera Orchestra and Philharmonic Society of New York (1899-1904). In 1904, he was principal of the Philadelphia Orchestra under Maestro Fritz Scheel.

Basse moved back to New York in 1905 to resume his position as principal trumpet of the Metropolitan Opera Orchestra, a post he held through the 1911-12 season. During the 1905-06 season, he also played in the New York Philharmonic, and was principal, then second trumpet of the Philadelphia Orchestra, this time under Leopold Stokowski (1914-17). In the fall of 1917, he was replaced by Harry Glantz. Basse then moved to Detroit, and played in the section of the Detroit Symphony Orchestra. He later retired to Florida.

Bibl.: www.Stokowski.org/Philadelphia_Orchestra_Musicians.htm; Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Basso, Guido ("Giusto") (b. Montreal, Quebec, Canada, Sept. 27, 1937). Canadian flugelhornist. Born into a musical family, Basso was considered a musical prodigy by the age of eleven. His first lessons were with his father, but after one year he studied with Johnny Mariano, and learned to play Harry James solos by ear. At age eleven, he entered the conservatory in Montreal under Jacques Lecompete, studying for two years. Because of his age and smallness in comparison with the older students, he was nicknamed "Stubby" Basso. By age thirteen, he was playing jazz in an amateur group. During his teen years, he performed at clubs with musicians such as Al Nichols, Maury Kaye, and others.

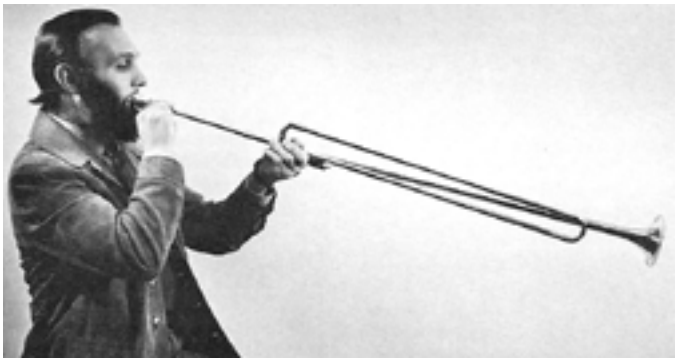
Basso's big break occurred when he was eighteen. He toured for a short while with Vic Damone, and was later discovered by Pearl Bailey and Louis Bellson. They hired Basso immediately, and toured together for two and a half years (1957-60). Basso decided to leave the road and move to Toronto in order to make a living as a studio player. He formed his own jazz quintet that was very active throughout the 1960s. By 1968, he was a top musician in the city, serving as music director for numerous radio and television shows including *Nightcap, Barris and Company, Mallets and Brass, After Hours, Bandwagon,* and *In the Mood*. He also led his own big band on television in 1971 (with guests such as Dizzy Gillespie, Doc Severinsen, Stan Kenton, Benny Goodman), and performed and recorded with Rob McConnell's Boss Brass (1972-79), Nimmons "N" Nine Plus Six, and Ron Collier. On a *Johnny Cash Show* he can be seen playing a contest with Al Hirt (both dressed as Western gunslingers). He also performed occasionally on the harmonica.

Basso recorded five albums with Boss Brass, plus many others as a sideman. His first solo album, *Guido Basso* (on the Innovation label), was recorded in 1986. Other albums include *All That Latin Jazz* (Pickwick), *The Jazz Album* (Attic), *A Lazy Afternoon* (Jazz Portraits), and *Lost in the Stars* (CBC) that won a 2004 Juno Award for best traditional jazz. In 1994, Basso received the Order of Canada.

Bibl.: Keim, Freidel. *Das große Buch der Trompete* (Schott); La Barbera, John. "Guido 'Giusto' Basso" (*International Trumpet Guild Journal*, May 1995); "Guido Basso" (*The Canadian Encyclopedia*: www.thecanadianencyclopedia.com); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Bate, Philip [Argall Turner] (b. Glasgow, Scotland, Mar. 26, 1909; d. Islington, England, Nov. 3, 1999). British historian and author. Bate's father, Percy Herbert Bate, served as secretary of the Glasgow Museum of Art; he died when Philip was four. Bate's mother, Mary Turner Bate, was a violinist, pianist, and singer. Philip attended Aberdeen Grammar School before attending the University of Aberdeen on a Carnegie Award. He received his honors degree in pure science in 1932.

From 1934 to 1939, Bate worked as a broadcaster for BBC Radio and in the BBC recording studios where he developed a keen interest in music. He and Sheila Glassford Begg were married in 1936, but were later divorced. During World War II, he served in the military, and after the war returned to BBC Television where he worked as a



producer from 1946 to 1956. He was one of the first to produce musical ballets for television. He and his second wife, Yvonne Mary Leigh-Pollitt, were married in 1959.

Bate began collecting old musical instruments during the late 1950s. He became friends with musicologist Canon Francis Galpin, who encouraged him to study the mechanics and history of all musical instruments, so Bate and a group of friends founded the Galpin Society. Bate served as the first chairman, and was president in 1977.

Bate wrote articles for the *Grove Dictionary of Music and Musicians* and various music journals, and authored the books *The Oboe* (1956), *The Trumpet and Trombone* (1966), and *The Flute* (1969), which have become widely used. His book on the trumpet (above) was the first major text on the design and history of the instrument.

In 1968, Bate donated his collection of musical instruments to Oxford University, which made him an honorary Master of Arts in 1973. Bate died in 1999 at the age of ninety; his cremated remains are in the music faculty garden at Oxford University, near The Bate Collection.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Bate, Philip. *The Trumpet and Trombone* (W. W. Norton); "Philip Bate" (http://en.wikipedia.org).

Batiste, Milton J. ("Bat") Jr. (b. New Orleans, Louisiana, Sept. 5, 1935; d. New Orleans, Louisiana, Mar. 29, 2001). American trumpeter and vocalist. Batiste grew up in the Creole part of New Orleans, one of twelve children in his family. He began playing the trumpet one year before attending Joseph S. Clarke High School (1949-52). He studied trumpet with his uncle, a military musician (1948), and received playing advice from Teddy Riley and Wallace Davenport (1956-57). As a teenager, he formed the Shuffling Hungarians and the House Rockers (1952), two rhythm and blues bands. In 1963, he joined Harold Dejan's reformed Olympia Brass Band, which toured Europe several times and was a popular group in New Orleans during the 1960s and '70s.

Batiste was a popular musician who played in an over-the-top style, both as a trumpeter and a vocalist. He played trumpet one-handed while beating a tambourine with the other hand. He performed with many leading musicians including Little Richard, P. Longhair, Ruth Brown, Della Reese, LaVern Baker, Joe Liggins, Lloyd Price, Jimmy Witherspoon, Brook Benton, Jimmy Reed, Freddie King, Fats Domino, Eddie Bo, Clarence "Frogman" Henry, Smiley Lewis, and

Big Joe Turner. He recorded with Champion Jack Dupree, and also formed a group called the Town Toppers. He performed thousands of funeral parades in the Crescent City, and was a regular performer at Preservation Hall.

Batiste recorded several albums as leader, including *Milton Batiste with the Rue Conti Jazz Band, Milton Batiste and La Vida Jazz,* and *Milton Batiste—The Gentle Giant of New Orleans Jazz*, all on his own label, Dubat Records. Other albums that feature him are *New Orleans Jazz Funerals From Inside* (interspersed with spoken commentary by Batiste), *Gospel Soul Children*, and *Best of Bourbon Street Jazz*, some of which feature him performing jazz solos on mouthpiece only.

A year before his death, Batiste was sidelined from music due to diabetes and heart problems. He died at age sixty-six, leaving behind his wife Ruth and two children. Because of his popularity among musicians and citizens of New Orleans, over three thousand people attended his funeral.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Vacher, Peter. "Milton Batiste, Jazz Trumpeter with Endless Energy and Charisma" (obituary, *The Guardian*, Apr. 10, 2001); "Milton Batiste" (www.allmusic.com/artist/milton-batiste-p10105/biography); Laplace, Michel. "Larmes, Milton Batiste" (*Jazz Hot*, No. 583, 2001).

Battenberg, Thomas ("Tom") (b. Dayton, Ohio, July 30, 1941). American trumpeter. Battenberg grew up in Kettering, Ohio. He began playing the piano at age four, and trumpet at age eight; his first trumpet teacher was Willard Neff, a French horn player. During junior and senior high schools, he studied with Paul Blagg of the Dayton Philharmonic. After graduating from Kettering High School in 1959, he earned a bachelor of music education degree in 1963 at The Ohio State University, studying with Richard Suddendorf. He then taught upper division trumpet students as a graduate trumpet teaching assistant at Arizona State University (1963-65) where he studied with horn professor Eugene Chausow, and completed his master of music degree. He also studied with John Ware of the New York Philharmonic during the summers of 1964 and 1965.

A highly versatile musician, Battenberg was a member of The Phoenix Symphony (1963-65) and the Dallas Symphony Orchestra (second trumpet, 1965-66). He joined the faculty at The Ohio State University in 1966, founded the OSU Faculty Jazz Sextet, and played with the OSU Brass Quintet. He formed the High Street Stompers (a Dixieland group) and also leads the Tom Battenberg Trio. He has been a member of the ProMusica Chamber Orchestra since its founding in 1978, and the Columbus Symphony Orchestra since 1966 where he has been acting principal trumpet since 2006. He has released a CD titled *Just A Closer Walk With Thee* (private label).

Battenburg and his wife Helen Liebman, a retired attorney, have two children: Erik (b. 1966) and Kurt (b. 1968). His hobbies include golf, cooking, and travel.

Bibl.: "Thomas Battenberg" (www.promusicacolumbus.org); "Thomas Battenberg" (www.columbussymphony.com); "Thomas Battenberg" (www.westervillebands.org/guestArtists.html); personal interview, Aug. 15, 2011.

Bâty, Alexandre (b. Saint Hilaire de Voust, France, 1983). French trumpeter. Bâty is a star of the younger generation of trumpet soloists. He began playing at age eight in the Saint Hilaire Band, and studied at the Fontenay-le-Comte School of Music. He graduated from the Nantes Conservatory (2002), studying with Jean-Jacques Metz, and graduated from the Conservatory of Ruell Malmaison (2004), studying with Eric Aubier. He then studied with Clement Garrec at the Paris Conservatory (2005).

Bâty won the 43rd International Music Competition in Budapest, the 62nd International Competition of the Prague Spring (2010), and second prize at the Munich Competition (2011). He was principal trumpet at the Orchestre des Pays de la Loire (2006-08) and Orchestre Philharmonique de Radio France (Paris, 2008-11), and since October of 2011 has been principal of the Concertgebouw Amsterdam. He has been a soloist with orchestras around the world, including the Orchestre de Paris, Orchestre de la Suisse Romande, Seoul Philharmonic, Opera Orchestra of Paris, Orchestre National de Paris, and Orchestre Philharmonique de Radio France, Pleven Philharmonic Orchestra, and Philharmonic Orchestra Hradec Kralove.

Bibl.: Alexandre Bâty's official website: www.alexandrebaty.com.

Bauchinger, Diana (b. Bad Krozingen, Germany, June 21, 1974). German trumpeter. Bauchinger studied at the Musikhochschule in Basel, Switzerland, with Mario Populin, Jeffrey Segal, and Edward H. Tarr, graduating in 1998. She also studied with Reinhold Friedrich in Karlsruhe, Germany, and with Allen Vizzutti, Claude Rippas, James Thompson, Markus Stockhausen, and Anthony Plog. From 1996 to 1997, she was a member of the Basel Symphony Orchestra, and has played with the Basel Sinfonietta, Nürnberg Philharmonic, and Ludwigsburg Festival Orchestra. She is a member of the all-female ensemble, Velvet Brass.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Diana Bauchinger" (www.velvetbrass.de).

Baudrier, Emile (b. Heville Pont, France, July 18, 1899; d. Angers, France, Oct. 10, 1986). French trumpeter and composer. Baudrier

studied with Henri Tissier at the Tours Conservatory (1923-24) and received guidance from Eugène Foveau. Baudrier was cornet soloist of the Municipal Band at Tours from 1916 to 1930, and of the Theatre there until 1930. He also played on slide trumpet in a jazz band. From 1930 to 1969, he played in theater orchestras of Mulhouse, Cologne, and Mainz, and was principal trumpet at the Societé des Concerts Orchestra in Le Mans. He performed the *Concerto for Trumpet* by Louis Maingueneau with the Concerts Populaires d'Angers conducted by Louis Fourestier, and recorded Haydn's *Concerto in E-flat* accompanied by Pierre Cochereau on piano. He also played many concerts with the Schola Cantorum Orchestra under Pierre Dervaux in Nantes. In 1980-82, he was still playing in the Trumpet Workshop led by Michel Laplace.

From 1930 to 1969, Baudrier taught trumpet at the Le Mans Conservatory where his best pupil was Pierre Sellin, a famous French trumpet soloist in the popular genre. Baudrier composed numerous works, several of which were for brass ensemble or trumpet. The works for trumpet and piano include *Suite For Trumpet & Piano* (premiered in London by Denis Egan), *Andante/Allegro Commodo, Espoirs, Aspirant Trompettiste*, and *Tout a cinq temps*.

Baudrier's daughter was a professional violin player.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photos by Lisiane Laplace: Baudrier and M. Laplace (Apr. 16, 1980); M. Laplace, Baudrier, Denis Egan (Apr. 16, 1980).

Bauer, Wolfgang (b. Heilbronn am Neckar, Germany, Jan. 13, 1965). German trumpeter. Bauer studied with Konradin Groth at the orchestral academy of the Berlin Philharmonic Orchestra. He also worked with Lutz Köhler and Edward Tarr. Bauer was a prizewinner in the International "Prague Spring" Competition, and began his solo career when he won first place in the German Music Competition in Bonn (1993) and the ARD International Competition in Munich (1993). He also received a bursary award from the Brüder Busch Gesellschaft.

Bauer combines the beautifully warm and perfect piccolo trumpet playing of Maurice André with the historically informed interpretations of Edward Tarr. He has soloed with many orchestras throughout the world, including the Bavarian Radio Symphony Orchestra, London Philharmonic Orchestra (with which he gave his London debut at the Royal Festival Hall), Stuttgart Radio Symphony Orchestra, Hamburg Radio Symphony Orchestra, West German Radio Symphony Orchestra, Beethovenhalle Orchestra (Bonn), Westphalian Philharmonic, and the National Orchestra of France.

Since 1987, Bauer has been principal of the Frankfurt Radio Symphony Orchestra. He has been teaching at the Frankfurt Hochschule für Musik since 1996, and also teaches at the Music Academy in Basel, Switzerland. He formed the ensemble, hr-brass (hr stands for Hessischer Rundfunks [Hessian Broadcasting]), and also the City Brass Stuttgart. In addition, he tours and records with the Wolfgang Bauer Consort, a Baroque ensemble. He was selected by ECHO Klassik as the 2009 Instrumentalist of the Year.

Wolfgang Bauer has recorded ten chamber music CDs, as well as the solo albums *Haydn Trumpet Concertos* (MDG), *Hertel Trumpet Concertos* (MDG), *Works for Trumpet and Piano* (MDG), *Wolfgang Bauer Consort Live, Wolfgang Bauer—Trumpet* (Ars Musini), *Concerti a Clarino solo* (Koch-Schwann), *Music for Children* (Edition Seeigel), and *Musique Baroque à la Cour royale* (K & K Verlagsanstalt).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Wolfgang Bauer" (CD booklet to *Concerti a Clarino solo* on Koch-Schwann label); Wolfgang Bauer's official website: www.wolfgang-bauer-trompetye.de.

Bauguess, Barry (b. Winston-Salem, North Carolina, Oct. 11, 1956). American trumpeter. Bauguess began playing trumpet at age thirteen.

His first teacher was Eddie Bass. After graduating from North Forsyth High School in 1974, he attended the University of North Carolina in Greensboro where he studied with Bass. In 1975, he transferred to the North Carolina School of the Arts where he studied with Allan Dean and Raymond Mase. During his junior year in 1977, he withdrew from school and founded the Matrix Brass Quintet. In 1978, he was also appointed principal trumpet of the Winston-Salem Symphony and the trumpet instructor at Wake Forest University. In 1984, he returned to school to complete his bachelor of music degree (1984) and a master of music degree (1991).

Bauguess became interested in the natural (valveless) trumpet, and has performed with the Portland Baroque Orchestra, Apollo's Fire, Washington Bach Consort, Magnolia Baroque Orchestra, Opera Lafayette, Tempesta di Mare, and Atlanta Baroque Orchestra. He was also a member of the Philharmonia Baroque Orchestra from 1987 to 1999, and the American Baroque Soloists. He has recorded for numerous labels including Koch, Harmonia Mundi, Teldec, Conifer Classics, Nonesuch, and Sine Qua Non. He has also performed on radio and television broadcasts for the Public Broadcasting System, Canadian Broadcasting Corporation, and National Public Radio. In 2004, he opened The Baroque Trumpet Shop in New Bern, North Carolina. Bauguess teaches at the Baroque Performance Institute of the Oberlin Conservatory, and is a visiting artist at the Historic Performance Department of Case Western Reserve University in Cleveland.

Bauguess and Paige Whitley-Bauguess, a Baroque dancer and dance historian, have been married since 1985. His hobbies include cooking and bicycle racing.

Bibl.: Barry Bauguess official website: www.baroquetrumpet.com; personal interview, July 24, 2011.

Bauzá, Mario (b. Cayo Hueso, Cuba, Apr. 28, 1911; d. New York, July 11, 1993). Cuban trumpeter. Bauzá was born in Cuba, and began studying music at age five. From 1918, he attended the Municipal Conservatory where he learned to play clarinet and oboe. At age nine, he sometimes played clarinet in the Havana Philharmonic Orchestra, and by age twelve, was a regular member on bass clarinet. When he was fifteen, he visited New York as a member of Maria Romeu's orchestra. It was then that he discovered American jazz. After returning to Cuba, he graduated from the conservatory in 1927 (age seventeen) and began playing clarinet with Los Jovenes Rendencion's Latin band.

Bauzá decided to move to the United States in 1930. While on the ship to New York, he met a Cuban musician named Antonio Machin, who offered him a job in his group if he would switch to trumpet. Inspired to become a professional musician in America, Bauzá learned to play the trumpet in only two weeks! He recorded quite a bit with Machin and also performed with Vicente Sigler, Noble Sissle (1931-32, on saxophone!) and Hi Clark's Missourians at the Savoy Ballroom. He then played lead trumpet in Chick Webb's orchestra (1933-38) and later played with Don Redman (1938-39) and Cab Calloway (1939-40).

In January of 1941, Bauzá joined his brother-in-law Frank Grillo (better known as Machito) and became his musical director. Bauzá helped the band combine traditional jazz with Cuban rhythms, forming the first Afro-Cuban jazz band. Bauzá helped make Machito's band a leading force in the Afro-Cuban jazz movement. He remained Machito's musical director for thirty-five years (until 1976). Bauzá also composed and arranged music for the band. His compositions *Tanga* and *Mambo Inn* were big hits.

During the 1970s, Bauzá gradually stopped playing the trumpet and focused on music writing. After a dispute concerning a proposed European tour, Bauzá left Machito and worked as a freelance musician and arranger. He led record dates in 1977 and 1986, and commissioned Chico O'Farrill to expand his *Tanga* into a four-movement *Tanga Suite*. Bauzá also led his own band, Mario Bauzá's Afro-Cuban Jazz Concert Orchestra, during the last years of his life. They recorded three albums for the Messidor label: *The Tanga Suite, My Time Is Now,* and *944 Columbus*. Bauzá died from cancer at the age of eighty-two. Today, he is considered to be the founder of Afro-Cuban jazz.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Bayer, Johann Ernst (b. c1710; d. Vienna, Mar. 28, 1773). Austrian trumpeter. Bayer became Heinisch's colleague in the Roman Imperial Court at the Vienna *Hofkapelle* from April 1, 1730 (with the title of Musical Imperial Court Trumpeter in 1733-56). He was noted for his extraordinarily high register and performances of Michael Haydn's difficult trumpet concertos.

Bibl.: Altenburg, Johann Ernst (Eng. Trans. Edward Tarr). *Essay on the Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art* (The Brass Press); Cassone, Gabriele (Eng. Trans. Tom Dambly). *The Trumpet Book* (Zecchini Editore); Tarr, Edward H. "1995—An Anniversary Year for Trumpeters" (*International Trumpet Guild Journal*, Sept. 1995). Lindner, Andreas. *Die kaiserlichen Hoftrompeter und Hofpauker im 18. Und 19. Jahrhundert* (Hans Schneider).

Beach, Frank F. (b. Los Angeles, California, Sept. 15, 1922; d. Long Beach, California, Jan. 11, 1973). American trumpeter. Beach was a top lead trumpeter with many big bands, and became prominent in 1941 when he was hired as the lead trumpet for Stan Kenton's

orchestra. During World War II, he served in the Navy big bands of Artie Shaw and Sam Donahue, and later played in the big bands of Les Brown, Tex Beneke, Benny Goodman, Billy May, Dennis Farnon, Frankie Capp, Marty Paich, and Stanley Wilson. During much of the 1950s and '60s, Beach worked as a studio musician in Los Angeles for NBC and Twentieth Century Fox, recording numerous film soundtracks, and recording albums backing artists such as Henry Mancini, Al Hirt, Bing

Crosby, Nat "King" Cole, Frank Sinatra, Glen Gray, Jerry Fielding, Louis Armstrong, and Ella Fitzgerald.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Photo: Stan Kenton Band. Beach is second from right.

Beacraft, [Orton] Ross (b. Pottstown, Pennsylvania, Nov. 11, 1947). American trumpeter. Beacraft began playing piano at age four, and trumpet at age eight. In 1955, he and his family moved to Miami, Florida, where he took lessons from Bower Murphy before graduating from Miami Edison High School in 1965. He attended the Eastman School of Music, studying with Sidney Mear (1965-69), and also studied with Harry Glantz in Miami, Charles Hois at the Chautauqua Institute (summers of 1966 and '67), Adolph Herseth (1971-74 and late 1970s), Arnold Jacobs, and Vincent Cichowicz.

Beacraft was a member of the North Carolina Symphony (1969-70), Civic Orchestra of Chicago (1971-74), Norwegian Opera & Ballet Orchestra (1974-75), and has been a member of the Chicago Brass Quintet since 1977, Chicago Opera Theater Orchestra since 1976, and Elgin Symphony Orchestra since 1984. He has performed with various ballet companies in Chicago's theaters, studio orchestras, subbed with the Chicago Symphony Orchestra (1976-96), and in many stage bands for the Lyric Opera of Chicago (since 1976). He joined the faculty at DePaul University in 1976, and became director of admissions of the School of Music in 1996.

Beacraft and his wife Diane Vera Beacraft, a former teacher, have two children: Jennifer (b. 1980) and Ian (b. 1984). His hobbies include reading, movies, hiking, bird watching, and Tai Chi.

Bibl.: "Ross Beacraft" (http://music.depaul.edu/Faculty AndStaff/B/rbeacraft.asp); personal interview, Aug. 25, 2011.

Beal, Jeff (b. Hayward, California, June 20, 1963). American trumpeter, flugelhornist, and composer. Beal began playing the piano at age six, and the trumpet at age eight. When he was ten, his piano-playing grandmother introduced him to jazz through the album *Sketches of Spain* by Miles Davis. His early trumpet lessons were under Tony Caviglia. He later studied at the Eastman School of Music (1981-85) where he took trumpet lessons with Barbara Butler. He also took jazz composition lessons with Bill Dobbins and classical compositions lessons with Rayburn Wright. While at Eastman, he gained national attention by receiving eleven *Downbeat* student awards for trumpet, arranging, composing, and other musical activities.

At Eastman, Beal met his wife Joan, an operatic soprano. They moved to New York City in 1985 where Jeff worked as a producer, composer, arranger, studio trumpeter, recording engineer, and pianist. He performed on soundtracks for films such as *Predator, Roadside Prophets,* and *Woman Undone*. He purchased the recording studio where he worked, and began a career as a top producer.

Now with son Henry, the Beal family moved to Los Angeles in 1992 where Jeff has worked as a leading film composer. Since that year, his movie scores have included *Crazy Jones, Pollock, Showdown, Appaloosa, Ring of Steel, The Fence, He Was a Quiet Man, Cheap Shots, Love Is All There Is, Guy, Mambo Café, A Gentleman's Game, Imposter, Harlem Aria,* and *Spirit of the Marathon*. His television scores include *Monk, Family Law, Power 98, Joe and Max, Door to Door, Rome, Ugly Betty, The Passion of Ayn Rand, The Lies He Told, Undue Influence, L. A. Doctors, From the Earth to the Moon*, and *Nothing Sacred*. He also performs as a jazz trumpeter, and has recorded with such artists as Linda Ronstadt (1992), Jay Azzolina, Philippe Saisse, John Williams, Dave Weckl, Jeff Richman, Brent Bourgeois, Ricardo Silveria, Harvey Wainapel, Larry Steen, Jay Beckenstein, Tim Timmermans, Spyro Gyra, Dave Samuels, Pamela Polland, Fred Horn, Jimmy Earl, Alex de Grassi, Aaron Neville, Kalani, Donny Heines, Vinnie Colaiuta, and Brandon Fields.

As a classical composer, Beal has received commissions from Eddie Daniels, Larry Combs, Dave Samuels, Wynton Marsalis, Bobby Shew, Patitucci, Turtle Island String Quartet, Spyro Gyra, Ying String Quartet, and others. His solo piano recording was listed by *CD Review* in "Best 100 CDs of 1994." His solo trumpet albums include *Liberation* (his first, on Island Records), *Alternate Route* (Unitone), *Contemplations* (Triloka), *Three Graces* (Triloka), *Objects in the Mirror* (Triloka), *Perpetual Motion* (Antilles), and *Red Shift* (Koch Jazz).

The multitalented Jeff Beal has won three Emmy Awards and was nominated for five others. His compositions have been performed by numerous symphony orchestras including the Saint Louis Symphony, Detroit Symphony, Munich Philharmonic, Rochester Philharmonic, Frankfurt Symphony Orchestra, and the Pacific Symphony. He resides in Agoura, California, near Malibu.

Bibl.: Erdmann, Tom. "The Many Hats of Jeff Beal" (*International Trumpet Guild Journal,* Mar. 2003); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Jeff Beal's official website (www.jeffbeal.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Beale, Simon (fl. 1640-80). English trumpeter and instrument maker. Beale was one of Oliver Cromwell's trumpeters during the 1640s and '50s. He performed at Cromwell's funeral in 1658. Beale was one of the finest British makers of trumpets and trombones. One of his trumpets, from 1667, survives in the Bate Collection at Oxford University.

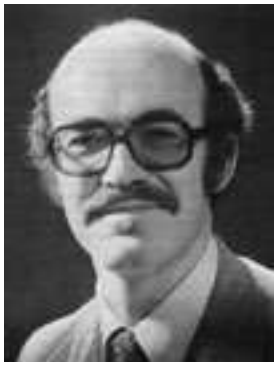
Bibl.: "Simon Beale" (www.pepysdiary.com/p/1694.php).

Bean, George C[lifford] (b. c1932). American trumpeter and cornetist. Bean learned to play the trumpet by sitting in with jazz musicians who were friends of his father. He played lead in his high school and college big bands before joining the Navy for four years where he also played lead in a service band. During the 1950s, he toured with the bands of Stan Kenton, Harry James, Count Basie, and others. During the 1960s, he performed as a trumpeter in shows featuring celebrity vocalists such as Barbra Streisand, Nat "King" Cole, Sarah Vaughan, Mel Tormé, and Tony Bennett.

During the 1970s, Bean had a long ponytail, wore a one-piece aviator jumpsuit, and freelanced in Chicago. He also played with Quincy Jones, Ralph Marterie, Louie Bellson, and recorded with Cy Touff. He recorded many radio and television jingles, backed many recording artists, and was a member of Bobby Lewis's Forefront, a trumpet quartet with rhythm section. Since the 1980s, Bean has played swing, bop, and traditional jazz. He currently leads his own Dixieland band in Chicago.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); George Bean's official website: www.jazzcornet.com.

Beck, Frederick Allan (b. Newport, Vermont, July 3, 1946). American trumpeter. Beck received his bachelor of music education degree at the University of Vermont in Burlington in 1969. He continued studies at the Eastman School of Music, earning a master of music degree in 1973 and a doctor of music degree in 1979. While at Eastman, he was a member of the Portland (Maine) Symphony Orchestra (1973-76) and taught at the Mt. Ararat School in Topsham, Maine (1973-76).



Beck began teaching fulltime in 1979 when he accepted a teaching position at Mansfield State College (now Mansfield State University) in Pennsylvania (1979-80). Beginning in 1980, he spent many years as a professor of trumpet at the University of North Carolina in Greensboro, and as a member of the Greensboro Symphony Orchestra. He is now retired.

Bibl.: www.composers-classical-music.com/b/BeckFrederickA.htm

Becker, Heinz (b. Dresden, Germany, May 28, 1938). German trumpeter. Although Becker's main instrument is trumpet, he has also learned to play piano, flugelhorn, French horn, euphonium, and pan-flute. He began his career in 1962 by playing in various dance orchestras, and with the Manfred Ludwig Sextet (1962-65), Gunther Gollasch Big Band (1965), and by 1965 was a member of the Berlin Radio Dance Orchestra. He formed the Heinz Becker Quintet during the 1980s, and has also performed with the Global Unity Orchestra, London Jazz Composers Orchestra, Anthony Braxton Creative Orchestra, Louis Sclavis, and in various pit orchestras for theater and Broadway musicals. His albums include *Transition* (Westwind), *Dance of the Altar Figures* (with organist Bernd Köppen), and *Pearls of Brass* (with Kenny Wheeler and Paul Rutherford).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Heinz Becker" (www.multilingualarchive.com/ma/dewiki/en/Heinz_Becker_(Musiker).

Beckett, Harry [Harold Winston] (b. Michael Parish, Barbados, May 30, 1935; d. London, July 22, 2010). West Indian trumpeter and flugelhornist. Beckett learned to play the trumpet in Barbados before moving to England in 1954 (age nineteen). It was not easy for him to break into the London jazz scene, but he played with Jiver Hutchinson (1955) and several rock groups, and by 1960 was playing with Graham Collier's band (until 1977). In 1961, he began performing with Charles Mingus, appearing in the obscure film, *All Night Long* (1961). Beckett's natural talent did not go unnoticed, and during the next couple of decades, he worked with Mike Westbrook, Ian Carr, Ray Russell, Memphis Slim (1971), Mike Gibbs, the New Jazz Orchestra, Stan Tracey Octet (from 1974), Ronnie Scott, Chris MacGregor's Brotherhood of Breath, John Surman, Elton Dean, John Dankworth, the London Jazz Composers' Orchestra, the Jazz Warriors (1986-91), Neil Ardley, John Warren, Charlie Watts, and many others.

Among Beckett's albums are *All Four One* (Spotlite) and *The Modern Sound of Harry Beckett* (On-U). He has also recorded for other labels including Philips, RCA, Cadillac, Ogun, Paladin, and ITM. In 1972, Beckett won the *Melody Makers* jazz poll as "Top Trumpeter in Britain." From 1997 to 2000, he was a member of the Orchestra National de Jazz. He was known for his lyrical playing that occasionally broke into dazzling outbursts of fire. He died from a stroke at the age of seventy-five.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Harry Beckett" (http://en.wikipedia.org); "RIP Harry Beckett (1935-2010)" (LondonJazz: http://londonjazz.blogspot.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Beer, John (b. Sept. 4, 1928; d. Ames, Iowa, Dec. 3, 1978). American trumpeter. Beer attended the University of Iowa and received a bachelor of music degree in 1950 and a master of arts degree in 1951. After graduation, he became a member of the US Navy Band in Washington, D.C. in which he served as soloist and first trumpet until 1955. After his military service, he played principal in the Atlanta Symphony Orchestra and taught music in the Atlanta public schools until 1960, when he accepted a position as professor of trumpet at the University of Iowa. While in Iowa, he performed with the Iowa Brass Quintet, and was principal of the Tri-Cities Symphony Orchestra. He was an active clinician and freelance player, who was capable of playing all styles including jazz. After his untimely death in 1978 at the age of fifty, the University of Iowa established the John Beer Memorial Scholarship Fund.

Bibl.: Hill, John D. "John Beer 1928-1978" (news item, *ITG Newsletter*, Feb. 1979).

Beetz, Günther (b. Kronach, Germany, Aug. 5, 1954). German trumpeter. Beetz studied with Horst-Dieter Bolz (1981-85), and is one of Germany's leading trumpet soloists. He has performed as a guest soloist with numerous orchestras throughout Germany, such as the Munich Philharmonic (conducted by Sergiu Celibidache), Stuttgart Chamber Orchestra (conducted by Karl Münchinger), Südwestdeutsches Kammerorchester, Berlin Baroque Orchestra, and

the Münchner Kammersolisten. He has toured several countries, and from 1984 to 1992 was a member of German Brass, a well-known touring brass ensemble. Among his recordings is a solo CD entitled *Trompeten=Konzert* on the Amati label. Since 1990, Beetz has been a highly successful professor at the State University of Music and Performing Arts in Mannheim.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Beiderbecke, Leon ("Bix") (b. Davenport, Iowa, Mar. 10, 1903; d. New York, New York, Aug. 6, 1931). American cornetist. Beiderbecke received the nickname "Bix" from his parents. His father and grandfather also shared this moniker. As a child, Beiderbecke learned to play the piano by listening to recordings and then picking out the notes on the keyboard. He fell in love with the cornet and eventually saved enough money to purchase one. He was self-taught and somehow managed to play well, but he often used unconventional fingerings, giving the instrument a somewhat unique quality of sound from note to note.

Beiderbecke's parents did not approve of Bix's cornet playing and felt that he needed more discipline and training for a career other than music. They sent him to the Lake Forest Military Academy near Chicago where he often snuck away in the evenings to listen to jazz in various clubs and bars in Chicago. His tardiness to daily classes caused him to be expelled within a short time. He returned to Davenport and tried his hand at his father's business, but quickly made the decision to move to Chicago and start a career as a cornetist. There, he found work playing in a jazz group called the Wolverines.

In 1924, Beiderbecke began a lifelong musical relationship with Frankie Trumbauer. They went to New York City and played in various clubs. Later that year, Beiderbecke joined Jean Goldkette's dance band. After two months, Goldkette fired him because he had trouble reading music and did not play in the band's style. Beiderbecke's solos were in the free-improvisation style, whereas Goldkette preferred a stricter jazz style that was often written down. He then joined Charlie Straight's band but was fired after four months for the same reasons. He worked in New York City, playing numerous radio shows, and performing for a short time with the Dorsey brothers band, Casa Loma Band, and Benny Goodman's band. Beiderbecke formed his own Dixieland band under the name Bix and His Gang, in which he was featured in the recordings *Jazz Me Blues, Royal Garden Blues,* and *At the Jazz Band Ball*.

Beiderbecke and Trumbauer joined Paul Whiteman's band in 1927, making numerous recordings and performing hundreds of concerts. His featured solos included *Clementine, Davenport Blues, Singin' the Blues, I'm Coming Virginia, Way Down Yonder in New Orleans, Ostrich Walk*, and *Riverboat Shuffle*. His recording with Whiteman's band of Gershwin's *Piano Concerto in F* is considered a classic. In 1928, he recorded extended solos in selections such as *There Ain't No Sweet Man That's Worth the Salt of My Tears, San, Dardanella, You Took Advantage of Me,* and *Sweet Sue*. He also composed jazz works for the piano, such as *In a Mist, Flashes, Candlelights,* and *In the Dark*.

In 1927, alcoholism began to affect Beiderbecke's health and performances. His drinking persisted despite several attempts to stop. In late 1928, he was hospitalized with pneumonia, resulting from the heavy touring schedule and the poisonous liquor sold during the Prohibition years. Whiteman kept him on the payroll and sent him to a hospital. After returning to the band, Beiderbecke's playing showed noticeable signs of continued alcoholism. He suffered a nervous breakdown in January of 1929. Finally, he collapsed from exhaustion during a recording session on September 13, 1929. His last recorded solo was made in 1930. He died the following year from pneumonia at the age of twenty-eight.

Bix Beiderbecke's playing influenced many cornetists included Jimmy McPartland, Dick Sudhalter, Bobby Hackett, Red Nichols, Bunny Berigan, and Tom Pletcher. The great singer Bing Crosby

considered Bix a strong influence on his phrasing, and composer Hoagy Carmichael said that his work, *Stardust*, was inspired by Bix Beiderbecke's blues style. Furthermore, Bix's life story formed the basis of Dorothy Baker's novel, *Young Man With a Horn,* that was later made into a movie starring Kirk Douglas and Doris Day (soundtrack trumpet solos performed by Harry James).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Sudhalter, Richard. *Bix—Man and Legend* (Schirmer Books); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Belck, Scott (b. Morgantown, West Virginia, Feb. 25, 1966). American trumpeter. Belck grew up in Morgantown, West Virginia. He began playing the trumpet at age twelve; his first teacher was John Winkler. He attended the University of Tennessee in Knoxville (1987-89) where he completed his bachelor of music degree studying with Cathy Leach. He received his master of music degree from the University of North Texas (1993-95) studying with Keith Johnson, and a doctor of musical arts degree from the Cincinnati Conservatory (1998-2008) studying with Alan Siebert. He has also studied with Vincent DiMartino.

A versatile performer, Belck has performed with the Glenn Miller Orchestra, UNT One O'Clock Lab Band, Indianapolis Symphony Orchestra, Cincinnati Symphony Orchestra, Cincinnati Pops, Minnesota Ballet's Festival Orchestra, Dayton Philharmonic, Lexington Philharmonic, Richmond Symphony Orchestra, Top Brass, and other ensembles. He has played lead trumpet for celebrities including the Manhattan Transfer, Woody Herman, Aretha Franklin, Linda Ronstadt, Maureen McGovern, Doc Severinsen, Lou Rawls, the Ink Spots, the Four Freshmen, and Neil Sedaka. He served with the US Air Force Band of Flight at Wright-Patterson Air Force Base in Dayton, Ohio, from 1995 to 1999, and is currently a member of the trumpet ensemble, Tromba Mundi, UpBeat Brass, and the Detroit Jazz Festival Orchestra (lead trumpet).

Belck has taught at Capital University, University of Minnesota-Duluth, Miami University, University of Dayton, Marshall University, Sinclair Community College, and St. Frances Xavier University in Canada. He joined the faculty at the University of Cincinnati in 2010 where he serves as director of jazz studies at the Cincinnati Conservatory.

Belck and his wife Elisa Vaughan Belck, second horn of the Dayton Philharmonic, have two children, John Elliott Belck (b. 2004) and Nicholas Carson Belck (b. 2007). His hobbies include golf and reading.

Bibl.: Scott Belck's official website: www.scottbelck.com; personal interview, Mar. 26, 2011.

Belgrave, Marcus (b. Chester, Pennsylvania, June 12, 1936). American trumpeter. Belgrave is one of the giants of jazz. He was one of ten children in his family; his father, a steel mill worker, was a baritone saxhorn and bugle player who taught him to play the bugle when Marcus was three years old. He began playing the trumpet at age six, and was inspired by recordings of Louis Armstrong. Marcus also studied under Don Ramus and Boysie Lowery, and even received advice from young Clifford Brown when they played together in a concert band. During his teens, he was recognized by Dizzy Gillespie and Ray Charles, both of whom became personal mentors. His brother Milton plays clarinet, and his cousin Cecil Payne was a baritone saxophone player.

After serving in the Air Force, Belgrave, at age twenty-one, joined the Ray Charles orchestra (1955-59, 1960-63, 1971) as a charter member. He played on the 1958 recording, *Ray Charles at Newport,* and continued playing with the band until 1963 when he moved to Detroit to become a member of Gordy's Motown Record Corporation studio orchestra. In that same year, he became leader of the Oakland University Jazz Study Program, and founder of the Jazz Development Workshop. He played with Charlie Mingus (1959-60), Max Roach (replacing Booker Little), and has maintained an active career in Detroit since 1963, performing and recording with a veritable lexicon of jazz musicians that include Ella Fitzgerald, Dinah Washington, Charlie Gabriel (from 1989), then Aretha Franklin, Joe Cocker & BB King (1999), Sammy Davis Jr., Eric Dolphy, Sarah Vaughan, McCoy Tyner, Wynton Marsalis, Dizzy Gillespie, and Joe Henderson. He was selected by Marsalis to be one of the initial members of the Lincoln Center Jazz Orchestra (1986-94). He has also performed at Lincoln Center with the Motor City Jazz Masters.

Belgrave's recordings as leader include *Gemini II* (on the Tribe label he cofounded in 1974), *Working Together* (Detroit Jazz), *Live at Kerrytone Concert House* (Detroit Jazz), *In the Tradition* (GHB), *You Don't Know Me* (DJMC), and *Marcus, Charlie and Joan* (DJMC). He can also be heard in Ken Burns's historic film, *Jazz*, shown on PBS Television. His many awards include the Louis Armstrong Award for Jazz Excellence (Detroit Institute of the Arts, 1992), Jazz Guardian Award for Artistry (2009), the Michigan Governor's Award, and the Kresge Eminent Artist award (Kresge Foundation, Detroit, 2009, including a $50,000 grant). He was also named Jazz Master Laureate of Detroit in 2008, and became a member of the Detroit Jazz Hall of Fame in 1987.

Between 2000 and 2007, Belgrave toured fifty American cities with a show called *Tribute to Louis Armstrong*. He has been a staunch advocate of jazz education since the 1960s, and has been a frequent faculty member of the Stanford Jazz Workshop, and a visiting professor at the Oberlin College-Conservatory (2001-10). He is a cofounder of the Jazz Studies Program at the Detroit Metro Arts Complex, and has mentored numerous young jazz performers. As an indication of his popularity and respect, when he was hospitalized in

Montreal in 1970 for a serious thyroid condition, musicians around the world helped raise money for his medical expenses.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Marcus Belgrave" (www.marcusbelgrave.net); "Marcus Belgrave" (http://kresge.org/news/profile-artist-marcus-belgrave-master-jazz-trumpet-player); "Marcus Belgrave" (http://en.wikipedia.org).

Bell, Roger Emerson (b. Melbourne, Victoria, Australia, Jan. 4, 1919; d. June 17, 2008). Australian cornetist and trumpeter. Bell starting playing the drums in 1935, and took up the cornet in 1938. He switched to trumpet during his early career, but later went back to the mellow tones of the cornet. Bell's older brother Graeme (b. 1914) played classical piano, but Roger's interest in jazz converted him to jazz as well. They formed a band in 1947, and worked together on and off until the band broke up in 1952. Roger and Graeme Bell are considered pioneers of jazz in Australia.

When the Bell band broke up, Roger left jazz music for a while. He later joined Max Collie's Rhythm Aces, and worked with the Melbourne Jazz Club house band starting in June of 1958. The band evolved into Frank Traynor's Jazz Preachers, which lasted until 1967. During the 1970s, Bell worked primarily as a freelancer, but also played overseas in 1976 and 1981. He recorded a series of albums for Swaggie Records, including *Roger Bell and His Pagan Pipers, Czechoslovak Journey 1947, Paris, Melbourne 1949,* and *Roger Bell and His Australian Jazz Band*. In addition to playing cornet, Bell occasionally sang and played drums. His composition*, The Wombat,* has become a jazz standard.

Roger Bell was most famous for his group the Pagan Pipers, which stayed together until 1980. The band died when Bell began having health problems. Although he performed through the late 1990s, Roger Bell's health gradually declined until his death on June 17, 2008 at the age of eighty-nine.

Bibl.: Haesler, Bill. "Vale Roger Bell" (orbituary notice: www.okom.com); Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Roger Bell" (www.talktalk.co.uk); "Graeme Bell" (http://en.wikipedia.org).

Bellstedt, Hermann Jr. (b. Bremen, Germany, Feb. 12, 1858; d. San Francisco, California, June 8, 1926). American cornetist. His family immigrated to America when he was about nine years old, and eventually moved to Cincinnati in 1872. Bellstedt's early musical training was with his father, then with Mylius Weigand in Cincinnati. At the age of fifteen, Bellstedt was billed as the "Boy Wonder" and performed his first public cornet solo. His first professional playing job was with the Arctic Gardens Orchestra as second trumpet, but he soon advanced to principal trumpet and soloist. In 1879 at the age of twenty-one, he was engaged as soloist with the Red Hussar Band at Manhattan Beach, Coney Island, a position which gave him much public exposure. He was now beginning to compose his own cornet solos. In 1883, he returned to Brighton Beach to play with the Cincinnati Reed Band.

Patrick Gilmore hired Bellstedt in 1889 to be assistant to the famed Benjamin Bent. Bellstedt often performed as soloist with the Gilmore Band during the late 1890s. In 1892, Bellstedt formed his own band in which he served as conductor and soloist. For years, the band toured throughout the United States.

Bellstedt was a founding member (principal trumpet) of the Cincinnati Symphony Orchestra (1895-97), and from 1902-05 and 1906-07, he was a section member (trumpet and cornet). He joined the Sousa Band in 1904, and shared solo honors with Herbert Clarke and Walter Rogers. He remained with the band until 1906 when he joined the Innes Band as cornet soloist and assistant conductor. In 1909, he accepted leadership of the Denver Municipal Band and remained with it until 1912.

In 1913, Bellstedt was back in Cincinnati, this time as professor of wind instruments at the Cincinnati Conservatory of Music.

He became a prolific composer of cornet solos and works for band. His best-known solos include *Napoli, La Mandolinata, Princess Alice, Carnival of Venice,* and *The American Boy*. He was known for his distinctive playing style and facile tonguing. Bellstedt was also a successful teacher; his most noted pupil was Frank Simon. Simon said of Bellstedt that he was a *very strict, exacting, but terrific teacher...When he played for me, I was transported into another world...I doubt very much that I would have met with one-half the success that good fortune has bestowed upon me if it were not for* [Bellstedt's] *masterful teaching and friendly guidance.*

Although Bellstedt made no solo recordings, he did record *Friendly Rivals* with Clarke in 1905, and *Three Solitaires* with Clarke, Rogers, and the Sousa Band. He died in San Francisco at the home of his son.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *The Cornet Compendium* (self-published); information given to Edward Tarr from Friedel Keim.

Belmondo, Stéphane (b. Saliès-en-Toucas, France, July 8, 1967). French trumpeter, flugelhornist, and drummer. Belmondo comes from

a musical family; his father Yvan was a jazz saxophonist, and his brother Lionel is a well-known jazz saxophonist. Stéphane began

playing drums at age six, accordion at eight, and the cornet at age ten. He studied cornet at the Aix-en-Provence Conservatory (1982-84) and was then admitted to the Marseille Conservatory at age sixteen, eventually winning first prize in trumpet. His trumpet teachers were Marcel Boyer, René Périnelli, Jean-Jacques Greffin, and Pierre Thibaud.

Belmondo formed a jazz quintet with his brother in 1982. Around 1986, he moved to Paris where he began playing professionally with groups led by René Urtreger, Niels-Henning Ørsted Petersen, Pierre Michelot, and Al Levitt. In 1987, he played with Chet Baker and joined Laurent Cugny's big band called Lumière, with which he recorded two albums. From 1987 to 1990, he played with pianist Kirk Lightsey's quartet and bassist Pierre Boussaguet's quintet, and with the latter, recorded an album that also featured one of Belmondo's idols, trumpeter Tom Harrell. In 1992, Belmondo became a member of Michel Legrand's big band, which recorded an album titled *Legrand/Grappelli* and toured the world. In 1994, Belmondo played in Dee Dee Bridgewater's trio, which recorded an album called *Love and Peace* in 1995. He then moved to New York City where he continued to tour with Bridgewater, as well as perform with musicians such as Lew Tabackin and Al Foster.

Belmondo returned to Paris, where in 2004, he recorded his first solo CD, *Wonderland*, which won two Victoires du Jazz awards in France in 2005, and also in 2005, he recorded an album with Yusef Lateef called *Influence*. Belmondo's group toured Europe and the world until 2008, when Belmondo toured and recorded with the great Brazilian singer, Milton Nascimento. Other albums include *The Same As It Never Was Before* (Verve/Universal), *Infinity Live* (B-flat), *Hymne au Soleil* (B-flat), *Live au Plana* (B-flat), *Endless Love* (CAE Vulkan), *Ameskery* (Shaï), *For All Friends* (Challenge), and *Quintet* (with Lionel Belmondo, self-released). He has also recorded over fifty CDs as a sideman.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Stéphane Belmondo" (http://en.wikipedia.org/wiki/Stéphane_Belmondo).

Bendinelli, Cesare (b. in or near Verona, Italy, c1542; d. ?Munich, Germany, 1617). Italian trumpeter. He was active at the Schwerin court from 1562 to 1565; in Vienna in 1567; and worked as chief court trumpeter at the Munich court from 1580 until his death. His monumental method, *Tutti l'arte della Trombetta* (The Complete Art of the Trumpet) of 1614 is the first known trumpet method. It provides a significant insight into the early Baroque trumpet and its proper playing style. Although not published until recently, the currently available facsimile edition has received a great deal of attention and study.

A votive painting donated by Bendinelli to his church contains his portrait. Below the painting, words tell a story (translated): *While traveling to Vienna in 1582 on the Danube River, Bendinelli's boat was pulled into a whirlpool. The rudder broke and he and his companions faced certain death. Bendinelli kneeled and prayed for their safety. Miraculously, an image of Our Lady of Aufkirchen appeared in a halo and saved their lives*. (See color pages for full painting.)

Bendinelli played on a magnificent pretzel-shaped trumpet made by Anton Schnitzer in 1585. It contained two gold-layered medallions that are engraved with the Munich court's coat of arms. (It is unfortunate that one of the medallions was lost or stolen at a later date.) Bendinelli donated the instrument, together with his method, to the Accademia Filarmonica in Verona in 1614. (A new revised facsimile edition of Bendinelli's method with detailed commentary appeared in print with Editions BIM in 2011.)

Bibl.: Cassone, Gabriele (Eng. Trans., Tom Dambly). *The Trumpet Book* (Zecchini Editorie); Tarr, Edward H. "Cesare Bendinelli" (*Brass Bulletin*, Vol. 17, 1977); Tarr, Edward H. "Cesare Bendinelli" (Oxford Music Online).

Bendzko, Thomas (b. Lüneburg, Germany, Mar. 10, 1957). German trumpeter and bandleader. Bendzko's father Eberhard was a legendary Dixieland and swing trumpeter who taught Thomas to play the trumpet starting at age nine. Thomas later studied classical trumpet at the Bremen Conservatory from 1977 to 1980, but completed his education in jazz performance at North Texas State University (now the University of North Texas) after studying on and off between 1980 and 1983, and 1986 and 1990. His teachers include Don Jacoby, John Haynie, Donald Byrd, and Rich Matteson. He returned to Germany in 1990.

Bendzko has performed with a large variety of ensembles including Salza Picante, Lo Chevere, Dallas Jazz Orchestra, Dallas Brass & Electric, Thilo Berg Big Band, Frankfurt Jazz Big Band, hr Bigband, Dusko Gojkovic Big Band, Conexion Latina, Albert Mangelsdorff Big Band (1984), Harald Rüschenbaum Jazz Orchestra, Bongo Tropical, Aquarelas do Brasil, the O'Jays, and Brazil Connection. He has also played with Clark Terry, Bobby Shew, Lou Marini, Arturo Sandoval, Mel Lewis, and many others. In 1992, he moved to Munich to again become lead trumpet for Dusko Gojkovic. He formed his own groups that include Circle, Hiphouse, and Time Counts, and in February of 2003, formed the Thomas Bendzko Big Band. During the summer of 2006, he formed his own record label, Under The House Music Productions. His first CD is titled *The Thomas Bendzko Big Band Live*.

Bibl.: Keim, Friedel. *Das gro*ße *Buch der Trompete,* Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Thomas Bendzko's official website: www.thomasbendzko.com. Photo by Thomas Tietz.

Benedetti, Donald ("Don") (b. c1935-36). American trumpeter. Benedetti attended the Music Academy of the West during the summer of 1955. He studied with William Vacchiano at The Juilliard School In New York City where he received a bachelor of science degree (1960) and a master of music degree at Columbia University. He later studied with Carmine Caruso, becoming a well-known teacher of the Caruso calisthenic embouchure method.

In 1963, Benedetti joined the famed Goldman Band. He has taught at Trenton State University in New Jersey where he was a member of the Trenton Brass Quintet for many years. During the late 1960s, he taught at Ball State University in Muncie, Indiana, but returned to New York where he has been a freelance performer and teacher. He was principal trumpet of the American Symphony Orchestra led by Maestro Leopold Stokowski, the Brooklyn Philharmonic, Martha Graham Ballet Orchestra, American Ballet Theater Orchestra, and the Westchester Philharmonic. He has performed with the New York City

Opera Orchestra and the Metropolitan Opera Orchestra, and has played numerous Broadway shows. He has recorded with the Modern Brass Ensemble, has released a solo album titled *Donald Benedetti Trumpet* on the Golden Crest label, and is the author of *Magic Lip Conditioners* (self-published).

Benedetti is married to cellist Evangeline ("Van") Benedetti, the first female member of the New York Philharmonic.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Benedict, Marissa (b. San Francisco, California, July 7, 1962). American trumpeter. Benedict is a leading studio trumpeter in Los Angeles. While growing up in Marin County (near San Francisco), she was taught to play the piano and violin at age seven by her mother. She switched to trumpet at age eleven, and took lessons with John Coppola and Joseph Alessi Sr. After graduating from Terra Linda High School in 1980, she attended the University of Southern California in Los Angeles, studying with Boyde Hood, and earned a bachelor of music degree a few years later. She began her career as a freelance artist, performing on occasion with the Los Angeles Philharmonic, Los Angeles Opera Orchestra, Long Beach Symphony, Santa Barbara Symphony, and other leading groups in Southern California. She is the current principal of the Pasadena Symphony Orchestra.

As a studio player, Benedict has recorded on the soundtracks of a long list of movies, including *WALL-E, Shooter, X-Men 2, War of the Worlds, Flight of the Phoenix, The Terminal, Hildago, Tale of Despereaux, Indiana Jones IV, Polar Express, Spiderman 2, Lemony Snicket, Monsters Inc., The Hulk, Mission Impossible I & II*, and *XXX*. Her television credits include *Star Trek Enterprise, Jag, Star Trek Voyager*, and *Commander in Chief.*

Benedict and her husband, Mike Benedict, have been married since 1986, and have children: Katelyn (b. 1988), Andrew (b. 1990), and Cori (b. 1995). Marissa's hobbies include gardening, cooking, tennis, and traveling to see friends and family.

Bibl.: "Marissa Benedict" (www.artistsdirect.com); "Mar issa Benedict" (http://megintymusic.com/performers.php); personal interview, Sept. 17, 2010.

Benge, Elden [Eugene] (b. Winterset, Iowa, July 12, 1904; d. Burbank, California, Dec. 13, 1960). American trumpeter and manufacturer. Benge grew up in Glendale, California, and studied cornet with Walter Eby and later under Vladimir Drucker and Harold "Pappy" Mitchell. He was a classmate of Marion Morrison, who later became the movie star, John Wayne. While in high school and in his early twenties, he played in dance bands (as a "hot" soloist), theaters (in Pasadena), variety shows, did some studio playing in California, and joined the Chicago Civic Orchestra as a principal trumpet player.

Benge became principal trumpet of the Detroit Symphony Orchestra in 1928 at the age of twenty-four. He held this position until replacing Edward Llewellyn as principal in the Chicago Symphony Orchestra in 1933. The CSO's second trumpet was Renold Schilke. The two men became friends, and began experimenting with trumpet modifications in Schilke's home shop located a short distance from Benge's home. They began to design instruments patterned after a French (Paris) Besson trumpet owned by Benge. He built his first trumpet in 1935 from spare parts and a few homemade pieces. His first trumpet built from scratch was made in 1937. By 1939, he was advertising for the Benge Company, and worked out of his home until 1953.

After leaving the CSO during the summer of 1939, Benge became the principal trumpeter of the WGN Radio Orchestra in Chicago, a position he held from 1940 to 1952. Because of a severe case of spinal arthritis, he decided to move to Burbank, California, in August of 1953 where he opened a shop in his home and began selling trumpets to many of the Los Angeles professionals. His instruments were highly regarded. After he died in an automobile accident in 1960, his son Donald took over the company, ultimately selling it to Leisure Time Industries in December of 1970. The company was later sold to the H. N. White Company in 1972, and is now owned by Conn-Selmer.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Elden Benge" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Crown, Thomas (et al). "The Chicago Symphony Orchestra Trumpet Section 1933-1948" (*International Trumpet Guild Journal*, Jan. 2013); Lill, Joseph William. *Elden Benge and the Chicago Benge Trumpet* (D.M. Diss., Northwestern University, 2007).

Bengtsson, Leif (b. Göteborg, Sweden, Apr. 24, 1941). Swedish trumpeter. Bengtsson began playing trumpet at age thirteen. He studied with Åke Williamson at the Göteborg Conservatory, graduating in 1963, and with Knud Hovaldt and Palmer Traulsen at the Malmö Conservatory, graduating in 1964. He also studied with John Glasel and Gerard Schwarz in New York in 1973, with Adolph Herseth, Vincent Cichowicz, and Arnold Jacobs in Chicago in 1978, and with Pierre Thibaud in Paris in 1983.

Bengtsson founded the Malmö Brass Quintet in 1976, and was selected as a member of the Paris touring groups, l'Orchestre de Champs Elysées and La Chapelle Royale. A specialist on historical trumpets, he is a member of Concerto Copenhagen and Collegium Vocale. He has taught at the Malmö Academy of Music since 1979 and the Vilnius Academy since 1996, and was awarded the Lund University Pedagogy Prize in 1986.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Leif Bengtsson" (www.lu.se/o.o.i.s/26831).

Beniston, Paul (b. Chatham, Kent, England, 1966). English trumpeter. Beniston began playing cornet at the age of eight, and played in the Gillingham Salvation Army Brass Band. Two years later, he started playing the trumpet. At age fourteen, he received a diploma as an associate of the Royal College of Music in London, and at age sixteen became a fellow of Trinity College. Further playing experiences were in the Kent County Youth Orchestra and the European Community Youth Orchestra. He then studied at Bristol University (1984-87) where he earned a bachelor of music degree. In 1988, he earned a master of music degree from the Royal College of Music where he studied with Crispian Steele-Perkins.

Beniston became the principal of the English National Opera Orchestra (1989-93), and since 1994 has been principal of the London Philharmonic Orchestra. He was also a member of the London Brass (1996-2002). He teaches at the Royal College of Music (since 1995) and the Guildhall School (since 1999).

An avid fisherman, Beniston nearly lost his life on August 14, 2003 when his boat (named High Seas) was struck by a fishing trawler, and sank within five minutes. The accident occurred eight miles from land, so he was lucky that he, daughter Auriol, son Nathan, and two LPO colleagues were quickly rescued.

Bibl.: Mortenson, Gary. "The Trumpet Section of the London Philharmonic Orchestra" (*International Trumpet Guild Journal*, June 2005).

Benitez, James ("Jim") (b. Phoenix, Arizona, July 13, 1958). American trumpeter. Benitez began playing trumpet at age nine. His early teachers were John Thrasher (summer 1970 at Northern Arizona University Music Camp), Walter Tholl (1970-73), James Thompson (summers 1971, 1972 at NAU Music Camp), Edward Hoffman (summers 1973, 1974 at NAU Music Camp), and Russell Plylar (1973-76). Additional study was with David Hickman, John McElroy, Leon Rapier, James Stamp, Thomas Stevens, Charles Schlueter, and Vincent Cichowicz.

Benitez began his professional orchestral career while in high school, serving as a first call extra trumpet with The Phoenix Symphony (1975-76). He was accepted into William Vacchiano's studio at The Juilliard School for the fall of 1976, but was then offered a fulltime section position with The Phoenix Symphony after an audition in August of that same year. Vacchiano recommended that he take the job in Arizona, which he did. After graduating from Cortez High School in Phoenix in 1976, Benitez began his tenure as second trumpet in the PSO which lasted until 1993. He also played principal trumpet in the Flagstaff Summer Music Festival Orchestra at NAU from 1985 to 1993. While working in The Phoenix Symphony, he attended Arizona State University from January 1977 to 1981, studying with Harold Hines.

After leaving The Phoenix Symphony in 1993, Benitez held several orchestral positions: Malmö (Sweden) Symphony Orchestra (principal, 1993-95), Bergen (Norway) Philharmonic Orchestra (guest principal, 1995-97), Norrköping (Sweden) Symphony Orchestra (principal, 1995-98), Arizona Opera Orchestra (coprincipal since 1998), Monterrey (Mexico) Symphony Orchestra (guest principal, 1999-2001), Orquesta Sinaloa de las Artes (Mexico) (principal, 2001-02), West Valley Symphony (Arizona) (principal since 2008), and Honolulu Symphony Orchestra (now the Hawaii Symphony Orchestra) (guest principal, 2009). In addition, he is an active freelance musician in the Phoenix metro area.

Since 1978, James has been married to Priscilla Benitez, violinist with the Arizona Opera Orchestra and Allegro String Quartet, and orchestra teacher at Connolly Middle School in Tempe, Arizona. Their children are Christopher (b. 1979), Timothy (b. 1983), Sarah (b. 1986), Rebecca (b. 1988), Daniel (b. 1990), James Jr. (b. 1993), Phillip (b. 1995), and Nathan (b. 1997). They also have four grandsons and one granddaughter.

Bibl.: personal interview, May 30, 2012.

Benjamin, Keith (b. Estherville, Iowa, Aug. 31, 1960). American trumpeter. Benjamin grew up in Dolliver, a small town (population of one hundred) in Northwest Iowa. At about age five, he began playing the trumpet, which he learned from his father and brother. He later studied with Bill Redman and Jack Rembold. After graduating from Lincoln Central High School in 1978, he earned a bachelor of music degree from Morningside College, studying with Gary Slechta. He attended the University of Northern Iowa with Keith Johnson, earning a master of music degree in 1984, and completed a DMA degree and Performer's Certificate at the Eastman School of Music in 1989, studying with Charles Geyer and Barbara Butler.

Benjamin began teaching at the University of Missouri-Kansas City in 1989. He is principal trumpet of the Colorado Mahlerfest and a member of the Missouri Brass Quintet. He has also performed with the Saint Louis Symphony Orchestra, Kansas City Symphony, and the Rochester Philharmonic. His solo CDs include *New Vintage* (Gothic) and *Clarion* (Gothic), both with organ.

Benjamin and his wife Jennifer, a choral director and elementary music teacher, have children Cameron (b. 2003; d. 2010) and Duncan (b. 2006). His hobbies include reading, baseball, computer gaming, home improvements, and Scottish history.

Bibl.: "Keith Benjamin" (http://conservatory.umkc.edu/faculty-profile.cfm?id=20); personal interview, July 17, 2011.

Benkenstein, Thorsten (b. Bremen, Germany, June 1, 1968). German trumpeter and flugelhornist. Benkenstein studied jazz trumpet with

Wolfgang Kröger, Dieter Schulz, Bob Lanese, Don Jacoby, and Bobby Shew. He also studied classical trumpet with Stanko Selak in Cologne. He has performed with Peter Herbolzheimer's Rhythm Combination & Brass, Vienna Art Orchestra, Thilo Berg Big Band, Sunday Night Orchestra, Bobby Burgess Big Band Explosion, Frank Reinshager's Big Band, Jeff Cascaro's Enterprise Big Band, Al Porcino's Big Band, and Bob Brookmeyer's New Art Orchestra. He has also recorded with

Frank Sinatra, Donna Summer, Paul Anka, Sarah Vaughan, Sammy Davis Jr., Whitney Houston, Shirley Bassey, the United Jazz & Rock Ensemble, Julia Migenes, and Ute Lemper. He is a member of the North German Broadcast Big Band in Hamburg, Katharina Herz's band, and until 2004 was a lead trumpeter with Gansch & Roses.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Bennett, Mark (b. London, England, Sept. 23, 1962). British trumpeter. Bennett received a scholarship to the Royal College of Music in London where he studied with Michael Laird, and received the Royal College Brass Prize. In addition to playing modern trumpets, he has become one of the world's leading performers of the keyed and natural (valveless) trumpets. He has performed on historical instruments with the English Consort, Baroque Brass of London, Orchestra of the Age of Enlightenment, The English Baroque Soloists, Norwegian Baroque Orchestra, and the Oslo Baroque Orchestra. He has performed on modern trumpet as a member of the London Philharmonic Orchestra, Royal Philharmonic Orchestra, London Brass (ten years), and the London Symphony Orchestra (principal trumpet).

A highly versatile player, Bennett was lead trumpet in the Broadway show, *Cats*, for two years (London). He taught at the Royal College of Music from 1990 to 2000, and has been an active studio musician in London. He has recorded solo albums for the DGG and Hyperion labels.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Mark Bennett" (http://mbtrump.com/cv.htm).

Bent, Benjamin C. (b. Barnesley, England, Aug. 31, 1847; d. New York, New York, Dec. 30, 1898). British cornetist. Bent's early musical training was with his father, a fine cornetist. At the age of ten, he ran away to play with a circus band. At the age of twenty, he became cornet soloist with the Royal Artillery Band, and four years later, a special soloist with Howe's Great London Circus Band. In 1872, Bent joined Harvey Dodworth's 13th Regiment Band of New York and Dodworth's 9th Regiment Band. Finally, in 1875, he joined the famed Gilmore Band as assistant to Arbuckle.

In 1878, Bent married Louise Linden, a prominent saxophonist. His relationship with Arbuckle was often strained due to some animosity between the two cornetists. Nonetheless, Bent stayed with the Gilmore organization for nearly sixteen years**,** but resigned when Gilmore refused to give him the pay raise he requested. He then joined Innes's band as first chair and cornet soloist.

Bent retired from Innes's band in 1894. He worked as a teacher and formed the Bent Brothers Military Band with his three brothers Arthur, Fred, and Tom—all fine cornetists. Tom soon became assistant to Herbert Clarke in Innes's band, and later**,** conductor of the Old Guard Regiment Band of New York.

Benjamin Bent was one of the finest soloists of his day, an amazing feat, considering that for many years he played with false teeth. Clarke said that Bent was one of the finest soloists he had ever heard, and that he admired Bent's artistic playing, singing tone, clean technique, and serious attitude. Bent was an astute investor and died a wealthy man at the age of fifty.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Clarke, Herbert L. *A Cornet-Playing Pilgrim's Progress* (Hickman Music Editions); Schwartz, Richard I. *The Cornet Compendium* (self-published).

Benterfa, Maurice (b. Toulouse, France, Feb. 9, 1937). French trumpeter. As a boy, Benterfa fell in love with the trumpet after hearing recordings of Harry James. He studied with Ludovic Vaillant at the Paris Conservatory (1960-64). He became principal trumpet of the Rhône-Alpes Philharmonic Orchestra, and soon joined the Lyons Opera Orchestra as principal. He taught at the Conservatorie National de Région de Lyon and at the Perpignan National Conservatory (until 1975), and served as pedagogical advisor to the French Ministry of Culture. During his illustrious career, he has also performed with the Concerts Pasdeloup, Orchestre Philharmonique de l'ORTF, and Concerts Lamoureux. In addition, he has worked as a studio musician in Paris, playing on soundtracks for film and television.

Benterfa is a composer, and has published *Tonalités* (Editions BIM) for unaccompanied trumpet, and a beginning method for trumpet, *Le Site des Vibrations* (Editions BIM). He is well known for manufacturing wooden mouthpieces, and has served as a judge for the Maurice André International Trumpet Competition in Paris, and the Narbonne International Brass Quintet Competition. His hobbies include tennis and fly-fishing. His son Maurice (b. 1964) is a trumpet player.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2006); "Maurice Benterfa" (www.editions-bim.com/composers/benterfa-maurice).

Berdiyev [Berdyiev], Nikolay [Vladimirovich] (b. Ashkadab, Turkmenistan, Russia, Dec. 19, 1922; d. Kiev, Ukraine, July 15, 1989). Ukrainian trumpeter and composer. Berdiyev graduated from the Moscow Music College in 1940, studying with Ivan Antonovich Vasilyevsky, and from the Kiev Conservatory in 1949, studying with Wilhelm Maryanovich Yablonsky. He also studied composition with Georgy Mayboroda.

Berdiyev was principal trumpet of the Kiev Opera Orchestra from 1944 to 1972. Known for his clear tone, accurate execution, and expressiveness, he was an active soloist who made several recordings. He composed several trumpet concertos and etudes, and received the title of Verdienter Künstler der USSR. As a teacher, he is considered the successor to Yablonsky, and taught at the Glière School in Kiev beginning in 1948, and at the Tchaikovsky Conservatory in Kiev.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. *East Meets West* (Pendragon Press).

Bergalli, Gustavo (b. Buenos Aires, Argentina, Dec. 14, 1940). Argentine trumpeter and bandleader. Bergalli began playing trumpet at age twelve. During his twenties, he formed two groups, the Royal Garden Jazz Band and the Dixieland Smugglers, both styled after his idol, Louis Armstrong. As he grew older, he developed playing styles more closely associated with those of Dizzy Gillespie, Roy Eldridge, Clifford Brown, Chet Baker, and Miles Davis. By 1970, he was considered one of South America's finest jazz trumpeters.

He played with numerous bands including those of Gato Barbieri, Santiago Giacobbe (1964), Rodolfo Alchourron (1965), Big Band Jorge Anders (1971), and Michel Legrand, and with Quinteplus and the Buenos Aires Jazz Quartet.

Bergalli moved to Stockholm, Sweden, in 1975 where he earned a similar reputation. He led his own quintet, played with the Swedish Radio Jazz Group and the Stockholm Jazz Orchestra, and backed numerous celebrity jazz artists such as Bob Brookmeyer, Phil Woods, Jimmy Heath, Maria Schneider, Bob Mintzer, and Joe Lovano. He toured Europe many times and recorded dozens of albums, four of them as leader. In 1992, he received a grant from the Laila and Charles Gavatin Foundation for Jazz Music, and recently moved back to his home city of Buenos Aires.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Gustavo Bergalli" (http://en.wikipedia.org/wiki/Gustavo_Bergalli).

Bergcrantz, Anders (b. Malmö, Sweden, Dec. 5, 1961). Swedish trumpeter. Bergcrantz comes from a musical family. He began playing the trumpet at age fifteen, studying with Tim Hagans, and studied music at the Malmö High School for Music (1977-80) before attending the Berklee College of Music in Boston (1981-83). After freelancing for a while in Boston, he joined a jazz quintet led by his father Sven (1931-98) that included his two brothers Thomas (drums) and Håkan (tenor sax). Within a few years, Anders began to work as a guest trumpet soloist with various jazz groups, and with jazz artists such as Dave Liebman, Richie Beirach, and Michael Brecker.

Bergcrantz was named "Jazz Musician of the Year" in Sweden (1993), performed as featured soloist at Carnegie Hall in New York (2000), and received "The Golden Record" award for best jazz record of the year (2008), "The Jazzcat" award for best jazz player of the year (2008), Swedish Radio's "Best Record of the Year" award for his 2008 CD, *About Time*, and the French/Swedish jazz award "Django d'Or" in the Contemporary Star of Jazz category. His other CDs include *Opinions* (1985), *Touch* (1986), *Live at Sweet Basil* (1992), *In This Together* (1994), *C* (1997), and *Twenty-four Hours* (1999). He has performed at leading jazz festivals around the world, and has also performed with Randy Brecker, Carla Bley, Dizzy Gillespie, Billy Harper, Lee Konitz, Paquito D'Rivera, McCoy Tyner, and Kenny Wheeler, to name a few.

Bergcrantz and his wife—singer, pianist, and composer Anna-Lena Laurin (b. 1962)—often perform together, many times playing her compositions. They have four children: Lin, Leon, Rebecca, and Iris.

Bibl.: "Anders Bergcrantz" (www.jazz.com/encyclopedia/bergcrantz-anders); Anders Bergcrantz's official website: www.andersbergcrantz.com.

Berger, Anna Teresa (b. Baltimore, Maryland, May 16, 1853; d. Jackson, Michigan, Feb. 25, 1925). American cornetist. Female professional brass players were a rarity during the nineteenth century, because playing a brass instrument then was considered unladylike; great soloists were often dismissed as mere novelties, receiving little

serious attention or written review. This perhaps explains why so little is known about Anna Teresa Berger, one of the most prominent cornet soloists of the late nineteenth century.

Her father was a builder of church organs. He taught his four children to play musical instruments and to entertain audiences with dancing and acting. Anna started playing the violin, but at age ten switched to cornet. Her early teachers were Matthew Arbuckle and Jules Levy, two of the world's greatest soloists. In 1862, she was a member of the Carter Zouave Troupe (possibly the first female brass band). When her father died during the 1860s, the children began earning a living by touring the country as a family act. P.T. Barnum gave them a set of hand bells that they incorporated into their performances. Anna's older sister Louisa married a man who became the manager for the group. They continued performing as a family through May 8, 1881, but disbanded when Anna married Leigh S. Lynch around 1881.

Anna toured with various vaudeville shows and performed as a guest soloist with numerous bands. A review in the *New York Mirror* stated, *Miss Berger played a cornet solo exquisitely. There is no doubt that this lady is by far the best female cornet player that ever blew sweet music out of "sounding brass." Her execution is equal to that of the great masters of the instrument*.

In 1889, Berger Lynch appeared in a lengthy series of concerts at the Covent Garden Promenade Concerts in London. Each night she performed solos such as *Polka Mazurka* (Levy), *Grand Russian Fantasia* (Levy), *Maud Valse* (Levy), *Young America* (Levy), *The Levyathan Polka* (Levy), *Lizzie Polka* (Hartmann), and others. She also performed in France, Germany, and Russia, and was awarded a gold medal for her performances. In 1891, she toured with the Blumenberg Concert Club, and in 1892, formed her own concert company.

Berger Lynch had five children: Nani, Leigh (who pitched for the New York Giants), Dorothy, Eugene, and William. She died on February 25, 1925 at the age of seventy-one, without ever having made any recordings. She was beloved by all who knew her. There is a plaque on the wall of the public library in her hometown of Jackson, Michigan. It reads: *Though she played before Emperors and Queens of Europe and before the silent Sphinx of Egypt, as before the plain people of her native land, prince and peasant were to her alike. This was her home; here she lived her gentle modest life; sympathetic, charitable, lovable to all, and to commemorate her genius and life work, the people of Jackson affectionately dedicate this tablet to perpetuate her memory.*

Bibl.: Keim, Freidel. *Das große Buch der Trompete* (Schott); Miller, Betsy G. "Anna Teresa Berger, Cornet Virtuoso" (*International Trumpet Guild Journal*, Feb. 1998); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Berger, Florian (b. Munich?, Germany, Apr. 8, 1976). German trumpeter. Berger began his trumpet studies in 1994 at the Richard Strauss Konservatorium München with Wolfgang Guggenberger, continuing in 1996 at the Hochschule für Musik und Theater with Hannes Läubin where he received a pedagogical diploma in 1998 and an artistic diploma in 1999. He also earned a master class diploma there in 2000. Berger was principal trumpet of the symphony orchestra in Aachen from 1999 to 2001, and has since been principal in the orchestra of the Gärtnerplaz theater in Munich.

Bibl.: personal information received from Hannes Läubin on Jan. 6, 2013.

Berger, Günter (b. Ludwigshafen am Rhein, Germany, Aug. 10, 1948). German trumpeter. Berger studied with Karl Reichert from 1961 to 1963, with Reinhold Lösch in Mannheim from 1964 to 1967, with Oskar Barth in Heidelberg from 1967 to 1968, and with Adam Zeyer in Cologne from 1968 to 1975. He served as principal trumpet of the State Theater Orchestra in Mainz from 1975 to 1990, as well as solo trumpet in the Bad Herfelden Festspiele. He began playing with the Mainz Brass Ensemble in 1979, and in 1982 became leader of the Mainz Brass Quintet. He continued his private study with Günther Beetz from 1997 to 1998, and participated in seminars with Edward H. Tarr and Gerald Webster. In 1977, he began teaching at the Kreismusikschuh Alemy-Worms, and since 1990 has been teaching at the Peter Cornelius Conservatory.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Bergeron, Wayne (b. Hartford, Connecticut, Jan. 16, 1958). American trumpeter. Bergeron grew up in Southern California. He began playing French horn, but switched to trumpet at age twelve; his first trumpet teacher was his junior high school band teacher, Ron Savitt. While

attending Lynwood High School, he displayed a natural ability to play in the upper register of the trumpet, and continued studying with Bobby Shew, Boyde Hood (1978-79), Uan Rasey, and Burnett Dillon. It didn't take long for Bergeron to start playing professionally, touring with the bands of Buddy Miles (1980) Helen Reddy (1981-82), and Bobby Womack (1983-84). He also recorded with the bands of Quincy Jones, Arturo Sandoval, Sammy Nestico, Gordon Goodwin, Bob Florence, Pat Williams, Ray Anthony, Jack Sheldon, Tom Kubis, Chris Walden, Lou Rawls, Paul Anka, Céline Dion, Bob O'Donnell, Frank Sinatra Jr., Anita O'Day, Bill Watrous, and many others.

Bergeron was Maynard Ferguson's lead trumpet player from 1986 to 1988. His impressive upper register solos earned him the nickname "Waynard." He also toured with Paul Anka's band on and off from 1990 to 1993. He has since became a top Los Angeles studio musician, recording hundreds of CDs with artists such as Michel Buble, Natalie Cole, Christina Aguilera, Barry Manilow, Rosemary Clooney, Chicago, Dianne Reeves, Celine Dion, Billy Joel, Mel Tormé, Bette Midler, Tito Puente, Beyoncé, Seal, Michael Bolton, and others. His television credits include the *Tony Bennett Special, Frank Sinatra's 80th Birthday Special, Jeopardy, Buzz Lightyear, Entertainment Tonight*, and *Promised Land*. He also performed solos featured on *King of the Hill, Profilers, Boston Public*, and *Sabrina the Teenage Witch*. He has played for the *Emmy Awards, Grammy Awards*, and *Academy Awards*. Among his over three hundred film credits are *The Incredibles, Toy Story 3, Despicable Me, The Informant, Get Smart, Hancock, Superman Returns, Pirates of the Caribbean, Ice Age 2, Spiderman 1 & 2, Anchorman, Catch Me If You Can,* and *Ratatouille*.

Bergeron has been a very active guest soloist and clinician throughout the world, and has appeared at hundreds of college campuses and jazz festivals. His 2004 CD, *You Call This A Living?,* was nominated for a Grammy Award, and his 2007 CD on the Concord Jazz label, *Plays Well With Others*, has earned critical acclaim.

Bergeron has two daughters: Dorian Bergeron (b. 1981) and Ella Grace Bergeron (b. 2004).

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Wayne Bergeron's official website: www.waynebergeron.com; personal interview, June 20, 2011.

Berginc, Charles ("Chuck") (b. Cleveland, Ohio, Feb. 6, 1952). American trumpeter. Berginc grew up in Cleveland, and started playing horn in fourth grade, but traded it for a trumpet a year later. His father, Frank Berginc, was a factory worker for General Motors, and his mother, Mary, a retail clerk at a local general store. After graduating from West Technical High School (1970), Berginc attended the Baldwin-Wallace College Conservatory where he studied with James Darling and Mary Squires (1970-76). In 1972, he also played with the rock group, Wild Cherry, and recorded the tune *Play That Funky Music*, which won a Grammy Award in the same year. He attended the Tanglewood Institute during the summer of 1976, and that fall went to graduate school at Boston University (1976-77), where he studied with Roger Voisin and earned a master of music degree.

Berginc's first orchestra job was as second trumpet in the San Antonio Symphony Orchestra (1977-79). He then became principal of the State Orchestra of Mexico in Toluca (1979-81). He moved to Dallas, Texas, in 1981 where he played fourth trumpet in the Dallas Symphony Orchestra (noncontracted position). Since September of 1982, Berginc has been principal of The Phoenix Symphony as well as the Chautauqua Symphony Orchestra. He has also performed on occasion with the Boston Symphony Orchestra, Boston Pops, and the Cleveland Orchestra. In early 2010, he was invited to serve as guest principal trumpet (two months) of the Helsingborg Symphony Orchestra in Sweden. Berginc has taught at Arizona State University (sabbatical replacement for David Hickman).

Since 2005, Berginc has been a professional financial advisor. He and his wife Cynthia, a longtime violinist in The Phoenix Symphony, have two daughters: Jasmine (b. 1988) and Heather (b. 1991). His hobbies include bicycling, bird watching, home remodeling, and wine collecting.

Bibl.: "Charles Berginc" (www.phoenixsymphony.org); personal interview, Feb. 22, 2010.

Bergmann, Matthias (b. Emden, Germany, Mar. 7, 1972). German trumpeter and flugelhornist. Bergmann studied at the Hilversum Conservatory in Amsterdam (1992-97) before moving to Cologne, Germany, in 1997. He performs in a jazz duo called Duo Settings with both Oliver Schroer (organ) and Jürgen Friedrich (piano), as well as with his other groups: Paul Heller/Matthias Bergmann Quintet and the Marcus Bartelt/Matthias Bergmann NDW Project. He is a regular member of the Cologne Contemporary Jazz Orchestra, Peter Herbolzheimer Rhythm Combination & Brass Big Band, and has performed with the North German Broadcasting (NDR) Big Band, Cologne Concert Big Band, Bobby Burgess Big Band Explosion, and Summit Jazz Orchestra. He has also played with dozens of leading jazz musicians including James Morrison and Lee Konitz.

Bergmann is currently teaching at the Glen Buschmann Jazz Academy in Dortmund and the Cologne Music School. He can be heard on over thirty CDs as a sideman, and has released a solo CD

titled *Still Time* for the Jazz4ever label. He has toured the world, and is a frequent artist at various jazz festivals.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Matthias Bergmann" (www.last.fm/music/Matthias+Bergmann).

Berigan, Rowland Bernart ("Bunny") (b. Hilbert, Wisconsin, Nov. 2, 1908; d. New York, New York, June 2, 1942). American trumpeter.

Berigan came from a musical family. He played the violin as a child, but soon switched to the trumpet. He made his debuts in the Fox Lake Junior Band in 1919. While in high school, he played in the University of Wisconsin jazz band as well as other area groups. He improved his sound by listening to recordings of Louis Armstrong. He was not a self-taught trumpeter, but studied under Clarence H. Wagner. He later studied with Forrest Nicola in Chicago (the non-pressure system, 1925), and took some lessons with Nat Natoli in 1928.

In 1928, Berigan moved to New York City and played alongside Bix Beiderbecke in the Dorsey Brothers Orchestra (1930). He joined Hal Kemp's orchestra the same year. They toured Europe and made a few recordings. After returning to New York, Berigan worked as a studio musician but accepted several brief stays with the bands of Paul Whiteman (1932-34), Benny Goodman (1935-36), Fred Rich (1936, with whom he made a few films including a great rendition of *Until Today*), and Tommy Dorsey (1936-37). As a studio player, he appeared on countless recordings (most of them anonymously), and from 1935 made solo recordings under his own name.

Berigan started his own big band in 1937, and signed with Victor Records. Whereas Goodman and the Dorseys were rigid businessmen with strict control over the members of their bands, Bunny was much more relaxed and a "loveable alcoholic." His band was known for showing up late, being less sober than they should be, and even arriving to jobs in the wrong city. By 1940, Berigan declared bankruptcy and disbanded the group. He rejoined the Tommy Dorsey band, but his drinking was out of control (February to July 1940). He sometimes fell off of the bandstand at the start of feature solos, and was fired after six months. He made two attempts to reform his own band, but both were unsuccessful.

Due to complications from drinking and pneumonia, Berigan died on June 2, 1942. He was only thirty-three years old. He is remembered for his beautiful big tone (especially in his low register), excellent technique, and excellent vocal solos. His best recordings are with the Tommy Dorsey band, playing such tunes as *Marie, Song of India, I'm Nobody's Fool*, and *East of the Sun.* His greatest success, recorded twice under his own name, is *I Can't Get Started* (the 1937 version is considered the best, and was copied verbatim by many

trumpet stars from Ray Anthony to Doc Severinsen). Paul Eduard Miller said of him, *As an instrumental virtuoso, Bunny Berigan was to jazz what…Horowitz or Menuhin are to classic music.* He was admired by Mannie Klein (who did many recording sessions with him), and also by Rex Stewart, Bill Coleman, Wallace Davenport, and Louis Armstrong.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Dupuis, Robert. *Bunny Berigan. Elusive Legend of Jazz* (Louisiana State University Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

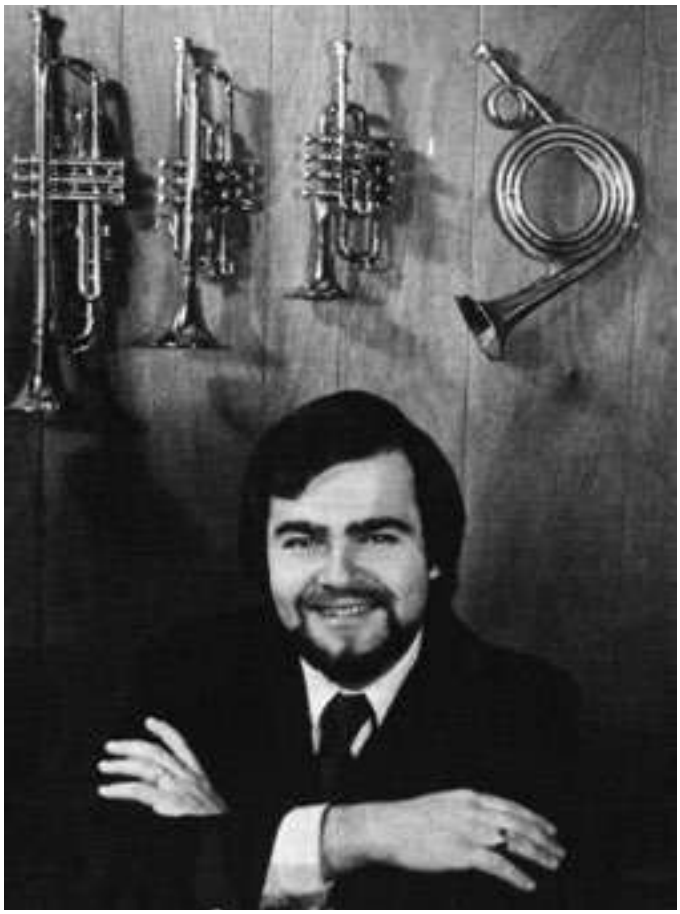
Berinbaum, Martin Carl (b. Philadelphia, Pennsylvania, June 14, 1942). American trumpeter. Berinbaum grew up in California. He studied piano at an early age, but switched to trumpet at age eight, and by age fourteen was soloing with various bands and orchestras in the area. He attended the University of Southern California (1962-66) where he studied with James Stamp. He also attended the Aspen Music Festival during the summer of 1962 (studying with Robert Nagel) and the Tanglewood Institute during the following summer (studying with Armando Ghitalla and Roger Voisin).

Berinbaum's professional career began in 1966 when he toured Europe as first trumpet with the Roger Wagner Chorale. He was in the West Point Military Academy Band for three years, and earned a master of music degree at The Juilliard School where he studied with William Vacchiano and Robert Nagel. He was an exceptional soloist who toured with the trumpet and organ duo, Toccatas & Flourishes. He also released two solo albums for the Vanguard label: *Martin*

Berinbaum—Introducing the Great Young American Trumpet Virtuoso and *Martin Berinbaum Plays Trumpet Concertos*. He began performing as guest soloist with several orchestras, and appeared on NBC Television's *Today Show* during the mid 1970s.

Just as Berinbaum's solo career was taking off, he made a dramatic career shift by accepting an offer to teach trumpet at the University of British Columbia in Vancouver in 1976. Having studied conducting with Ingolf Dahl in California, and with Seiji Ozawa at the Tanglewood Institute, Berinbaum also became conductor of the university wind ensemble. Much of his focus there was on guest conducting and serving as an adjudicator at various band competitions. He continued to perform on trumpet, performing as soloist with the Vancouver Symphony Orchestra, Calgary Philharmonic, National Arts Center Orchestra, Seattle Symphony, Edmonton Symphony, and others. As a soloist and conductor, he toured the Ukraine in 2001, and Hong Kong and Taiwan in 2005.

Berinbaum became head of the brass and wind faculty at the University of British Columbia, and received the Leadership in Music Education Award from the British Columbia Coalition for Music



Education in 2004. For several years, he was head of the UBC Summer Institute. He is now retired.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Martin Berinbaum (www.bodwell.edu/summer/musiccamp).

Berlin, Eric Matthew (b. Lancaster, Pennsylvania, May 15, 1969). American trumpeter. Berlin grew up in Manheim, Pennsylvania. He began playing the trumpet at age ten; his main teachers were James Metzger and David Rentshler until his senior year in high school when he studied with Frank Kaderabek. He enrolled at the New England Conservatory in Boston, studying with Charles Schlueter and Robert Nagel, and graduated in 1991. During the summers of his college years, he attended the Music Academy of the West (studying with Mario Guarneri) and the Tanglewood Music Center. Additionally, he studied with Thomas Rolfs and Vincent Penzerella.

Berlin founded, and since 1988, has performed with the Majestic Brass Quintet, a group in residence at Northeast University from 1993 to 2001. He was an adjunct faculty member at the Massachusetts Institute of Technology (MIT) and the Longy School of Music from 1997 to 2001. Since 2001, he has been teaching at the University of Massachusetts in Amherst and is active in several orchestras including the Albany Symphony Orchestra (principal since 1998), Boston Philharmonic (principal since 2006), and the Boston Modern Orchestra Project. He has also played on occasion with the Boston Symphony Orchestra, Boston Pops, New York Philharmonic, Los Angeles Philharmonic, and Baltimore Symphony Orchestra. He is a member of the New England Brass.

Berlin hosted the 2007 International Trumpet Guild Conference at the University of Massachusetts, has presented master classes throughout the United States and Europe, and has released a solo CD titled *End of the Matter* on the MSR label. He has been a featured soloist with several leading ensembles including the Albany Symphony, Brooklyn Symphony, Hartford Symphony, and US Coast Guard Band. He has served on the board of directors of the International Trumpet Guild.

Berlin has been married to Alison Berlin (whom he describes as a scientist, physical therapist, librarian, dog trainer, and saint) since December of 2010. His hobbies include running, bicycling, mountain climbing, and golf.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Eric Berlin" (http://umasstrumpets.org); Eric Berlin's official website: ericmberlin.com; personal interview, Mar. 12. 2011.

Berlin, Richard M[errill] (b. Baltimore, Maryland, Mar. 10, 1947). American trumpeter. Berlin received his bachelor of science in music education degree from the University of Maryland where he studied with Emerson Head, and his master of music degree from the Catholic University of America, where he studied with Lloyd Geisler and Adel Sanchez. He also studied with Vincent Cichowicz and William Vacchiano.

Berlin joined the Jerusalem Symphony Orchestra in 1976, serving most of the years since as principal trumpet. He has performed with the Haifa Symphony Orchestra, Israel Sinfonietta, Israel Philharmonic, Israel Chamber Orchestra, Jerusalem Brass Quintet, Piedmont Brass Quintet, and the Jerusalem Brass Trio. He is the founder of the Jerusalem Brass Ensemble, and taught at the University of North Carolina at Greensboro (1972-76) and the North Carolina

School of the Arts in Winston-Salem (1973-74). He currently teaches at the Rubin Academy of Music and Dance in Jerusalem.

Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Berman, Fred (b. 1905 or 1908; d. 1954). American trumpeter. Berman was one of the finest trumpet players and teachers in Boston during the 1940s and early '50s. He played with the Paul Whiteman Orchestra, and was a leading studio player in Boston. Berman taught at the Lawrence Berk School from 1945, and jazz and commercial music at the New England Conservatory. He was one of the founders of the Berklee School of Music (now the Berklee College of Music). The Berklee School's name was derived from a suggestion by Berman to the board of founders that the name be changed to honor Larry Berk and Berman's newborn son, Lee.

Berman's daughter Rhoda (Berman) Sapers (a retired nursing administrator) has recently been a member of the Berklee Board of Trustees, and arranged for the establishment of the Fred Berman Memorial Scholarship. Her father taught many students, including Herb Pomeroy (in 1948), Bill Chase, Patrick Hession, Joe Gordon, and Bobby Hackett. Berman was a member of the committee for the Martin trumpet called the "Committee" (1940).

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Rhoda Sapers" (www.berklee.edu/trustees/bios/sapers.html); www.hessionssessions.com/gb/indez.php?show=17.

Berman, Josh (b. c1973). American cornetist. Although Berman did not begin playing the trumpet (later switching to cornet) until his senior year (1989-90) at York High School in Elmhurst, Illinois, he had intently studied the jazz recordings of Miles Davis and Dexter Gordon. He enrolled at Columbia College in Chicago as a film major, but quickly turned his energies to playing in an amateur jazz group. After his freshman year, he quit school and took a part-time job at a café next to the Bop Shop where he met trumpeter Brad Goode, who took Berman under his wing, became his trumpet instructor, and even gave him his first real trumpet. Goode suggested that he take music theory lessons, so Berman studied with Tom Tallman at the College of DuPage in nearby Glen Ellyn.

Berman took a job at Jazz Record Mart in Chicago, and struggled to play well enough to work with professional musicians, but in a couple years decided that a career in jazz was unattainable. He moved to Macomb, Illinois, in 1994, and enrolled at Western Illinois University, intending to become a social worker. On his third day at WIU, he met Dr. Bruce Briney, the WIU trumpet professor. Berman was now convinced that he could develop a career in music, so he majored in music and completed his degree in 1998.

After returning to Chicago during the summer of 1998, Berman resumed his day job at Jazz Record Mart, and practiced at the store each evening after it closed. He began playing jazz with various musicians such as Bill Dixon, Ab Baars, Ken Vandermark, Rob Mazurck, Jeb Bishop, Keefe Jackson, Jason Adasiewicz, Aram Shelton, Bobby Conor, and Steve Dawson, often composing the pieces he performed. By 2007, he was ready to release his first album, *Old Idea*, for the Delmark label. Subsequent albums include *Several Lights* (Delmark), *Live at WIST* (self-produced), and *Last Distractions* (Delmark). He has also performed on many other albums for various artists, and has appeared at New York's Festival of New Trumpet Music, organized by Dave Douglas. Berman is a frequent collaborator with dance artists in Europe, Canada, and the United States.

Berman is a cofounder of Umbrella Music Group, and is vice president of the Emerging Improvisors' Organization. He leads the Chicago Luzern Exchange ensemble and his own groups, Josh Berman's Old Idea, and Josh Berman and His Gang.

Bibl.: Margasak, Peter. "Josh Berman's Old Idea" (*Chicago Reader*, June 4, 2009); "Josh Berman" (http://joshberman.net).

Berman, Sonny [Saul] (b. New Haven, Connecticut, Apr. 21, 1925; d. New York, New York, Jan. 16, 1947). American trumpeter. Berman was a student of Charles Colin, and joined Louis Prima's band at the age of fifteen. He later played with the bands of Sonny Dunham, Tommy Dorsey, Harry James, Boyd Raeburn, George Auld, and Benny Goodman. He was rarely featured as a soloist until joining Woody Herman's First Herd in 1945 at the age of nineteen. There, he shared the solo spot with Pete Candoli.

Berman was a fan of Louis Armstrong, but was mostly influenced by Roy Eldridge and Dizzy Gillespie. He developed his solo skills in Herman's Woodchoppers, a nonet consisting of players from the big band. Some of his finest solos were *Sidewalks of Cuba, Let It Snow! Let It Snow! Let It Snow!, Your Father's Mustache,* and *Nocturne*. He was heard quite a bit on the radio and through recordings for Eso, Joyce, Dial, Esoteric, Onyx, and Columbia. His most representative album is *Jazz Immortal* (Eso, 1946).

Like many jazz musicians during the 1940s, Berman was a heroin addict. After the Herman band broke up in 1946, little was heard of Berman. Unfortunately, drugs caused him to have a fatal heart attack while playing an all-night jam session. He was twenty-one years old.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XX e Siècle* (CD-Rom; Oct. 2008).

Bernard, André (b. Gap, France, Apr. 6, 1946). French trumpeter and conductor. Bernard studied at the conservatory in Grenoble, receiving first prize in trumpet in 1964. He then attended the conservatory in Marseille before studying with Ludovic Vaillant at the Paris Conservatory, winning first prize in trumpet in 1969. He embarked on a very successful career as soloist, specializing on piccolo trumpet and recording many albums of Baroque and Classical solos. He formed trumpet and organ duos with Edgar Krapp and Jean-Louis Gil.

During the early 1980s, Bernard decided to become a conductor, having studied Italian opera with Bruno Bartoletti, and German repertoire with Carlo Maria Giulini. In 1982, he became the principal conductor of the New Symphony Orchestra in London, as well as the conductor of the London Chamber Orchestra. He has served as a guest conductor with such organizations as the London Symphony Orchestra, Royal Philharmonic Orchestra, London Philharmonic Orchestra, Mozarteum Orchestra Salzburg, Orchestre de la Suisse Romande, and Prague State Opera orchestra, and has conducted concerts in leading venues around the world. He is the principal guest conductor of the Hungarian Symphony Orchestra, Irish Chamber Orchestra in Dublin, Sinfonica Abruzzen in Italy, and the Janáček Philharmonic Orchestra.

Bernard has released over twenty albums as trumpeter and conductor for such labels as Sony Classical, CBS, Philips, and Decca.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); André Bernard's official website: http://andre-bernard.com.

Bernstein, Steven [Michael] (b. Washington, District of Columbia, Oct. 8, 1961). American trumpeter and slide trumpeter. Bernstein's first trumpet teacher was Peter Hanson. While attending Berkeley High School in the San Francisco Bay area, he studied with Warren Gale and John Coppola. His first professional experience as a jazz musician was with Peter Appelbaum's band Realization that played at bars, parties, and similar occasions.

Bernstein moved to New York City after graduating from high school. He attended Columbia University and played in various Haitian and Latin bands for ten years. He also studied at New York University for a while under the legendary lead player, Jimmy Maxwell. In addition, he studied arranging for two semesters with Jim McNeely.

Steven Bernstein's career skyrocketed when he became the musical director of The Lounge Lizards and played in a trio known as Spanish Fly. Since 1995, his own group, Sex Mob, has become quite well known and has released numerous recordings. His playing of trumpet, slide trumpet, alto horn, and mellophone can be heard on over one hundred recordings, including the solo albums *Diaspora Suite* (Tzadik), *Big Four Live* (Hatology), *Diaspora Hollywood* (Tzadik), *Diaspora Blues* (Tzadik), *Big Four* (Bob Blumenthal), and *Diaspora Soul* (Tzadik).

As an arranger, Bernstein's music can be heard on the movie soundtracks of *Kansas City* and *Get Shorty*, among others. He also composes and arranges for children's television shows, and artists such as Aretha Franklin, Mel Tormé, Sting, Linda Ronstadt, Courtney Love, Don Byron, Bootsy Collins, and many others. Currently, he is also a member of Levon Helm's Midnight Ramble group (since 1992), the Millennial Territory Orchestra, and is a leading jazz trumpeter in the New York area.

Bibl.: Erdman, Thomas. "Steve Bernstein Talks About Life As A Chameleon" (*International Trumpet Guild Journal*, Jan. 2010); Keim, Friedel. *Das große Buch der Trompete* (Schott); "Steven Bernstein" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Berntsen, Neal (b. Tacoma, Washington, Oct. 29, 1959). American trumpeter. Berntsen grew up in Tacoma. His mother first started him on violin at age five; he began playing the trumpet at age eight. He studied trumpet with David Leavens, (who married Berntsen's oldest sister and was a student of Joseph Alessi Sr.) from age eight until graduating from Washington High School in 1978. He then studied with Manny Laureano from 1978 to 1982 at the University of Puget Sound, where he received his bachelor of music degree and earned a master of music degree studying with Vincent Cichowicz at Northwestern University in 1983. He also studied with Adolph Herseth and Arnold Jacobs.

Berntsen is a former member of the Grant Park Symphony Orchestra (1989-97), Lyric Opera Orchestra of Chicago (1991-97), Ravinia Festival Orchestra (principal, 1994-97), Bamberg Sinfoniker (principal, 1992), and has been a member of the Pittsburgh Symphony Orchestra since March of 1997. He has performed and recorded with the Pittsburgh Symphony Brass and is a member of the award-winning Asbury Brass Quintet. In 2005, he toured Japan with members of the Chicago Symphony Orchestra brass section (Chicago Brass Soloists), and has been a featured trumpet soloist with the Pittsburgh Symphony Orchestra and the Milwaukee Symphony Orchestra. In 1988, he was a finalist at the Maurice André International Trumpet Solo Competition, as well as the Ellsworth Smith-International Trumpet Guild Solo Competition.

As an educator, Berntsen has taught at Valparaiso University of Indiana (1990), Duquesne University (1996-2006), and is currently chair of the brass division at Carnegie Mellon University where he has taught since 2005. He began an association with the Brevard Music Center in Brevard, North Carolina (summers since 2009), and is principal trumpet of the Brevard Music Center Orchestra. He has also been an active studio player. His solo CD of overdubbed trumpet ensemble music is titled *Trumpet Voices* (Four Winds).

Berntsen and his wife Karen (Principal Information Architect, Carnegie Mellon University) have three children: Molly (b. 1991), Jacob (b. 1994), and Charles (b. 1997). His hobbies include gardening. He is also a certified Pennsylvania Interscholastic Athletic Association basketball official.

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott); personal interview, Apr. 22, 2012.

Berry, Emmett (b. Macon, Georgia, July 23, 1915; d. Cleveland, Ohio, June 22, 1993). American trumpeter. Berry grew up in Cleveland, Ohio, and was strongly influenced by Louis Armstrong. The youngest

of three children of a factory laborer, he turned professional in 1932 when he went on the road with The Chicago Nightingales. He moved

to New York City the following year and freelanced, mostly in the Albany area. His big break came when he replaced Roy Eldridge in Fletcher Henderson's orchestra in 1936, performing as Henderson's main soloist until June 1939. After leaving Henderson, Berry became a staff arranger for the Benny Goodman band. He also played for a while with Horace Henderson (1940), Earl Hines (1940), Teddy Wilson (1941-42, 1943-44), Raymond Scott's CBS Orchestra (1942-43), Lionel Hampton (1943-45), Don Redman, Benny Carter (1943), John Kirby's Sextet (June 1944), Eddie Heywood (1944), and Count Basie (1944-50) where he shared solos with Harry "Sweets" Edison. Berry recorded with Benny Carter (1941), Billie Holiday (1942), Edmund Hall (1943), and Don Byas (1944).

After Basie died in 1950, Berry found temporary work in New York City as an elevator operator. However, it wasn't long before he performed and recorded with Buck Clayton (1951, 1959, 1961), Jimmy Rushing, Johnny Hodges (1951-54), Earl Hines, Cootie Williams (1955), Sammy Price (touring Europe and North Africa in 1955), Fletcher Henderson Reunion Orchestra (1957), Jo Jones, Al Sears, and Coleman Hawkins. Berry also recorded on some of the Count Basie reunion sessions. He recorded for Savoy (1944), Columbia (1956, 1959), Steplechase, TBC, and Storyville. He opened a retail music store in New York City in 1958. During the 1960s, he worked mostly in Los Angeles as a Dixieland player with Wilbur de Paris, Peanuts Hucko, Big Chief Moore, Earl Hines (1966), and Buddy Tate (1969). He also toured Europe with Buck Clayton (1961).

Berry appeared with Teddy Wilson's Sextet in a film titled *Boogie Woogie Dream* (1941). He can also be seen in a video called *The Sound of Jazz* (Vintage Jazz Classics) from footage taken in 1957. Another video is called *Buck Clayton All-Stars* (1961, Shanachie). In 1970, Berry began having health problems. He retired to his hometown of Cleveland where he lived quietly for twenty-three years. He passed away just one month before his seventy-eighth birthday.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Morbrook, Joe. "Jazzed in Cleveland" (www.cleveland.oh.us/wmv_news/jazz106.htm); "Emmett Berry" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Berry, William Richard ("Bill" "Beez") (b. Benton Harbor, Michigan, Sept. 14, 1930; d. Los Angeles, California, Nov. 13, 2002). American trumpeter and cornetist. Berry's parents were traveling dance band musicians who happened to be performing in Benton Harbor, Michigan, when Bill was born. Bill began playing the piano at age five, and took up the trumpet at age fourteen. He was a professional jazz player by age seventeen, touring the Midwest with various territorial dance bands. Trumpet players that influenced him included Bunny Berigan, Roy Eldridge, Charlie Shavers, Clifford Brown, and Buck Clayton.

Berry joined the Army in 1951. When his service obligation was completed, he studied at the Cincinnati Conservatory (1954) and the Berklee College of Music (1955 and 1957). His first lessons were with trombonist John Coffey at Berklee. He joined the big bands of Herb Pomeroy (1956), Woody Herman (1957-58, 1960), Maynard Ferguson (1961), Duke Ellington (1961-63) and Thad Jones-Mel Lewis (1965-68). He was also Duke Ellington's librarian.

Bill Berry moved to New York City where he joined NBC's staff of musicians (1964-71). He played first trumpet in the television house band for *The Merv Griffin Show* (1965-80) and led his own big band. When Griffin moved to Los Angeles in 1971, Berry relocated to

California in order to continue with the show. In Los Angeles, he organized the Los Angeles Big Band, an all-star group that included Cat Anderson and several other former Ellington band musicians. Having kept copies of many of Ellington's charts, Berry's band became almost a ghost band for the Duke, recording several albums for various labels. Berry also worked with the bands of Louie Bellson and Benny Carter, played in the Los Angeles studios, and performed jazz in combo settings. He was also the head of the Monterey Jazz Festival education program. He and his wife Betty often organized Jazz Party, a jam session that united Japanese and American musicians.

During his long career, Bill Berry performed and recorded with top musicians including Woody Herman, Maynard Ferguson, Duke Ellington, Johnny Hodges, Thad Jones, Mel Lewis, Coleman Hawkins, Earl Jones, Jake Hanna, Scott Hamilton, the Juggernaut, Dave Pell, and Jack Sheldon. He formed a partnership with Mundell Lowe to start their own record label. Some of Berry's albums include *Hello Rev* (Concord Jazz), *Shortcake* (Concord Jazz), *For Duke* (Miramar), *Halloween Party* (Columbia River), *The Ellington All-Stars* (Drive Archives), and *Man With A Horn* (Parade). He also ghosted the trumpet solos for Frank Sinatra Jr. in the 1966 film, *A Man Called Adam*.

Bill Berry died at the age of seventy-two on November 13, 2002 from lung cancer. He was survived by his wife Betty, son William, and daughter Lisa. He always stated that he preferred the cornet over the longer trumpet because his arms were short, and he could use a plunger mute more easily. He was a leading figure in the world of big bands, and one of its finest trumpet and cornet soloists.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bill Berry" (www.jazzprofessional.com).

Berton, Gaétan (b. Esves-le-Moutier, France, Mar. 7, 1936). French

trumpeter. Berton, an exceptionally versatile performer, studied with Marcel Papaïx, and at the Paris Conservatory with Raymond Sabarich. Beginning in 1960, he was professor of trumpet at the Tours Conservatory, and since 1970 has been the leader of the Beriella Trumpet Quartet.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Berwaerts, Jeroen (b. Hasselt, Belgium, Feb. 23, 1975). Belgian trumpeter. Berwaerts studied in Belgium with Benny Wiame before enrolling in the Academy of Music in Karlsruhe, Germany, where he studied with Reinhold Friedrich (1996-2000). He embarked on a series of successful solo competitions during the late 1980s and early 1990s, winning prizes in Brussels, Paris, and Prague. Subsequently, he became a featured soloist throughout Europe.

Berwaerts's solo CD is titled *In the Limelight*. He has also performed and recorded with the Canadian Brass. He became principal trumpet of the NDR-Radio Symphony Orchestra in Hamburg in 1999. Since 2008, he has taught at the High School of Music and Theater in Hannover. He is also an accomplished jazz singer, having taken voice lessons in Prague.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Jeroen Berwaerts's official website: www.jeroen-berwaerts.de.

Besançon, André (b. Lausanne, Switzerland, Feb. 26, 1946). Swiss trumpeter and composer. Besançon studied at the Heimastadt Conservatory, and from 1967 to 1969 was a member of the Symphony Orchestra of St. Gallen. Since 1969, he has been principal trumpet of the Lausanne Chamber Orchestra. He was a member of the Saint Jean Brass Quartet, and has performed with Maurice André and Joszef Molnar. He taught at the Collège de Cuivres de Suisse Romande from its inception in 1985. Besançon has composed works for trumpet including *Philosolo* for trumpet and brass octet or piano (Editions BIM), *70 Progressive Etudes* (United Music Publishers), *Spot* for trumpet and piano (UMP), and *15 Etudes éclectiques* (UMP).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "André Besançon" (www.editions-bim.com/composers/besancon-andre).

Besson, Gustave Auguste (b. near Paris, France, 1820; d. Paris, France, 1874). French manufacturer. Besson first worked at the Dujarier (or Dujariez) shop (1831), and in 1837 opened his own workshop. Besson produced his first cornet at the age of eighteen. He opened a branch of his factory in 1851. After a series of lawsuits with rival Adolphe Sax, Besson left Paris and moved to London where he opened another factory in 1853. The Paris and London factories had distribution warehouses in Brussels, Charleroi, Madrid, and Barcelona. He standardized trumpet conception in 1856 by making several parts of the instrument uniform in design. He improved the Périnet valve, then continually made improvements on valve mechanisms, and was the first to develop steel mandrels for standardizing various component shapes such as leadpipes and bells. The history of the Besson company after Gustave's death in 1874 is worth discussing because several Besson names are associated with it, and much confusion exists.

When Besson died, the London firm was taken over by his widow Florentine [Ridoux] Besson. Florentine Besson trumpets were produced between 1873 and June of 1895, when the London factory passed into British ownership and separated from the French Besson firm. Florentine died in 1877. From 1877 to 1895, both firms were managed by Marthe Josephine Besson, daughter of Gustave and Florentine.

In 1880, Marthe married Adolphe Fontaine but kept her maiden name of Besson. Through common-law marriage rights, Fontaine became an equal owner of the Besson company that included both factories. The company was renamed Fontaine-Besson. He managed the Paris branch and helped Marthe run the London branch. However, marriage difficulties prompted Marthe to sell the London factory to an employee named Arthur Bryans on May 15, 1895. When Bryans attempted to sell the London factory to another firm, Fontaine entered into litigation against his wife, claiming that she had no authority to sell the London factory without his consent. A judge determined that the sale was legal, but required that Fontaine be paid for the English rights to a patent on G. Besson's contrabass clarinet. From mid 1895 on, the original Besson company was split into two separate companies: Fontaine-Besson (French) and Besson & Company (English).

Both the Paris and London companies flourished for decades. The French firm produced two popular trumpet models, the "Meha" and the "Brevetée" which became the leading instruments during the 1930s and early 1940s. After the Paris factory was destroyed during World War II, several American trumpet makers, including Vincent Bach, Renold Schilke, Elden Benge, F. E. Olds, and Dominic Calicchio, attempted to copy the Meha trumpet, but none were completely successful. The Meha remains a popular trumpet today, although it is increasingly difficult to obtain.

During his life, Gustave Auguste Besson had over fifty original inventions, including the double-bass clarinet and a family of cornophones. The London-based Besson company was acquired by Boosey & Hawkes in 1948.

Bibl.: www.besson.com; "Gustave Auguste Besson" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Myers, Arnold and Niles Eldredge. "The Brasswind Production of Marthe Besson's London Factory" (*The Galpin Society Journal*, LIX).

Best, Johnny [John McClanian Best Jr.] (b. Shelby, North Carolina, Oct. 20, 1913; d. La Jolla, California, Sept. 19, 2002). American trumpeter. Although never a big name soloist such as Louis Armstrong, Harry James, or Ray Anthony, Johnny Best was one of the top big band trumpeters during the swing era. He started on piano, but switched to trumpet at the age of thirteen. His first paying job came two years later, with a local jazz band led by a barber.

After graduating from high school in 1932, Best enrolled at the University of North Carolina, playing with the Duke Blue Devils (for six months) and the university dance band. Struggling to earn enough money to stay in school, he moved to New York City and joined the musicians' union. He worked odd jobs during the required six-month residency requirement, but was offered a position with the Artie Shaw band after only three months. Shaw promised him that touring with the band would not cause him to lose his first three months residency, and that Shaw could fix things with the president of the union. But, during a recording session a few months later, Shaw expressed dissatisfaction with Best's solo work. After being fired,

Best returned to New York and found that the union had dropped his membership.

Best found work with Hank Biagnini (1933-34) and the Les Brown Orchestra (1934-37). He played briefly with Charlie Barnet, and then joined the Glenn Miller band (1939-42), recording many of

Miller's hits during the pinnacle of Miller's success. When Miller joined the Army, Best played for a short while with Bob Crosby, performing hundreds of live radio broadcasts. Then, in 1942, Best joined the Navy where he was assigned to play with his former boss, Artie Shaw (1942-43). Best was reassigned to Sam Donahue's band from 1944-45.

After discharge from his military duties, Johnny Best became a member of the Benny Goodman Orchestra (1945-46). After leaving

the band, he moved to Hollywood and became a studio musician and member of Bob Crosby's band. Best also played with Billy May's orchestra in 1950-55, recorded with Ray Anthony (1954), and recorded and toured throughout Europe and South America with the Ray Conniff Orchestra. Best always said that his finest work was done while with Conniff. Best toured Japan with singer Bob Crosby in 1964. He also led his own band during much of the 1960s. From 1969 on, he took part in the Pasadena Jazz Party. Throughout the 1970s, Best played on and off with the World's Greatest Jazz Band.

Best had a serious fall in 1982 that broke his back. He was paralyzed from the waist down and confined to a wheelchair for the rest of his life. Although his right arm was somewhat numb at times, he managed to continue playing on a part-time basis, mostly with Glenn Miller reunion bands, Bob Crosby, and at Dixieland festivals. During an Australian tour in 1996, he lost his beautiful wife Mary Lou due to a ruptured appendix. He moved to San Diego where he purchased an orchard, and continued playing for fun.

Johnny Best was an affable and modest man. He once described his own playing as "mediocre Louis Armstrong." Although he did not record any albums as leader, he is considered a champion of the big band era. He listed *Stardust* by Hoagy Carmichael as his personal favorite trumpet solo. Best died at the age of eighty-eight.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Johnny Best" (http://en.wikipedia.org); Johnny Best Tribute Page: www.johnnybest.org; "Johnny Best" (www.jazzconnectionmag.com).

Betancor, Ismael (Moya, Palmas, Grand Canary Islands, Spain, Oct. 12, 1976). Spanish trumpeter. Betancor attended the Conservatorio Superior de Musica in Las Palmas and the Academia des Gran Canaria

Philharmonic Foundation. His teachers were Alejandro Castañeda Martinez and Santiago Luri. After receiving his diploma at age eighteen, he became acting principal trumpet of the Gran Canaria Philharmonic Orchestra. He later studied with Huug Steketee in Holland, Guy Touvron and Eric Aubier in France, George Vosburgh and Raymond Mase in the U.S., and Tamás Velenczei in Germany.

Since 1997, Betancor has been principal of the Gran Canaria Philharmonic Orchestra, and since 2003 has also been a member of the Chromos Trio, consisting of trumpet, piano, and cello. The trio has released a CD on the Crystal Records label titled *Trumpet Colors*, which includes a variety of styles such as free jazz, blues, boogie, etc. Betancor is a fine soloist who has won several prizes in competitions in Spain and Finland.

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott); *Trumpet Colors* (www.crystalrecords.com).

Betts, Nicholas ("Nick") (b. c1969). British trumpeter. Betts was a member of the Young Musicians Symphony Orchestra and the European Community Youth Orchestra. He received a scholarship to attend the junior department of the Guildhall School of Music and Drama, and at age seventeen became a fulltime student there. In 1989, he won the Barry Kerry and Leonard Rice Memorial Prize for Trumpet, as well as the Philip Jones Prize for Brass. He studied with Ray Simmonds, Rod Franks, and James Watson.

After graduating, Betts began freelancing in London, where he worked with several major orchestras, musical pit orchestras, and in television and film. In 1995, he became the principal of the Bergen Philharmonic Orchestra in Norway. He returned to London in 1997 to become the principal of

the City of London Sinfonia, and in 2002 was also named coprincipal of the London Philharmonic Orchestra. In addition, he is an active soloist.

Bibl.: Mortenson, Gary. "The Trumpet Section of the London Philharmonic Orchestra" (*International Trumpet Guild Journal*, June 2005); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Bierlmeier, Josef (b. Waldmünchen, Germany, Sept. 28, 1958). German trumpeter. Bierlmeier's first lessons were with his father, and from 1974 to 1976 with Rolf Quinque at the Richard Strauss Conservatory. He continued his studies with Walter Uhlemann from 1977 to 1979.

Bierlmerer began his career with the Philharmonisches Staatorchester Hamburg, and since 1984 has been principal trumpet of the Rundfunkorchester des Bayerischen Runkfunks. He is also a member of the Munich Brass and the German Brass ensembles.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Biggs, Philip (b. Cambridge, England, Apr. 28, 1954). British cornetist, author and publisher. Philip's father Clifford was a railway man, nursing attendant, security officer, and fine amateur euphonium player who instilled a love of brass music in his son. At age six, Philip began playing cornet, taking lessons from his father and uncle until he entered high school, when he studied with Bill Speller. His band director and mentor was David Read, a person who greatly influenced Biggs from age eighteen to thirty.

After graduating from high school in 1970, Biggs attended the Cambridge College of Arts and Technology as an electronics major, graduating in 1974. He performed with several brass bands including the Cambridge Brass Band. His desire was to promote brass music throughout Europe, and to unify the various brass bands on the continent. In 1996, he founded and directed Philip Biggs Brass Festivals, which organized numerous competitions and concerts. He was also named the manager of the 1997 European Brass Band Festival. In 2002, his organization administered the International Trumpet Guild Conference in Manchester, England. In 2003, he launched an international magazine titled *The Brass Herald*, now the leading publication covering brass activities in Europe; Biggs serves as Editor and Chief of this notable journal.

Biggs and Ruth Biggs, office administrator for *The Brass Herald*, were married in 1984 and have a daughter, Alice (b. 1989). Biggs enjoys watching sports, and is interested in politics. In 2003, he was made a Freeman of the Worshipful Company of Musicians of the City of London and afforded the Freedom of the City of London. In the following year, this organization appointed him to the position of Liveryman.

Bibl.: "Philip Biggs" (www.brassbandsummerschool.com/?page=staff&staffID=2); personal interview, May 25, 2011.

Bilgen, Erden (b. Kars, Turkey, Aug. 7, 1950). Turkish trumpeter and composer. Bilgen's first lessons were with his father, Selim Bilgen. He then studied with the legendary Cemal Cimcoz from 1962 to 1964, and with Herman Neuling and Hans Nicolai at the Izmir State Conservatory from 1964 to 1969. He continued studying trumpet with Jean Claude Bayeaux, and composition with Ercivan Saydam at the Ankara State

Conservatory where he graduated in 1971. He completed his master of music degree at the Rheinische Musikhochschule in Düsseldorf in 1978.

Bilgen played with the Presidential Symphony Orchestra in Turkey from 1971 to 1978, and during the early 1980s appeared on Turkish television many times as a performer of pop, jazz, classical, and Turkish folk music. In 1985, he became a founding faculty member of the Freiburg School of Jazz in Germany. He was associate principal trumpet of the Essen Philharmonic Orchestra, and since 1991 has been a member of the State Symphony Orchestra in Izmir, Turkey. He has toured throughout the world as a soloist, and has recorded a CD titled *Erden Bilgen Plays Music For Trumpet*. He also leads his own brass quintet.

Bilgen received the title of "State Soloist" from the Turkish Ministry of Culture in 1991.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Erden Bilgen's official website: http://erdenbilgen.com.

Bilger, David E[dward] (b. Brookfield, Wisconsin, Aug. 28, 1961). American trumpeter. Bilger began playing cornet, and switched to trumpet during high school. He studied with Dennis Najoom in Milwaukee before attending the University of Illinois, where he studied with David Hickman and Ray Sasaki. After receiving his bachelor of music degree in 1983, he attended The Juilliard School in New York, where he was a student of Mark Gould. Additionally, he has studied with Renold Schilke, Ronald Romm, Fred Mills, and Thomas Stevens at the Banff Centre of the Arts in Canada during the summer of 1980.

Bilger was a member of the National Repertory Orchestra during the summer of 1981, and was a winner of the Young Artists Guild competition in New York, which launched his early career as a soloist. In the mid 1980s, he toured extensively as a soloist and as a member of the New York Trumpet Ensemble. He was appointed coprincipal of the Dallas Symphony Orchestra around 1985, and named principal in September of 1988. In 1995, he became principal trumpet of the Philadelphia Orchestra, a position he continues to hold. He has taught at the Curtis Institute of Music since 1997, and is often an adjunct faculty member at Temple University. He has also served as an adjunct

faculty member at Swarthmore College, Catholic University, Rice University, University of North Texas, and the University of Georgia. In addition, he has taught at the Pacific Music Festival and the National Orchestral Institute.

Although a major figure in the orchestral trumpet world, Bilger has been a guest soloist with many orchestras, including the Dallas Symphony, Philharmonia Virtuosi of New York, Indianapolis Chamber Orchestra, Orchestra of Saint Luke's, Houston Symphony, Oakland Symphony, and many others. He performed Tomasi's *Trumpet Concerto* while touring North and South America as a soloist with the Philadelphia Orchestra. He has also appeared with numerous ensembles as a chamber music performer.

Bilger has recorded for the Delos and Summit labels, and with composer Meg Bowles, has recently released a CD of new electro-acoustic music for trumpet and synthesizers. He has presented recitals at the conferences of the International Trumpet Guild, and has appeared with the Canadian Brass, Chamber Music Society of Lincoln Center, the Paul Whiteman Orchestra, and the Empire Brass. He and his former wife Cynthia have a daughter Emily, and sons Richard and Abraham. He is currently married to Angela Bilger (since 2010), and they have a son named Andreas (b. Jan. 12, 2012).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "David Bilger" (www.bachbrass.com); "David Bilger: Trumpet" (www.curtis.edu/hrml/20320.shtml); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Bimson, Gareth (b. Liverpool, England, Aug. 4, 1959). British trumpeter. Bimson's father was a policeman and amateur saxophonist. His older brother John became principal horn of the Royal Philharmonic Orchestra. Gareth started playing piano and soon, the cornet. He played in school bands, and later joined the Liverpool Brass Band, Merseyside Youth Orchestra, and the National Youth Orchestra of Great Britain, where he studied with Ernest Hall. Bimson won a scholarship to attend the Royal College of Music to study with David Mason. He later studied with Bob Walton and Michael Laird.

Bimson's big break occurred in the late 1970s, when he was selected as a substitute for the Royal Philharmonic Orchestra's European tour. From 1979 to 1983, he freelanced in London, where he performed as guest principal with all of the leading orchestras of the city. He regularly played with the English Chamber Orchestra, and in 1983 replaced his former mentor Ernest Hall as coprincipal of the BBC Symphony Orchestra. Bimson is married and has a daughter named Lauren. His hobbies include golf.

Bibl.: Hurrell, Martin. "The BBC Symphony Orchestra Trumpet Section" (*International Trumpet Guild Journal*, Sept. 1995); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Binder, Werner (b. Buch am Wald, Germany, Jan. 16, 1945). German trumpeter. Binder studied at the State Conservatory in Würzburg. He was principal trumpet of the Munich Philharmonic from 1964 to 1975, and since 1975 has been principal of the Bavarian Radio Symphony Orchestra. He has also recorded with the Munich Brass Soloists.

Binder's hobby is fishing.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Bing, William ("Bill") (b. Baltimore, Maryland, Feb. 12, 1947). American trumpeter and conductor. Bing grew up in the Detroit area. He began playing the trumpet in 1960; his teacher was Gordon Smith (1960-63). He attended the Interlochen Arts Academy in Michigan during his junior and senior years of high school, studying with Clifford Lillya, Gordon Mathie, and Ray Lichtenwalter. After graduating from high school (1965), he enrolled at the University of Michigan where he studied with Clifford Lillya and earned a bachelor of music education degree (1969). After a brief stint at Boston University, Bing moved to Los Angeles to attend graduate school at the University of Southern California (1969-71) where he also studied with John Clyman and James Stamp. Additionally, he studied with Frank Kaderabek (1964-66), Armando Ghitalla (1969-70), Claude Gordon (1978-79), Mannie Klein (1976-80), and Rene Lamart (1986).

Bing began teaching at the California Institute of Technology in 1971, where he has been artist-in-residence and director of bands. He has also taught at California State University-Los Angeles, California State University-Fullerton, Biola College, and California State University-Northridge (1990-2005). In addition to teaching at CIT, Bing is an adjunct faculty member at Occidental College. He has received several teaching awards and has published the texts, *The Bing Book* (Whipple Music) and *Fundamentals for Brass* (Balquhidder).

Bing has worked extensively as a freelance musician in the Los Angeles area. He performed with the Los Angeles Chamber Orchestra and Los Angeles Opera Orchestra during the 1990s, and has also performed with the Los Angeles Philharmonic, Pacific Symphony, California Philharmonic, and many other classical and jazz ensembles. He is currently a member of the Modern Brass Quintet.

Bing and Delores Bing, a cellist and faculty member at the California Institute of Technology, have been married since 1972. His hobbies include magic and golf.

Bibl.: "William Bing" (www.williambing.com); personal interview, Mar. 6, 2011.

Birch, Robert ("Bob") M. (b. Concord, New Hampshire, June 11, 1955). American trumpeter. Birch began playing the trumpet at age nine, taking lessons from John Brookfield (seven and a half years) and Armando Ghitalla (a year and a half). After graduating from Concord

High School in New Hampshire in 1973, he attended the University of New Hampshire where he studied with James West, earning a bachelor of music degree in 1976 (cum laude). From 1976 to 1978, he studied with Dr. Richard Burkart at The Ohio State University, receiving his master of music degree. He became principal trumpet and soloist of the US Navy Band in Washington, D.C. in 1979, performing with the ensemble until 1996. He earned a doctor of musical arts degree at Catholic University in 1991, studying with Adel Sanchez and Steven Hendrickson.

Birch was a founding member of the Bowie Brass Quintet. He is an active soloist and has performed Haydn's *Concerto in E-flat* with the Boston Pops (John Williams conducting). He has toured

Germany as a recitalist with organ (1996), and Japan as a soloist with Keith Bryon's New Sousa Band (1996). He has also toured England with the Brass Band of Battle Creek (1998), Japan with the Washington Opera Orchestra (2002), and Germany with the Washington Bach Consort (2000). He has performed in the sections of the Baltimore Symphony Orchestra, Wolftrap Opera, Washington Chamber Symphony, National Symphony Orchestra, National Gallery Orchestra, Opera Lafayette, Bach Sinfonia, Kennedy Center Opera, Post-Classical Ensemble, Baltimore Opera Orchestra (1996-2002), Concert Artists of Baltimore, and Annapolis Chamber Orchestra. He is currently a member of the National Philharmonic Orchestra, Washington Bach Consort, and the Chesapeake Orchestra. He has also been featured at the conferences of the International Trumpet Guild (1985, 1991, 1999). Birch has taught at Indiana State University, and has been a faculty member at George Washington University since 1990, serving as Professor of Trumpet, Coordinator of Brass and Woodwind Studies, and Associate Director of Bands.

Birch and his wife, cellist Kathy Birch, have three daughters, Katie (b. 1982), Jamie (b. 1984), and Erin (b. 1988). His hobbies include reading, playing golf, staying physically fit, and watching sports.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Robert Birch" (www.gwu.edu/~music/facultybio.html); personal interview, Apr. 19, 2011.

Birkemeier, Richard P. (b. Cedar Rapids, Iowa, Jan. 1, 1952). American trumpeter and conductor. Birkemeier grew up in Madison, Wisconsin. He began playing trumpet at age twelve; his first teachers were Elmer Ziegler and Donald Whitaker. After graduating from James Madison Memorial High School in 1970, he attended the University of Wisconsin, studying with Whitaker and receiving a bachelor of music education degree in 1974. From 1974 to 1976, he studied with Richard Steff at Memphis State University, earning a master of music degree.

Birkemeier was director of bands at Lakeland College from 1976 to 1978. He attended Northwestern University, study-ing with Vincent Cichowicz from 1979 to 1981, and receiving a doctorate in music. (His dissertation is titled *The Orchestral Trumpet of the Nineteenth Century*.) He then became director of bands and brass at Ohio Wesleyan University from 1981 to 1985. In 1985, he accepted a position as trumpet professor and Brass Coordinator at the Bob Cole Conservatory of Music at California State University, Long Beach (CSULB) where he still teaches. In addition to his teaching, he has served as Associate Dean in the College of the Arts and Vice-Chair of the music department at CSULB.

As a performer, Birkemeier has played with the Columbus Symphony Orchestra, Memphis Symphony, and Pacific Symphony. A noted authority on nineteenth century brass, he has performed on the historic F trumpet and published articles on that instrument in the *Brass Bulletin* and the *International Trumpet Guild Journal*. He has also played the natural (valveless) trumpet with the Los Angeles Baroque Orchestra, Musica Angelica, and the San Luis Obispo Mozart Festival Orchestra.

For the past twenty-five years, Birkemeier has played in and conducted the Americus Brass Band, a professional Civil War replica band from Southern California. As Musical Director since 1989, he has led the group on several national tours, recorded three critically acclaimed CDs, and recorded soundtracks for, or appeared in, numerous films and television shows including *Glory, Gettysburg, Geronimo: An American Legend*, and *Hildago*.

Birkemeier served as director of the California Institute for the Preservation of Jazz from 1996 to 2008. He was the site host of the 1996 International Brassfest held at CSULB, which was sponsored by Summit Brass, the International Trumpet Guild, and other brass organizations. He remains an active freelance musician in Southern California.

Birkemeier and Laurie Birkemeier (a retired staff administrator at CSULB) have been married since 1979. His hobby is model trains.

Bibl.: "Richard Birkemeier" (www.csulb.edu/depts/music/brass/richard_birkemeier.html); personal interview, Apr. 24, 2011.

Bishop, Joe (b. Monticello, Arkansas, Nov. 27, 1907; d. Houston, Texas, May 12, 1976). American flugelhornist and composer/arranger. Bishop began playing the piano as a child, and soon switched to trumpet and tuba. He attended Hendrix College before playing tuba with Al Katz's Kittens, and mellophone with Mart Britt's band. He switched to flugelhorn in 1927 and joined the Louisiana Ramblers that played and recorded in Mexico and Texas. Bishop later played flugelhorn with Austin Wylie (1930), Isham Jones (1931-36), Jimmy Gordon (1938), and Cow Cow Davenport (1938).

When Woody Herman formed his band in 1938, Bishop became a charter member. Although he occasionally soloed on flugelhorn, Bishop's main importance to the band was his composing and arranging of tunes. He arranged Herman's first hit song, *Woodchopper's Ball*, and also composed other hits including *Blues Upstairs, Blues Downstairs, Midnight Blue, Blue Flame,* and *Blue Prelude*. Many of these tunes were later recorded by other artists.

Bishop contracted tuberculosis in 1940, and had to drop out of Herman's band. Two years later, he rejoined Herman as an arranger. His illness forced him to retire in 1951. He moved to Saranac Lake, New York, and ran a store for many years, but later moved to Houston, Texas, where he died at the age of sixty-eight. Bishop's beautiful flugelhorn can be heard on several of the early Woody Herman albums and on the recent CD, *Blues on Parade* (GRP/Decca). Historically, Bishop is one of the first solo flugelhorn players, long before Kenny Baker, Shorty Rogers, and of course, Clark Terry and Art Farmer.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Biviano, Lin (b. c1946). American trumpeter. Biviano's father was a trombonist, and his uncle was a trumpet player. Lin studied trumpet with Donald Reinhardt in Philadelphia, and graduated from the Berklee School of Music (now the Berklee College of Music). His biggest influence in jazz was Chet Ferretti. Biviano built an impressive upper register which he displayed to good affect in the big bands of Maynard Ferguson (1973-74), Buddy Rich, Count Basie (1977), Tony Bennett, Bill Chase, Jimmy Dorsey Orchestra, Glenn Miller, Ella Fitzgerald, Harry James, Frank Sinatra, Mel Tormé, and others. He led his own big band (1974-76) that toured the East Coast, but disbanded it when no record deal could be made with a large record company. Biviano can be heard on over a hundred big band albums made between 1970 and 1990.

Since his playing heydays of the 1970s and '80s, Biviano has conducted various show bands at numerous Atlantic City, New Jersey hotels, has performed in Broadway musicals in New York City such as *A Chorus Line, Beatlemania, Mame*, and *No No Nanette,* and has served as musical director of the Lawrence Welk Orchestra. He is an adjunct faculty member at the Berklee College of Music in Boston where he leads The Urban Outreach Ensemble, a jazz group that performs at schools in the area.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct., 2008); "Lin Biviano" (www.berklee.edu/faculty/detail/lin-biviano); "Lin Biviano" (http://en.wikipedia.org).

Blaauw, Marco (b. Lichtenvoorde, Holland, Sept. 23, 1965). Dutch trumpeter. Blaauw studied at the Sweelinck Conservatory in

Amsterdam and with Pierre Thibaud in Paris, as well as with Reinhold Friedrich and Markus Stockhausen.

Blaauw became interested in new music, and studied with Karlheinz Stockhausen starting in 1998. He developed a new trumpet design based on Bobby Shew's four-valve "Shewhorn" that incorporates two bells. However, Blaauw's design, built for him by Dieter Gärtner, added a fifth valve that allows quarter-tones to be played.

Blaauw is an active soloist and chamber music performer, and is a member of the ensemble, musikFabrik in Cologne, Germany. He has also played with the Dutch Radio Symphony Orchestra, National Polish Radio Symphony, WDR Symphony, Deutsche Oper Berlin, London Sinfonietta, and the Asko/Schönberg Ensemble. He has taught at the Stockhausen courses in Kürten (2003) and the International Summer Courses for New Music in Darmstadt (2004 and 2006). Since 2008, he has been a guest lecturer at the Music College of Lucerne in Switzerland. His four solo CDs are *Blaauw* (BVHAAST, 2005), *HOT* (BVHAAST, 2006), *Improvisation* (World Edition, 2007), and *Play Robot Dream* (Unsounds, 2010).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Marco Blaauw" (http://en.wikipedia.org); Marco Blaauw's official website: www.marcoblaauw.com.

Black, Bibi (b. c1965). American trumpeter. Black grew up in Alabama. She attended the Interlochen Arts Academy High School in Michigan, graduating in 1983. She then studied at the Curtis Institute in Philadelphia where she graduated in 1988. While in Philadelphia, she won the Grahm-Stahl trumpet competition (1985) and the Philadelphia Orchestra Young Artist award (1988). During the 1988-89 season, Black played second trumpet in the Philadelphia Orchestra, becoming the first female trumpet player to ever hold a position in that orchestra.

Black's solo career began in 1987. She has released a CD on the EMI label, another on Chandos (includes works by Arutunian, Pakhmutova, Vainberg), and one on her own private label (works by Haydn, Hummel, Vivaldi). She has been a guest soloist around the world with such orchestras as the London Symphony, Vancouver Symphony, and many others. She was a featured artist at the 1996 International Brassfest in Long Beach, California. Currently, Black is a homemaker in Alabama.

Bibl.: "Bibi Black" (news item, *International Trumpet Guild Journal*, May 1992).

Black, Larry (b. Dixon, Illinois, Oct. 22, 1940). American trumpeter. Black began playing the trumpet at age ten, and by the age of fifteen was a soloist with several local bands. His teacher was Robert L'Heureux. During his junior and senior years of high school, Black was second trumpet in the Rockford (IL) Symphony Orchestra. He studied with Dr. Maurice Weed at Northern Illinois University (1959-63), earning a bachelor of music education degree. He earned a master of music degree at Northwestern University (1965-66), studying with Vincent Cichowicz, and playing with the Chicago Brass Quintet and Civic Orchestra of Chicago (coached by Adolph Herseth). Additionally, he has studied with Samuel Krauss, John Ware, Raymond Crisara, Arnold Jacobs, and George Vosburgh.

Black played in the first trumpet section of the US Military Academy Band, played principal with the USMA Brass Quintet (1966-69), was third/assistant principal of the Syracuse Symphony Orchestra (1969-70), and became third trumpet of the Atlanta Symphony Orchestra in 1970, a position he held until 1993 when he voluntarily moved to fourth trumpet. He was principal of the Brevard Music

Festival Orchestra during summers (1971-74), and played with the Atlanta Symphony Orchestra Brass Quintet and Trio. He retired from the ASO in 2003.

As a teacher, Black has taught in the public schools of West Genesee (NY), Oregon (IL), and in Georgia. He also taught at Kennesaw State University (four years), Georgia State University in Atlanta, Agnes Scot College, West Georgia College, Southern Baptist

Theological Seminary in Louisville, Western Carolina University (adjunct since 2005), Brevard (NC) College (since 2004), and Furman University (fall 2006). Among his many students are Christopher Martin, Peter Bond, Robert Dorer, Michael Miller, Micah Wilkinson, Michael Martin, Glenda Smith, Charles Matthiessen, and Kevin Lyons.

Black established the Black Leather Specialties Company in 1979, producing gig bags, mouthpiece pouches, hand guards, and other trumpet accessories. He and his wife Rita are now retired, and live in Brevard, North Carolina, where he performs with several community organizations including the Greenville Symphony, Hendersonville Symphony, Ashville Choral Society Orchestra, Brevard Chamber Orchestra, and the Appalachian Brass Quintet.

Black has two children: Corey Michael (b. 1973) and Thomas Christian (b. 1976). His hobbies include camping, hiking, riding his 1993 FLHS Harley-Davidson motorcycle, and driving his 1974 MGB convertible.

Bibl.: "Larry Black" (www.brevard.edu); "Larry Black" (http://paws.wcu.edu/ulrich/LarryBlackBio.htm); personal interview, Jan. 8, 2011.

Blackburn, Clifford ("Cliff") K. (b. Knoxville, Tennessee, Dec. 25, 1947). American trumpeter and instrument maker. Blackburn grew up in Knoxville, Tennessee. He began playing trumpet at age nine; his first teacher was Dave Durham, and while attending Fulton High School, studied with Jack Thomas, graduating in 1965. He attended Tennessee Technological University from 1965 to 1969, studying with Patrick McGuffey and George Bitzer, and earning a bachelor of science in music degree. He then studied with Leon Rapier at the University of Louisville from 1970 to 1971.

Blackburn was a member of the Nashville Symphony during the 1969-70 season, joined the Louisville Orchestra in 1971, and was also a member of the Louisville Bach Society. After learning brass instrument repair, he began making his own trumpet leadpipes around 1974. These proved to be quite successful, and he soon began selling them commercially through his Blackburn Music Services company. He worked with acoustics expert William T. Cardwell, and around 1983 built his first C trumpet, which was purchased by David Hickman. His instruments became very popular, so he resigned from the Louisville Orchestra in 1987 to devote all of his time to building professional quality instruments and leadpipes under the Blackburn Trumpets name. He and his wife Nancy ("Bunny") moved to Decatur, Tennessee, and established a home with an adjoining workshop in 1987. Although demand for his instruments has increased over the years, he still personally handcrafts his trumpets and leadpipes, along with his assistant Tina Erickson.

Clifford and Nancy were married in 1969, and have two children: Cassandra (b. 1976) and Thomas (b. 1979). His hobbies include competitive handgun shooting. He also teaches classes on handgun safety and use.

Bibl.: personal interview, Aug. 10, 2011.

Blackburn, Roger (b. Parkersburg, West Virginia, c1944). American trumpeter. Blackburn attended Asbury College in Kentucky and Westminster Choir College in New Jersey before studying with Samuel Krauss at the Curtis Institute of Music in Philadelphia. In 1969, he won a Fulbright Scholarship that enabled him to study in Vienna with Helmut Wobisch.

Blackburn's orchestral career began in the Israel Philharmonic, and then as associate principal trumpet of the Houston Symphony Orchestra. He became coacting principal of the Saint Louis Symphony Orchestra during the 1972-73 season, but left the orchestra for personal reasons before the end of his contract. He joined the Philadelphia Orchestra as fourth trumpet in 1974, and during his long tenure there also performed as acting principal on several occasions.

A gospel and barbershop singer, Blackburn released *Barbershopping in Brass* in 1973, a self-produced album that he performed on trumpet, overdubbing each part. He formed the brass quartet, Philharmonic Flavor, that once included trombonists Glenn Dodson and Joseph Alessi III. In addition, he established 4 His Glory, a gospel vocal quartet that released the albums *Let Not Your Heart Be Troubled* and *Will You Love Jesus More?*

Blackburn has performed with the Canadian Brass, Philadelphia Chamber Players, Mozart Society, and the Glencairn Horns of Byrn Athyn. He has taught at Temple University, and has published a book of orchestral excerpts. He and his wife Marilyn have a daughter, Martha. His hobbies include singing and collecting rare old recordings.

Bibl.: "Roger Blackburn" (www.philorch.org/bios.php?page=blackburnroger).

Blair, Stacy Dee (b. Eastland, Texas, Sept. 17, 1954; d. Grand Prairie, Texas, Sept. 17, 2010). American trumpeter. Blair was born partially blind, and his condition worsened with age until he became legally blind at age twenty. He learned to play trumpet by ear from listening to classical recordings of Maurice André and others, eventually memorizing over one hundred fifty concertos. Despite his disability, he had a good sense of humor. When arriving late to a band rehearsal at Eastland High School, he came in holding the side of his face. When his classmates asked him what was wrong, he replied, *The phone rang, and I answered the iron!* He attended Hardin-Simmons University (1973-77) studying with Bill Owens in Abilene, and then with Leon Rapier at the University of Louisville where he earned a master of music degree in 1979.

Blair launched his solo career by winning the International Trumpet Guild's annual solo competition in 1978, and again in 1979. After graduating, he studied with Adolph Herseth in Chicago for a few months. He won a Fulbright scholarship to study in France with Maurice André from September of 1979 to May of 1980. The Paris Conservatory gave him an Honorary Doctorate. Blair's other teachers included Dave Ritter, John Foster, Bobby Bingham, Bill Spencer, and Richard Giangiulio.

Blair moved permanently to Dallas, Texas, and developed a solo career by performing with numerous bands and orchestras, including Ensemble Orchestral de Paris, Louisville Symphony conducted by Jorge Mester, Orquesta Filharmonica de Unam (Mexico), and the Israel Philharmonic under Maestro Leonard Bernstein. He also toured the United States and fifty-three other countries as a recitalist with piano and organ. Blair has been heard on many radio broadcasts on NPR and the *Voice of America*. He also appeared on such television shows as *Good Morning America* (1977), the NBC *Today Show* and *The Tonight Show* starring Johnny Carson. One of his solo recordings was nominated for a Grammy Award in 2007.

Blair received the Distinguished Alumni Award from both colleges he attended—Hardin-Simmons University and the University of Louisville. He was inducted into the International Hall of Fame for Persons with Disabilities in 1998, and was awarded the Helen Keller Life Achievement Award in 1995. He held a black belt in jujutsu (1981), and wrote a book titled *Cooking Without Looking*.

Blair died on his fifty-sixth birthday following a long illness. He is buried in his hometown of Eastland, Texas.

Bibl.: Hardin, Anne. "The Roads They Have Taken: A Look at ITG's Student Contest Winners" (*International Trumpet Guild Journal*, May 1996); Keim, Friedel. *Das große Buch der Trompete* (Schott); "Stacy Blair website" (www.stacyblair.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Anderson, Charles G. "Trumpeter Blair Remembered for His Courage, Talent" (*Abilene Reporter-News*, Sept. 20, 2010).

Blakeney, Andrew ("Andy") (b. Quitman, Mississippi, June 10, 1898; d. Baldwin Park, California, Feb. 12, 1992). American trumpeter. Blakeney moved to Chicago at the age of eighteen, and studied trumpet under William L. Jackson (1919 to 1922). He worked as a trumpeter in local bands such as his own Utopia Orchestra (a reading band, 1922) and that of Glover Compton. His first big job was playing for two weeks in King Oliver's band in 1925 (substituting for Tommy Ladnier). He also played that year with Doc Cook's No. 2 Band (as lead trumpet), then the regular band (as second trumpet alongside George Mitchell). Blakeney also did rehearsals with Jelly Roll Morton (1926) and led his own eleven-piece band at the Charleston Café (with Shirley Clay as second cornet).

In 1926, Blakeney moved to Los Angeles and became a studio musician where he was heard on numerous movie soundtracks and radio broadcasts. He recorded jazz with Sonny Clay and Reb Spikes, and performed with Paul Howard, "Tin Can" Henry, Lee Herriford, Les Hite, and Lionel Hampton (1935). From 1936 to 1941, he led his own band in Hawaii, then returned to Los Angeles where he played on and off with Ceele Burke's orchestra and Horace Henderson from 1942 to 1946. He also gained quite a bit of fame in 1947 playing with Kid Ory.

During the late 1940s, '50s and '60s, Blakeney led various Dixieland groups in California. He was well known as a member of the Legends of Jazz as they toured the United States and Europe during the 1970s. His last recordings were with the Eagle Brass Band in 1984. He died of kidney failure in 1992 at the age of ninety-three.

Andy Blakeney appeared in the films *Hotel* (1966), *The Great White Hope* (1970), and *Mame* (1974). His best record albums include *The Legends of Jazz* (Crescent Productions 1) and *Storyville Nights* (Verve).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Blakeslee, Rob (b. Portland, Oregon, Sept. 12, 1952). American trumpeter. Blakeslee grew up in the Portland, Oregon, area and was taught by Fred Sautter. Since 1970, Blakeslee has been primarily a West Coast jazz musician, although he lived in Dallas, Texas, from 1983 to 1987 to begin recording for the Daagnim Records label. His first album with them, *2100 New Orleans*, did well, and he took a public school teaching job in order to stay there and continue his recording and performing career.

In 1988, Blakeslee was offered a position as director of jazz at Oregon State University in Corvallis. He accepted the job and worked there through 1996. He recorded several albums including *Lifestyle*

(Nine Winds), *Long Narrows* (Nine Winds), *Against the Grain* (Nine Winds), *Waterloo Ice House* (Louis), *Last Minute Gifts* (Louis), *Dante No Longer Repents* (Music & Arts), and *Catechism* (Music & Arts).

Rob Blakeslee has performed with Andrew Hill, Oliver Lake, John Carter, Anthony Braxton, Vinnie Golia, Wayne Horvitz, and many others. His music is very free in nature, and leans toward the avant-garde. He is a member of the Northwest Creative Music Orchestra, and is cofounder of the Creative Music Guild in Portland.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Rob Blakeslee" (www.ninewinds.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Blanc, Jean-Claude (b. Vauderens, Switzerland, Mar. 29, 1943). Swiss trumpeter. Blanc studied at the Lausanne Music Conservatory, and with Raymond Sabarich at the Paris Conservatory (1960). He is a member of the Lausanne Chamber Orchestra, and has performed with the Berne Symphony Orchestra, Basel Symphony, Geneva Symphony Orchestra, and the Zurich Symphony Orchestra. He was also an active soloist, and recorded with Maurice André. He has taught in Switzerland, Belgium, France, Germany, and Italy.

Now retired, Blanc resides in Lausanne.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Blanchard, Terence Oliver (b. New Orleans, Louisiana, Mar. 13, 1962). American trumpeter and composer. Blanchard began playing the piano at age five, and took up the cornet at age eight. His mother Wilhelmina, and father Joseph Oliver Blanchard (an insurance company manager and fine amateur opera singer) saw to it that he received good classical trumpet and piano lessons. After being inspired when jazz trumpeter Alvin Alcorn visited his third grade class in 1970, Blanchard became interested in jazz. He studied with Ellis Marsalis and Roger Dickerson at the New Orleans Center for the Creative Arts (1978-80) and became good friends with Wynton Marsalis. Blanchard's main trumpet influence was Freddie Hubbard. He played with the St. Augustine Marching Band (alongside Leroy Jones) and the New Orleans Civic Orchestra.

After graduating from high school, Blanchard attended Rutgers University for one year. His teacher, William Fielder, recommended him for Lionel Hampton's band. Blanchard toured with Hampton in 1980-82 before replacing Wynton Marsalis in Art Blakey's Jazz Messengers (1982-86). He received a great deal of exposure with Blakey, but also co-led a group with Donald Henderson from 1984 to 1989, making several albums for the Concord label. Blanchard jammed with Dizzy Gillespie in 1982, Wynton Marsalis in 1982, and performed with Milt Jackson (1986) and Jay McShann (1989).

Things were taking off, musically, for Blanchard, but in 1989 he made the decision to overhaul his trumpet embouchure because the mouthpiece was cutting into his lips each day. He learned to play again with better success, but it took nearly a year for him to settle into the new embouchure. In 1990, he formed his own band which has had tremendous success during the past two decades. A hard bop group, it has recorded extensively for Columbia and Sony.

Terence Blanchard became friends with movie director Spike Lee in 1987. Their association has led to dozens of film projects that utilized Blanchard's excellent compositions and performing talent, including *School Daze, Do the Right Thing, Mo' Better Blues* (ghosting the trumpet solos portrayed by Denzel Washington), *Jungle Fever, Malcolm X* (Blanchard appears briefly), *Crooklyn,* and *Clockers*. Blanchard has recorded or written for numerous other film productions as well, including *Just Wright* (he appears at the end of the film), *Sugar Hill, Inside Man, She Hate Me, 25th Hour, People I Know, Original Sin, Caveman's Valentine, The Promised Land, Glitter, Dark Blue, Barbershop,* and dozens more. He also composed the score for the HBO documentary *When the Levees Broke: A Requiem in Four Acts*. In Disney's *The Princess and the Frog*, Blanchard ghosted the trumpet solos played by alligator Louis, and recorded the voice of Earl the bandleader on the riverboat.

Blanchard's CDs (other than the numerous film score recordings listed above) include *New York Second Line* (George Wein Collection, winning the "Grand Prix du Disque in France, 1984), *Nascence* (Columbia), *Crystal Stair* (Columbia), *Black Pearl* (Columbia), *Terence Blanchard* (Columbia), *Simply Stated* (Columbia), *The Malcolm X Jazz Suite* (Columbia), *Jazz in Film* (Sony), *A Tale of God's Will* (Blue Note), *Flow* (Blue Note), *Bounce* (Blue Note), *Let's Get Lost* (Sony), *The Heart Speaks* (Columbia) and *The Billie Holiday Songbook* (Columbia). He also appears in the video, *Art Blakey: The Jazz Messengers* (Rhapsody, 1987).

The record and film industries have shown their appreciation of Terence Blanchard by bestowing him with numerous awards. He received nominations for Grammy Awards in 1990, 1996, 2001, and 2002. He received a Grammy Award in 2005, a Golden Globe nomination in 2003, an Emmy nomination in 1995, a Sierra Award in 2003 for "Best Film Score" (*25th Hour*), and 2005 and 2007 Black Reel awards for best original score for films *Inside Man* and *She Hate Me,* respectively.

Blanchard's home in New Orleans was completely lost due to Hurricane Katrina (2005). He and his wife, plus four children, moved to a suburb of New Orleans where they continue to be strong advocates of the Crescent City's heritage. Blanchard became the artistic director of the Thelonious Monk Institute for Jazz in 2000. He has published an authorized autobiography with Anthony Margo called *Contemporary Cat: Terence Blanchard with Special Guests* (Scarecrow Press).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Margo, Anthony. *Contemporary Cat: Terence Blanchard with Special Guests* (Scarecrow Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Terence Blanchard" (http://en.wikipedia.org); Terence Blanchard's official website: www.terenceblanchard.com.

Blank, Isidore ("Izzy") (b. 1916; d. 1972). American trumpeter. Blank grew up on the East side of New York City and studied at the Institute of Musical Art (now The Juilliard School). He performed in Broadway shows such as *Four Saints in Three Acts* and *Anything Goes*, and later became first trumpet in the Metropolitan Opera Orchestra (1939-72). He was also an active recording artist.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Blee, Eugene (fl. 1950-75). American trumpeter. Blee was principal trumpet of the Cincinnati Symphony Orchestra from 1956 to 1974 before moving to fourth trumpet. He taught at the Cincinnati Conservatory of Music, and recorded Robert Nagel's *Concerto for Trumpet and Strings* with the Peninsula Festival Orchestra under Thor Johnson. His best-known student is James Wilt.

Bibl.: Johnson, Thor. "Trumpet Concerto (Nagel)" (Composers Records, Inc.); Wilt, James. "Eugene Blee" (Trumpet Herald: www.trumpetherald.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Bleyer, Max (fl. 1900-1920). American trumpeter. Bleyer played principal trumpet in the Philadelphia Orchestra during the 1903-04 season. He was also principal of the New York Symphony Society from 1907 to 1909. He began teaching at the Institute of Musical Studies (now The Juilliard School) in 1908.

Bibl.: www.Stokowski.org/Philadelphia_Orchestra_Musicians.htm; Dobrzelewski, J. C. *Essential Orchestral Excerpts for Trumpet*, Vol. 2 (Hickman Music Editions).

Bloedhorn, Frank (b. Hamm, Westfalen, Germany, Feb. 23, 1964). German trumpeter. Bloedhorn studied with Jochen Weigert from 1980 to 1982 before attending the Folkwang Musikschule in Essen where he studied with Rudolf Lodenkemper from 1982 to 1984. He then studied with Rudolf Hasse from 1984 to 1990, Reinhold Friedrich in Karlsruhe, and Edward Tarr (natural trumpet) in Basel, Switzerland.

Bloedhorn began his career in the Lower Saxony State Theatre Orchestra in 1989. He then joined the Frankfurt Museum Orchestra, and served as a lecturer at the Folkwang College of Music. Since 2001, he has been a member of the Bavarian State Opera orchestra in Munich. He is very much dedicated to brass chamber playing: he has performed with the hr Brass, Bach Brass & Blues, Ensemble 23*12, Frankfurt Chamber Brass, OperaBrass (of the Bavarian State Opera), and Embrassy, and has recorded numerous CDs with these groups. He has also released solo albums of Baroque trumpet music. For his many concerts and master classes throughout Europe, Japan, Bali, United Emirates, and Nicaragua, he received the German Commission for UNESCO award (the official German contribution to the International Year of the United Nations in 2001 for "Dialogue among Civilizations"). Since 2005, he has been an adjunct professor at the Munich School of Music and Dance.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Bloom, Milton ("Mickey") (b. Brooklyn, New York, Sept. 9, 1906; d. Las Vegas, Nevada, Oct. 11, 1979). American trumpeter and songwriter. Bloom grew up in Brooklyn. He studied trumpet with Max Schlossberg of the New York Philharmonic. He dropped out of high school to back comedian George Jessel on tour. During the 1920s, he worked in New York City with the St. Louis Five (until 1923) and various theater orchestras. He recorded several tunes for Brunswick with a group known as The Captivators, which drew much attention (1929). Soon, he was playing in bands led by Red Nichols (1929) Walt Rosner, Hal Kemp, Johnny Mince, the Dorsey Brothers, Rudy Vallee (1930s), Ray Noble, Vincent Lopez, and Charlie Barnet (1941). In 1927, he toured Europe and Florida several times with the Irving Aaronson band.

At the beginning of World War II, Bloom enlisted in the US Army, serving at the Santa Ana Air Force Base in California as a member of the AAF Radio Orchestra and the AAF "Winged Victory" Orchestra. For the remainder of the 1940s and '50s, he worked as a studio performer in Hollywood, recording soundtracks for dozens of motion pictures. He did studio work in New York City during the 1960s, and eventually made his way to Las Vegas, where he played in various show bands. His brother, Rube Bloom, was a jazz pianist and composer.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Mickey Bloom" (www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=5988018).

Blount, John M. (b. c1965). American trumpeter. Blount graduated from Columbia Tennessee Central High School and attended Middle Tennessee State University. He later studied with Jimmy Maxwell and Bob McCoy at Western Connecticut University. He joined the US

Navy music program in 1984, and enrolled in the Navy School of Music. He served in the US Navy Show Band South, based in New Orleans, and in 1990 was selected to play with the Navy's premiere jazz ensemble, The Commodores. He performed as lead trumpet in the group for fifteen years, touring all of the U.S. and Europe.

Since resuming his civilian career in 2004, Blount has been a freelance trumpeter in the Washington/Baltimore area. He has played lead trumpet with numerous Broadway shows, and in 2007 released the solo album, *Better Days Ahead*, on the Sea Breeze label. He has a line of signature trumpet mouthpieces made by Greg Black, and has published the book, *Trumpet Solfeggio* (Charles Colin Publications). He is leader of the John Blount-Dave Tucker Big Band, and has performed with such artists as Doc Severinsen, Arturo Sandoval, Lou Rawls, Maureen McGovern, Natalie Cole, Terry Gibbs, Randy Brecker, Jack Jones, The Four Freshmen, Aretha Franklin, the Glenn Miller Band, the Jimmy Dorsey Band, and many others. He is currently teaching at the Waldorf School in Baltimore.

Bibl.: John Blount's official website: www.jmb-music.com.

Blühmel, Friedrich (fl. 1808-44; d. before 1845). Silesian designer. Blühmel worked in a German coal mine and performed in the mine band. He learned to play the violin and various woodwind instruments before taking up the trumpet and horn in 1808. His main importance to

brass instrument history stems from a joint 1818 patent with Heinrich Stölzel for the invention of the so-called "box" valve. In 1819, he invented a type of rotary valve but was unsuccessful in obtaining a patent on it because its function was previously covered in the patent with Stölzel.

The 1818 patent was only granted for ten years. When it expired, Blühmel and Stölzel went separate ways but were entangled in disputes over who had actually invented the valve. Blühmel claimed that he had made the first instrument with valves, and that Stölzel had merely improved upon it. At any rate, Blühmel's and Stölzel's box valves were incorporated into brass instruments manufactured by F. W. Schuster of Karlsruhe until about 1833, and were commonly referred to as "Schuster" valves.

Bibl.: Baines, Anthony. *Brass Instruments* (Faber & Faber); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Tarr, Edward H. "Friedrich Blühmel" (The New Grove Online).

Blunt, James L. (b. Melbourne, Victoria, Australia, Aug. 13, 1956). Australian trumpeter. Blunt grew up in Sydney, Australia. He began playing the trumpet at age twelve; his teachers were Don Wilson, Geoffrey Bailey, Gordon Webb, and John Robertson. After graduating from high school in 1974, he attended Sydney University from 1975 to 1978, studying with Gordon Webb and briefly, with Lewisson Campbell. He also studied with Edward H. Tarr (natural trumpet) in Basel, Switzerland, and from 1980 to 1981, with Bruce Dickey (cornetto).

Blunt played in the Australian Broadcasting Commission Training Orchestra in 1977, and from 1978 to 2006 was a member of the Australian Opera and Ballet Orchestra, serving as principal trumpet from 1979 to 2001, and second from 2001 to 2006. Since 1985, he has taught trumpet at the Sydney Conservatorium of Music and the University of New South Wales.

Blunt and his wife Virginia, a violinist with the Australian Opera and Ballet Orchestra since 1987, and director of strings at St. Aloysius College since 2003, have been married since 1989, and have a son, Ben (b. 1991), and a daughter, Emily (b. 1994). Now retired, Blunt enjoys playing solo cornet with Saint Mary's Band Club Brass Band, a competing A-grade brass band, as well as fishing, cooking, and wine and whiskey tasting. He is a longtime car enthusiast, particularly of vintage automobiles, and enjoys reading.

Bibl.: "James L. Blunt Retires" (www.trumpetguild.org/news/news07/666blunt.html); personal interview, Oct. 2, 2011.

Bocage, Peter (b. Algiers, Louisiana, July 21, 1887; d. New Orleans, Louisiana, Dec. 3, 1967). American trumpeter. Bocage came from a musical family. He began playing violin at age thirteen with various dance bands in nearby New Orleans, and also learned to play banjo, baritone horn, trombone, mandolin, and xylophone. At age twenty-one (1908), he became the leader of the Superior Orchestra, a popular ragtime band. He taught himself to play the cornet, and from 1910 to 1913 played with Papa Celestin at the Tuxedo Dance Hall. In 1911, he began playing with the Onward Brass Band, and in 1918 joined Fate Marable's band on the Capitol riverboat that traveled up and down the Mississippi River.

By 1919, Bocage was one of the best cornet and trumpet players in New Orleans. He eventually played with almost every

professional group in New Orleans including the New Orleans Orchestra (1919-28), Onward Brass Band (beginning in1922) that included Joe "King" Oliver on cornet, the Creole Serenaders (led by Louis Warneke), Piron's New Orleans Orchestra (beginning in 1923) that made recordings for the Victor label, Tuxedo Orchestra (included Louis Armstrong), Emile Barnes's band, and the Eureka Brass Band. He took over the leadership of the Excelsior Brass Band in 1922. He preferred a smoother and softer style of playing than was typical of other cornetists such as Buddy Bolden, Freddie Keppard, and later, Bunk Johnson.

Bocage tired of the music scene and his hectic schedule, and in 1939 temporarily left music to become an insurance salesman. But in 1945, he received an invitation to replace Bunk Johnson in Sidney Bechet's band in Boston, and the opportunity brought him back into the music business. He later returned to New Orleans where he spent his last years performing at Preservation Hall.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Peter Bocage" (www.redhotjazz.com/bocage.html).

Bodart, Dominique (b. Namur, Belgium, Jan. 29, 1969). Belgian trumpeter. Bodart studied with Freddy Dubuisson at the Namur

Conservatory, and earned a diploma from the Royal Conservatory in Brussels. He also attended conservatories in Liège and Chateauroux, studying with Pierre Cox and Bernard Jeannoutot, respectively. He

studied with Pierre Thibaud for three years in Paris, and with Friedemann Immer on the natural (valveless) trumpet.

An active soloist, Bodart won several prizes in European competitions, and was selected to play in the Jeunesse Musicales International youth orchestra under Maestro Charles Dutoit. He apprenticed as an orchestral player in the National Orchestra of Belgium (1994-95), Orkest van Vlaanderen (1999-2000), Flemish Broadcasting Orchestra (2000-04), and was assistant principal trumpet of the Philharmonic Orchestra of Luxembourg (2005-06). He was coprincipal of the Tampere Filharmonia in Finland, and was a guest trumpeter with the London Symphony Orchestra in 2006.

Bodart is a professor of trumpet at the Académie d'Eghezée (Belgium) and the Lucien Robert Conservatory in Tamines. In 2005, he served as artistic director of the Théo Charlier Trumpet Competition in Brussels. His two solo CDs are titled *French Music for Trumpet and Organ* and *Virayana*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Dominique Bodart's official website: www.dominiquebodart.com.

Bode, Hans (b. Quakenbrück, Germany, Apr. 4, 1895; d. Oldenburg, Germany, May 19, 1980). German trumpeter. Bode was a pupil of Carl Höhne and Alfred Matthes in Berlin, and was a professor of trumpet at the Berlin Conservatory from 1938 to 1960. Among his best students are Walter Schetsche and Adam Zeyer.

Bode had an active career as an orchestral player. After playing in a Marine Band from 1920-22, he became a member of the Deutsche Oper in Berlin. From 1922-49, he played in the State Opera Orchestra in Unter den Linden, and from 1949 to 1960 played with the RIAS Symphony Orchestra under Ferenc Fricsay. He spent his summers between 1931 and 1965 performing in the Bayreuth Festival Orchestra, where he was acclaimed for his excellent renditions of Bach's *Second Brandenburg Concerto* performed on a piccolo F trumpet. He also recorded dance music with Marek Weber.

Bibl: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. "European Cornet and Trumpet Soloists" (Notes to CD produced by the International Trumpet Guild, 2004); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Bodenröder, Robert ("Robby") (b. Kriftel/Taunus, Germany, Dec. 16, 1928; d. Selbach [near Baden-Baden], Germany, June 9, 2000). German trumpeter. Bodenröder studied with Fritz Geyer at Dr. Hoch's Conservatory in Frankfurt. In 1955, he was engaged by the dance orchestra of the Saarbrüchen Radio. From that year until 1970, he was in the small formation and thereafter until 1993 in the Symphony Orchestra of the Southwest German Radio in Baden-Baden (third/assistant principal).

From 1972 to 1993, Bodenröder was a professor at the Hochschule für Musik in Freiburg, where one of his pupils was Hannes Läubin. Bodenröder was a skilled performer on the natural (valveless) trumpet, and recorded an LP album with Edward Tarr titled *The Art of the Baroque Trumpet*. He was also a member of the Collegium Aureum and the Cappella Coloniensis, and recorded extensively including a solo album called *Trumpet Tunes & Voluntaries* on the MPS label.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Bodet, Françis (b. Oyé, France, Aug. 10, 1894; d. Geneva, Switzerland, Apr. 10, 1981). French trumpeter. Bodet studied at the Paris Conservatory with Alexandre Petit in 1914, and then with Merri Franquin.

In 1929, Bodet was a founding member of the Orchestra de la Suisse Romande, in which he played until 1960 (principal trumpet 1929-44). He was the first trumpeter in Switzerland to perform J. S. Bach's difficult *Brandenburg Concerto No. 2* (Zurich, 1928). Known equally as a teacher and an orchestral performer, he taught at the Geneva Conservatory (1949-69) and authored several trumpet books and etudes including *La technique des lèvres* (based on Merri Franquin's principles) and *16 Etudes d'après Bach* (Leduc).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: Bodet with his daughter.

Bodet, Guy (b. Amboise, France, June 27, 1955). French trumpeter. Bodet's first trumpet lessons were with his stepfather Jean Naudin, a jazz pioneer in the Grégor & Ses Grégoriens band during the 1930s. He then studied with Jean-Paul Burtin at the conservatory in Orleans, and with Roger Delmotte in Versailles. He also studied with Robert Pichaureau (1977-78), Raymond Tournesac (1978), and Albert Calvayrac (1981). Addition lessons were with Christian Martinez and Dominique Brunet.

A gifted jazz trumpeter, Bodet has played with the Marc Robert Big Band (1976-79), Dino Cagnasso Big Band (1980),

Gérard Bedini's Super Swing Machine (1986), Bob Quibel Orchestra (television shows in 1987), Michel Pastre Big Band, and for many years with the Claude Bolling Big Band. Other jazz groups include those of Guy Marchand, Sacha Distel, Shirley Bassey, Michèle Hendricks, Guy Lafitte, and Stéphane Grappelli. He is a founder of the Bodet-Penot Quintet, Bodet and Soul Quartet and Trio, and the Mimile Quartet. Although mostly second trumpet and jazz soloist with big bands, Bodet has in recent years become an experienced lead player with the bands of Jean-Pierre Derouard, Michel Pastre, and Attilio Troiano. As a classical performer, he has played with the Municipal Band of Poitiers, Poitiers Brass Quintet, the Jean-Pierre Wallez Chamber Orchestra, and as a soloist with organ.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct., 2008).

Bogard, Rick (b. Beebe, Arkansas, Oct. 29, 1955). American trumpeter. Bogard grew up in Cabot, Arkansas. He began playing the trumpet at age ten, and studied with his high school band director, Jerry Ridgway, and with Donald Kramer and Ronald Bryant. After graduating from Cabot High School in 1973, he studied at the University of Central Arkansas with Ronald Fox for three years and Patrick Hasty for one year. He completed a bachelor of music education degree in 1977, and then earned a master of music degree the following year, studying with Fox at Baylor University. He has also studied with Thomas Booth.

In 1979, Bogard became the assistant band director at Garland High School where he taught for three years before serving as a trumpet teaching assistant at the University of North Texas from 1982 to 1984, studying towards a doctor of music degree with John J. Haynie. He then taught high brass at Eastland College from 1985 to 1992, and completed his DMA degree in 1994, studying with Leonard Candelaria. Since 1989, he has been second trumpet in the Dallas Opera Orchestra (principal during the 1993-94 season), and since 1990 has been on the music faculty at the University of Texas-Arlington. He became a fulltime faculty member at UTA in 2000, and in addition to teaching trumpet is associate chair of the department. He is a former member of the Waco Symphony Orchestra (second trumpet, 1977-78), Arkansas Symphony Orchestra (second trumpet, 1975-77), and Dallas Wind Symphony (1986-90), and has performed with the Fort Worth Symphony and Dallas Chamber Orchestra.

Bogard performed at the 2007 and 2009 conferences of the International Trumpet Guild. He released a solo CD in 2004 titled *Trumpet Songs* (Centaur), and his book, *Daily Warm-Ups and Skill Studies,* is published by Gore Publishing Company.

Bogard and his wife Kathy, an accountant, have been married since 1977, and have a daughter, Lauren (b. 1981). His hobbies include golf and bicycling.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Rick Bogard" (www.uta.edu/ra/real/editprofile.php?onlyview=1pid=1263); personal interview, Aug. 29, 2011.

Bogios, Chris G. (b. c1939). American trumpeter. Bogios grew up in a Greek neighborhood in San Francisco. As a boy, he worked in a butcher shop, and purchased his first cornet at age thirteen after saving forty dollars. He brought the instrument home and played *Taps* after dinner. Ironically, his father, a worker in the shipyards, passed away that night.

Bogios took his first lessons from his junior high band director, Walter Gallitan. After graduating from Balboa High School, he attended San Francisco State College, where he earned a bachelor of music education degree in 1959, studying with Charles Bubb Jr. of the San Francisco Symphony. Years later, he earned a master's degree at the same institution. In the summer of 1959, Bogios was hired by the Boston Pops for a seven-week tour. In 1960, he became a member of the Portland (OR) Symphony Orchestra, and in 1961 won a position in the San Francisco Symphony Orchestra under Maestro Enrique Jorda. During his nearly fifty years with the orchestra, he played third trumpet (1961-63, 1965-79, and 2007-09), and second trumpet (1963-65 and 1979-2007).

Bogios has taught in the San Francisco area public schools and at San Jose State University. In addition to playing with the San Francisco Symphony, he was a member of the San Francisco Opera orchestra during his early career. He and his wife Bev have three children: sons Gus and Jim (both musicians) and daughter Denise.

Bibl.: Cooper, Stefan. "The Trumpet Players of the San Francisco Symphony 1911-1996" (*International Trumpet Guild Journal*, Feb. 1996); Walsh, Alex. "After All These Years, I Still Love To Play" (www.afm6.org).

Böhme, Max William ("Willi") (b. Potschappel [near Dresden], Germany, Nov. 16, 1861; d. Düsseldorf, Germany, 1928). German trumpeter and composer. The older brother of the more famous Oskar Böhme, Willi studied with Ferdinand Weinschenk at the Leipzig Conservatory. He was principal trumpet of the Budapest Opera Orchestra in Hungary from 1889 to 1908, and was also a member of the Royal Court Opera Orchestra and the Bayreuth Festival Orchestra from 1891 to 1901, with the exception of 1896. From 1897 to 1908, he was the first professor of trumpet at the National Hungarian Royal Academy of Music (now the Franz Liszt Music Academy); his pupil Frigyes Varasdy succeeded him there. In 1908, Böhme opened his own music school in his hometown of Potschappel.

Böhme, a fine composer, wrote two methods for trumpet (*Große ausführliche Schule für B-Trompete oder Cornet à Pistons oder Althorn*, and *Kleine Trompetenschule mit 20 instrumentalen Übangen nebst Fanfaren*), as well as numerous works for trumpet and piano (including *Polka, Tarantella, Romanze, Schokoladen-Walzer*, and *Die schönste Blume*). His brother Oskar dedicated the composition *Souvenir de St. Petersbourg for cornet* to him.

Böhme married in 1886.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H., *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Böhme, Oskar Wilhelmovich (b. Potschappel, Germany, Feb. 24, 1870; d. Oct. 23, 1938). German cornetist. Oskar's early training was with his father, Heinrich Wilhelm Böhme (1843-?) who was a musician and teacher in a mining band near Dresden. At age fifteen, Oskar traveled as a trumpet soloist until 1894, when he finally settled in Budapest where he became a member of the opera orchestra

until 1896. During this time, he studied composition with professor Herzfeld.

Böhme entered the Leipzig Conservatory on November 2, 1896. He studied composition, and admired Ferdinand Weinschenk (for whom he later dedicated his *Trumpet Concerto in E Minor*). After only one year of school, Böhme moved to St. Petersburg. For the rest of his life, he remained in Russia, where he was known as a cornetist, not a trumpeter. He played in the Mariinsky Theater Orchestra until 1921, and then taught at a music school on Vasilevsky Island. From 1930 to 1934, he played in the orchestra of the Leningrad Drama Theater.

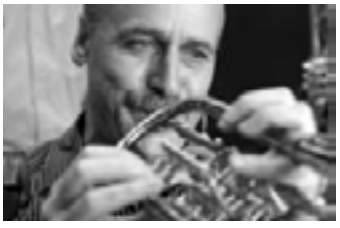
Between 1934 and 1939, Stalin had over eight million persons of German origin arrested. Over 800,000 were executed**,** and the remaining sent to labor camps. In 1936 while in captivity, Böhme was sent to teach at a music school at the foot of the Ural Mountains, in Chkalov, and is reported to have died there two years later. However, an eyewitness claims to have seen Böhme in 1941, by then an old man, at hard labor on the Turkmenian Channel. The exact date and circumstance of his death may never be known.

Böhme had an older brother, Max William ("Willi"), born in 1861 and a trumpeter (or cornetist) as well. Like Oskar, he also composed. Although both were successful musicians, Oskar was regarded as the more talented of the two.

Böhme's works for trumpet and cornet endure, and are often performed, recorded and studied today. They include *Trumpet Concerto in E Minor* (often transposed to F Minor), *24 Etudes*, *Russian Dance*, *Soirée de St.-Petersbourg* (Romance), *La Napolitaine*, *Scène de Ballet*, *Berceuse*, and *Sextet in E-flat Minor*.

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press).

Böhning, Jürgen (b. Worbis, Germany, Aug. 1, 1950). German trumpeter. Böhning studied in Leinefelde before attending a special music school in Weimar, where he studied with Harry Haustein, and won second prize in a national music competition. He was a member of the Weimar Staatskapelle from 1972 to 1987, and since 1987 has been principal trumpet of the Berlin Symphony Orchestra. His hobbies include exercising and reading.



Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Böld, Christian (b. Augsburg, Germany, Aug. 30, 1957). German trumpeter. Böld studied in Augsburg with Richard Seidel, and in Munich with Paul Lachenmeir. After performing for a while in a humorous folk ensemble, he joined the trumpet section of the Bayerische Staatsoper, and from September of 1980 was principal trumpet of the Bayerisches Staatsorchester München. He is currently coprincipal trumpet with Andreas Öttl.

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott).

Bolden, Charles Joseph ("Buddy") (b. New Orleans, Louisiana, Sept. 6, 1877; d. Jackson, Louisiana, Nov. 4, 1931). American cornetist. Bolden is today considered to be the father of jazz. It is said that his music had a huge influence not only on several later jazz cornetists, but also on the entire jazz genre of music.

Bolden dropped out of school at the age of twelve, and worked as a plasterer in the city of New Orleans. At the age of sixteen, he decided to take up the cornet, and he studied it under Manuel Hall. The legend about Bolden is that his improvement was astonishing, and he soon joined Charley Galloway's string band that performed at parties, picnics, parades, dances, and other similar events. About a year later, he formed his own string band and became so popular that during the 1890s he hired enough musicians to form six groups that performed nightly. Bolden appeared with each group at some time during each performance. By 1903, many musicians called him "King" Bolden.

In fact, Buddy Bolden became a professional cornet player in 1901. From 1901 to 1907, he led his own Buddy Bolden Band that later became known as the Eagle Band. The only picture of the band was taken in 1903 or 1906. Bolden also led a brass band of his own, and he organized a parade with the Henry Allen Sr. Brass Band in the spring of 1907.

In 1906, Bolden began suffering from extreme headaches, depression, and even periods of insanity. His drinking increased, and he often had fits of violence, being arrested once in 1906 and once in 1907. On June 5, 1907 he was committed to the East Louisiana State Hospital and lived there for twenty-four years until a heart ailment caused his death at age fifty-four. While in the hospital, he never regained use of his mental faculties. Thus, he was a musician for only thirteen years.

Bolden's style of music influenced many jazz artists, but Bolden himself was described by Jelly Roll Morton as a ragtime cornet player. He was a strong player with a very powerful sound, inspiring such cornetists as Freddie Keppard, "Wooden Joe" Nicholas, and Willie "Bunk" Johnson. He was especially noted for his blues-like playing. His best-loved solos are said to be *Bucket's Got a Hole in It, Make Me a Pallet on the Floor,* and *Funky Butt*. It is known that Buddy Bolden recorded a cylinder owned by Oscar Zahn, but it was destroyed

in the 1960s. His tragic life formed the basis of M. Ondaaje's novel, *Coming through Slaughter* (1976).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Marquis, Donald. *In Search of Buddy Bolden* (Louisiana State University Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Boldoczki, Gábor (b. Szeged, Hungary, Sept. 16, 1976). Hungarian trumpeter. Boldoczki studied at the Vienna Conservatory and the Franz Liszt Music Academy in Budapest, and with Reinhold Friedrich in Karlsruhe, Germany. He is considered to be a star trumpeter of his generation: he has been winning prizes at international solo competitions since the age of fourteen, including important ones in Munich, Prague, Geneva, Zalagerszig (Hungary), Porcia, and in 1997, first prize in the Maurice André International Solo Competition in Paris. Other prizes include the "Prix Davidoff" (1999) and "Young Artist of the Year" in Bad Wörishofen (2002). Beginning in 1998, he was invited by Otto Sauter to perform in the All-European trumpet ensemble, Ten of the Best.

Devoting himself to fulltime solo playing, Boldoczki has performed with leading orchestras around the world, including the Zurich Chamber Orchestra, Concertgebouw Amsterdam, Netherlands Philharmonic, Liszt Chamber Orchestra, Munich Chamber Orchestra, Berlin Symphony Orchestra, Prague Symphony Orchestra, Strasbourg Philharmonic Orchestra, Beijing Symphony Orchestra, Haydn Philharmonic, Hungarian National Philharmonic Orchestra, Lucerne Symphony Orchestra, Czech Philharmonic, Salzburg Mozarteum Orchestra, Bach-Collegium Münichen, and many others. He has released six solo CDs for the Sony Classical label, including *Bach, Gloria*, and *Italian Concertos*. Since 2010, he has been a professor at the Franz Liszt Music Academy.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Gábor Boldoczki's official website: www.gabor-in-concert.com.

Bolshiyanov, Yury Andreyevich (b. Moscow, Russia, Oct. 7, 1922; d. St. Petersburg, Russia, May 15, 2004). Russian trumpeter. Bolshiyanov studied at the Leningrad Music School with Alexander Schmidt in 1941, and then attended the Leningrad Conservatory, eventually earning a doctorate in musicology in 1951; his dissertation is titled *Soviet Concertos for Trumpet*. During the 1940s, he was an active brass quintet player and soloist. In 1953, he won first prize in the Fourth World Youth Festival in Bucharest.

Bolshiyanov was principal trumpet of the Leningrad Philharmonic Orchestra from 1945 to 1968. He was honored by the State in 1967, the same year he received the title of professor at the Leningrad Conservatory, where he had begun to teach as an assistant as early as 1951. He was a rector of the school from 1976 until his retirement in 1980. He was one of Russia's leading teachers. Among his students were Vladimir Aleshkov, Vladimir Bokhtenkov, Valery Chirskov, Valentin Goss, Leonid Korkin, Yury Laporev, Valentin Malkov, Mikhail Mikhailov, Gennady Nikonov, Mikhail Romanov, Ilya Sharapov, Yury Sharapov, Anatoly Stepanov, Boris Taburetkin, Valery Utkin, and Boris Yuriev.

Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Bolton, Dupree [Ira Lewis] (b. Oklahoma City, Oklahoma, Mar. 3, 1929; d. Alameda, California, June 5, 1993). American trumpeter. The story of Dupree Bolton is truly one of the saddest in music. Quoting saxophonist Harold Land, *If things had worked out right for* [Dupree] *he could have been one of the most important trumpet players of our time. There was a certain grandeur he was able to capture...*As it turned out, Dupree's life served as a vivid reminder of why kids should stay off of drugs.

Bolton's father worked in the defense industry and was also an excellent amateur musician. Bolton's mother was a homemaker who encouraged her children to learn music. Dupree began learning the violin from his father when he was four or five years old. However, Dupree was attracted to the trumpet; his father purchased a Sears and Roebuck trumpet for twenty dollars. Dupree took to the trumpet instantly, and showed remarkable improvement. By age fourteen, he was playing professionally in Jay McShann's band while it was performing a run of dances in Oklahoma City. McShann offered Dupree a regular job with the band, but Dupree's mother insisted that the boy stay home and finish school. Determined to tour with McShann, he secretly purchased an old suitcase and left it at the hotel where the band was staying. Each day, he would steal an article of clothing from his bedroom and place it in the suitcase. When the band was ready to hit the road three weeks later, Dupree was set to go with them. He lied about his age, stating that he was eighteen, which is probably why his birth year is incorrectly listed as 1925 in many previous biographical sources. After Dupree ran away from home, his parents ran newspaper

ads that offered a twenty-five dollar reward for information regarding his whereabouts. Because of this, Bolton gave employers and record labels false names. This has also caused difficulty in tracing his early career.

It was only a matter of weeks until several members of McShann's band enticed Bolton to try drugs. Because Bolton was generally more clean-cut and better dressed than most members of the band, the older players convinced Bolton to take forged prescription orders to pharmacies to obtain greater quantities of painkillers. In return, Bolton was given a share of the opium, and he soon became hooked. A year later, Bolton became friends with John Coltrane, a former member of McShann's band. Coltrane introduced him to cocaine, and eventually to heroin.

One of Bolton's roommates in the band was dealing drugs. In 1946, the police raided their hotel room and discovered large quantities of heroin. They also found marijuana on Bolton's person. Both men were arrested and convicted. Bolton was sent to the Joseph Harp Correctional Center in Lexington, Kentucky—a hospital prison. After four years there, he was released at the age of twenty-one. He joined Buddy Johnson's band (1944-45) and later Benny Carter's big band (1945-46). Unfortunately, Bolton was arrested a second time for forging checks (to pay for drugs), and was sent to Soledad Prison where he served time for fifty-one months. Nothing is known of Bolton's whereabouts for the next several years, but in 1956 he was arrested a third time (forgery) and sentenced to Terminal Island Prison where he served a three-year term. Upon his release in 1959, Bolton made a fantastic musical comeback, recording *The Fox* with Harold Land. This recording remains a phenomenal landmark in recorded jazz today. One record reviewer described it as a "cross between Clifford Brown and a flamethrower" because of its incredible energy and blazing technique.

Bolton was arrested yet again for forging checks and prescriptions. He was sent to San Quentin Prison from 1959 to 1962. In 1963, he made another stellar comeback when he played and recorded with Curtis Amy, recording an album called *Katanga!.* Bolton also played with Bobby Hutcherson's band in 1967, but was ultimately arrested a fifth time (forging checks and prescriptions) and sent to prison in Tulsa, Oklahoma, for nearly fifteen years. He was allowed to play his trumpet in prison, and even participated in a prison band that made a recording in 1980. Dupree disliked the recording, stating that it was not made by real musicians. He claimed that he participated due to sheer boredom.

When Dupree Bolton was released from prison for the last time in 1982, he was now a fifty-three-year-old man. He joined Dexter Gordon's band in that same year, but ultimately moved to San Francisco where he became a street musician. He was issued government social security checks and provided with methadone, a drug used to help incurable drug addicts. He kept his identity a secret because he felt that his life story might adversely affect aspiring young musicians. But, in January of 1989, author and musician Ted Giola persuaded Bolton to tell his story through an interview. By this time, Bolton felt that his story needed to be told so that it could serve as a testament to the dangers of drug addiction.

Bolton died of a heart attack on June 5, 1993. He was sixty-four years old. Although he hated having spent half of his life behind bars, he felt that prison had saved him from an early death by drugs. Posthumously, Uptown Records released *Fireball,* an album made from once lost tapes recorded by Bolton in 1962.

Bibl.: Giola, Ted. "In Search of Dupree Bolton, Pts. I & II" (www.jazz.com); Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Boltro, Flavio (b. Turin, Italy, May 5, 1961). Italian trumpeter. Flavio began playing the trumpet, guided by his father, Dante Boltro, before

studying at the Giuseppe Verdi Conservatory in Turin where he won first prize in 1980. He began his professional career in 1982 as a classical and jazz player, joining the RAI Symphony Orchestra, playing with several regional theater orchestras, and performing at various European jazz festivals. During the 1990s, he was a member of the Michael Petrucciani Sextet, and performed with many well-known jazz artists including Don Cherry, Bob Berg, Cedar Walton, Freddie Hubbard, Jimmy Cobb, and Joe Lovano (1994-97).

Boltro toured the United States from 1988 to 1992 with Giovanni Tommaso. Trumpeter Wynton Marsalis said of him that he "...is one of the best trumpet players of the global jazz scene." Two of his solo CDs are *Road Runner* and *40*, both on the Blue Note label.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Flavio Boltro" (www.tusciainjazz.com/seminars/trumpet).

Bolz, Horst-Dieter (b. Stuttgart, Germany, July 29, 1936). German trumpeter. Bolz began playing the trumpet (Kuhlo horn) at age ten, and after seeing the film *Young Man with a Horn* starring Kirk Douglas (with soundtrack by Harry James), decided that he would be a professional trumpeter. He began playing in local dance bands at age fourteen, and modeled his playing style after the great Horst Fischer.

At age fifteen, he formed the Dieter Bolz Dance Orchestra, which performed around Stuttgart, mostly in American military nightclubs. He then played with Wolfgang Dauner and the Jazzband-Bällen of Stuttgart. From 1953 to 1955, he studied with Heinz Burum at the Stuttgart State University of Music, but from 1955 to 1957 toured the Orient with a show band in which he played trumpet and vibraphone, after which he returned to school and completed his studies in 1959.

Bolz accepted a position with the Coburg State Theatre Orchestra in 1959, and was a guest soloist with many orchestras including the Nuremberg Opera Orchestra and the Bamberg Symphony Orchestra.

Bolz became a professor at the Trossingen University of Music in 1977, and in 1993 formed the Trossinger Trumpet Ensemble (now the trumpet*ART*ensemble) that became a famous student group.

Although he retired in 2002, Bolz remains an active private teacher and leader of the trumpet ensemble. He is considered to be one of Europe's finest trumpet teachers.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Bonano, Joseph Gustaf ("Sharkey") (b. Milneburg, Louisiana, Apr. 9, 1902; New Orleans, Louisiana, Mar. 27, 1972). American trumpeter. Bonano's father was a classical flutist. Bonano began working in 1920 with trombonist Eddie Edwards, and then played during the early 1920s with Chink Martin and Freddie Newman in New Orleans. He went to Chicago in 1924 to play with Jimmy Durante, but returned to New Orleans in 1925. He began his recording career in 1925 with Brownlee's orchestra. (He was nicknamed after the boxer, Sailor Tom Sharkey.)

In 1927, Bonano was in Chicago playing with Jean Goldkette's orchestra. From 1928-30, he co-led the Melody Masters with Leon Prima (trumpeter Louis Prima's older brother) in New Orleans. In 1928, he recorded with Johnnie Miller and Monk Hazel. Bonano led Dixieland groups from 1930 to 1936 before moving to New York to play with Ben Pollack. There, he formed the group Sharks of Rhythm, recorded Dixie sessions (1936-37), and continued his work as a New Orleans-style jazz musician. He was a fine entertainer who often sang in a humorously high and raspy voice and broke out into dance while on stage.

Bonano was a sideman with The Original Dixieland Jazz Band in 1938. His career was interrupted when he was drafted into the Army, but he returned to New Orleans where he was a popular jazz musician at various nightclubs throughout the 1950s. Between 1946 and 1960, he recorded for labels such as Capitol, Riverside, Southland, GHB, Good Times Jazz, Roulette, and Roul. Some of his best albums are *Sharkey and His Kings of Dixieland* (GHB), *Midnight on Bourbon Street* (Capitol), and *Dixieland at the Roundtable* (Roul).

Sharkey Bonano performed throughout the 1960s, playing in New Orleans, New York, and Chicago. From 1969 to 1971, he appeared at the New Orleans Jazz & Heritage Festival. Illness forced him to retire in the early 1970s. He died on March 27, 1972 at the age of sixty-nine.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Bond, Peter (b. El Paso, Texas, Oct. 9, 1956). American trumpeter. Bond was raised in Rockford, Illinois. He began playing trumpet and bugle around the age of ten; his first teachers were trombonist Roger Ellis, and Ed Retzlow. He graduated from Rockford West High School in 1974, and attended Western Illinois University, studying with William DeJong and earning a bachelor of arts degree in music education in 1980. He enjoyed playing in drum and bugle corps, and was a member of Phantom Regiment from middle school through college. He was a graduate assistant in band at Georgia State University in Atlanta, graduating in 1981 and studying with Atlanta Symphony Orchestra principal trumpet, John Head, who instilled in him an interest in orchestral music. He was also inspired by Larry Black and Steven Winick, and has also studied with Vincent Cichowicz, Arnold Jacobs, Adolph Herseth, Dale Clevenger, Robert Nagel, and James Pandolfi.

Bond remained in the Atlanta area for six years, freelancing with the Atlanta Symphony Orchestra, Atlanta Ballet Orchestra, and Charleston (South Carolina) Symphony, as well as with big bands and other ensembles. In 1987, he won an audition for principal of the New Mexico Symphony Orchestra in Albuquerque, a position he held until 1992 when he joined the Metropolitan Opera Orchestra in New York City as second trumpet. He has played with the New York Philharmonic, New York City Opera, New York City Ballet, and at the Santa Fe Chamber Music Festival. From 1995 to 2004, he taught at Rutgers University as an adjunct professor.

Bond and wife Carla, a singer specializing in early music, have been married since 1992. His hobbies include home projects, bicycling, and private teaching.

Bibl.: "Peter Bond" (www.atlantatrumpetensemble.com/05festival/clinicians.htm); personal interview, Aug. 1, 2011.

Bonnici, André (b. Montluçon, France, July 1, 1969). French trumpeter. Bonnici studied with Pascal Ansel before enrolling at the Conservatoire National de Région de Lyon where he graduated in 1989. He subsequently studied with Pierre Dutot, Bruno Nouvion, and André Presle. He was one of five trumpeters (all students of Guy Touvron at the conservatory in Lyons, including Pierre Ballester, Didier Chaffard, Ludovic Roux, and Jean-Luc Richard) to form the trumpet ensemble, Les Trompettes de Lyon, which has become one of the world's finest music and humor acts. He also teaches at the Montluçon Conservatory.

Bonnici and his wife Marguerite Saunier, a professor of harmony, analysis, and piano, and a harpsichordist with various Baroque orchestras, have three children: Jean Baptiste (b. 1993), Arthur (b. 1998), and Adèle (b. 2006). His hobbies include jogging, cinema, and diving (swimming).

Bibl.: Laplace, Michel. *Trompettes, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008); www.lestrompettesdelyon.com; personal interview, Sept. 26, 2012.

Boos, Louis F. (b. Tiffin, Ohio, Feb. 13, 1858; d. Jackson, Michigan, Jan. 31, 1935). American cornetist. Louis received his music instruction from his father, a church choir director, and learned to play the piano, organ, and cornet. At the age of sixteen, he ran away to join Gilmore's 22nd Infantry Regiment Band, but left the group a short time later. He then traveled with a repertory company, settling in Jackson, Michigan, where he lived for the rest of his life.

Boos reorganized Jackson's Central City Band (also known as Boos's 1st Infantry Band). His three brothers William, Charles, and Frederick were also excellent musicians who were cornetists

or conductors. Louis's career as a cornet soloist and conductor was outstanding.

After retiring, Boos continued teaching and taught several prominent students including Bert Brown, H. A. VanderCook, V. A. Geiger, and Frank Hoffman (who assumed duties with Boos's band after his retirement). His many cornet solo compositions include *The Charmer, Jig Melody, The Two Roses, Ada Polka,* and *Lulu Polka*.

Bibl.: Schwartz, Richard I. *The Cornet Compendium* (self-published).

Booth, Thomas ("Tom") George (b. Camp Kilmer, New Jersey, June 28, 1952). American trumpeter. Booth grew up mostly in Green Pond, New Jersey. He began playing the trumpet at age ten; his first lessons were with his father. He also studied with Walter Moore (local band director) and Bruce Revecz (New York City Opera Orchestra). Booth earned his bachelor of music degree at Baldwin-Wallace College (1970-74) where he studied with James Darling and Mary Squire. He continued his studies with David Hickman and W. Ritchie Clendenin at the University of Illinois (1974-75) where he served as a graduate trumpet teaching assistant, and was a member of the Champaign-Urbana Symphony Orchestra and Illinois Brass Quintet (faculty). He married his wife Linda, a clarinetist and pianist, only three days before he commenced graduate work.

Booth won the position of second trumpet in the San Antonio Symphony Orchestra in 1975. He played with the orchestra for two years and also taught as an adjunct professor at the University of Texas-San Antonio. He moved to Dallas in 1977 to assume duties as third/assistant principal of the Dallas Symphony Orchestra, a position he held until 2000 when he moved to fourth/assistant principal. Booth has been teaching as an adjunct faculty member at Southern Methodist University since 1978, and is currently head of the winds, brass, and percussion department. He has also taught at the Round Top Music Festival in Texas since 1978. He participated in the recording, *Dallas Trumpets* (Crystal), with DSO members Richard Giangiulio and Bert Truax. They gave master classes in Lyons, France in 1981.

Booth lives in Sunnyvale, Texas, with his wife Linda (now an elementary music and middle school theater teacher, pianist, writer, and paramedic for the local volunteer fire and rescue squad). Their children are Kathleen (b. 1980), Christine (b. 1981), and Bill (b. 1983). Booth's hobbies are fishing, bird watching, hiking, and other outdoor activities.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Tom Booth" (http://faculty.smu.edu/tbooth/tombooth.asp); personal interview, Dec. 22, 2010.

Bordner, Gary (b. East Moline, Illinois, Oct. 9, 1953). American trumpeter. Bordner grew up in the Quad Cities area of western Illinois. His father owned and operated a gasoline service station, and his mother was a pianist who taught privately; he has two younger sisters. He started playing the trumpet just after sixth grade, and took lessons from his junior high band director, Ronald D. Price. Bordner later attended Augustana College in Rock Island, Illinois, where he studied with George Opheim while working at his father's gas station to help with tuition expenses. During his last two years of college, he was a member of the Quad Cities Symphony.

After graduating in 1975, Bordner earned a master of music degree at the Eastman School of Music where he studied for two years with Sidney Mear. He was then offered a position with the Eastman Brass Quintet, so he decided to begin a doctoral program there studying with Allan Dean. A year later, he accepted a two-year replacement position at the University of North Dakota in Grand Forks.

As a faculty member at UND, Bordner performed in many of the area's leading ensembles. At that time, the Saint Paul Chamber Orchestra did not employ salaried trumpeters, so he began performing in many concerts with the ensemble. After his two-year appointment expired, he decided to move to the Minneapolis-St. Paul area in 1980, so that he could freelance while continuing to perform with the Saint Paul Chamber Orchestra. He was offered a fulltime position as principal trumpet in 1982. During his many years with the orchestra, he also performed with the Boston Symphony Orchestra (summer of 1998 at the Tanglewood Institute, and as assistant principal from November 2001 to February 2002) and with the Mainly Mozart Festival in San Diego (several summers since 2004). Bordner is an adjunct faculty member at the University of Minnesota, and has released a solo CD titled *Trumpet Works* on the Artegra Records label.

Bordner and his wife Donna, who is an activity director at Norris Square, a Presbyterian Homes Senior Living Community, have two daughters, Anna (b. 1984) and Lindsey (b. 1987). His hobbies include bird hunting and fishing at his cabin in northern Minnesota.

Bibl.: Flaherty, Mark. "Gary Bordner: A Balanced Approach to Life and the Trumpet" (*International Trumpet Guild Journal,* June 2007); Keim, Friedel. *Das große Buch der Trompete* (Schott); "Gary Gordner" (www.music.umn.edu); personal interview, May 10, 2010.

Borodkin, Jacob ("Jake") (b. Minsk, Russia, Dec. 25, 1890; d. Brooklyn, New York, Feb. 21, 1954). Russian-born American trumpeter. Borodkin immigrated to the United States in 1891 at the age of five. He was the principal trumpet of the New York Philharmonic during the 1907-08 season, and second trumpet of the Metropolitan Opera Orchestra from 1908 to 1910. He moved to Chicago in 1910, and became second trumpet of the Chicago Grand Opera Company Orchestra. In 1911, he became principal of the Theodore Thomas Orchestra (later called the Chicago Symphony Orchestra), but soon resigned. A review of his first concert with the Thomas orchestra was published in the *Chicago Tribune* newspaper: *Just at present the latter* [brass] *section of the orchestra is slightly handicapped by a new first trumpeter, Jacob Borodkin, who has replaced Mr. Schubert. He has not had time to "play himself in," as the Germans say. His tone, though clear and resonant, is a little penetrating to blend with the noble fullness of sound produced by his colleagues*. This may have been due to the fact that he played a French Besson B-flat piston trumpet, the sound of which may not have been compatible with that of the German-made rotary trumpets typically used in the orchestra.

From 1912 to 1913, Borodkin played second trumpet in the Chicago Opera Company Orchestra. He moved to New York City, and played in Victor Herbert's orchestra in 1913, as well as in the bands of Alessandro Liberati and Arthur Pryor. During the late 1930s, he was a member of the Radio City Music Hall Orchestra. He was the first teacher of Harry Glantz.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Crown, Thomas. "The Chicago Symphony Orchestra Trumpet Section 1902-1932." (*International Trumpet Guild*

Journal, June 2011); Keim, Friedel. *Das große Buch der Trumpet* (Schott).

Borst, Rudolf (b. Felsogalla, Hungary, Nov. 24, 1909; d. Budapest, Hungary, Feb. 18, 2000). Hungarian trumpeter. Borst began playing the trumpet at age fourteen, and participated in his village cadet band. He served in the army in Budaörs in 1926. Later that year, he entered the Franz Lizst Academy in Budapest where he studied with András

Dámit, principal trumpet of the Budapest Opera Orchestra, and with Vilmos Ernoházi-Neuner. When Dámit died, Borst became his successor as principal, a position he held from 1932 to 1971.

Borst taught at the Béla Bartók Conservatory from 1940 to 1971, and at the Teachers Training College of the Academy of Music from 1954 to 1971. He authored and edited three trumpet books: *Chord Exercises, Trumpet Duets,* and *Trumpet Music*. He also performed at times with the State Opera Orchestra and the Orchestra of the Philharmonic Society. He was considered one of Europe's finest orchestral trumpeters.

Borst was married to Marika Borst**,** a piano player. He retired in 1971, and died at the age of ninety-one.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Komlossy, Karoly. "In Memoriam: Rudolf Borst" (*International Trumpet Guild Journal*, Oct. 2000); "Rudolf Borst (1909-2000)" (World News, *Brass Bulletin Journal*, Mar. 2000); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Bosch, Mireia Farrés (b. Santpedor, Barcelona, Spain, Jan. 19, 1980). Spanish trumpeter. Bosch began playing the trumpet at age eight. At age thirteen, she was a member of the National Youth Orchestra of

Catalonia, and when seventeen received an Honor Award in trumpet and in chamber music from the Manresa Conservatory in Barcelona where she studied with Joan Amau. She traveled to Boston to begin graduate work at the New England Conservatory where she studied with Charles Schlueter (1998-2001). She also studied jazz with John McNeil. While in Boston, she performed with the Boston Civic Orchestra, Gardner Museum Chamber Orchestra, and the Hingham Frequency Band and Orchestra.

After graduating with distinction from NEC, Bosch returned to Spain and became the principal trumpet of the Granada Symphony (1998-2004). In 2004, she was appointed principal of the Barcelona Symphony. She taught at the Escuela Superior de Música de Palma de Mallorca from 2004 to 2006. She is an active recitalist, and enjoys premiering new works for trumpet.

Bibl.: "Mireia Farrés Bosch" (www.monette.net); "Mireia Farrés Bosch" (www.vigomusica.com/index.asp?ID=551&IDF=70).

Bose, Sterling [Belmont] ("Bozo") (b. Florence, Alabama, Feb. 23, 1906; d. St. Petersburg, Florida, June 11, 1958). American cornetist and trumpeter. Bose worked with various jazz bands in New Orleans and St. Louis during the early and mid 1920s before moving to Detroit to replace Bix Beiderbecke in Jean Goldkette's group (1927-28). He then moved to Chicago, where he became a staff musician for WGN Radio, and in November of 1930, joined Ben Pollack's band.

Bose, known to his friends as Bozo, had a successful career as a swing trumpeter. During the 1930s and '40s, he embarked on a long succession of moves to numerous cities, and played in bands that included those of Joe Haymes (1934-35), Tommy Dorsey (1935), Ray Noble (1936), Benny Goodman (1936), Glenn Miller (1937), Bob Crosby (1937-39), Bobby Hackett (1939), Jack Teagarden, George Brunis, Art Hodes, Miff Mole, Bud Freeman (1942), Lana Webster, Bob Zurke, Bobby Sherwood (1943), Horace Heidt (1944), and Tiny Hill (1946). Unfortunately, his penchant for alcohol caused him to pass out several times during concerts, and his constant moving made it difficult for him to gain a widespread reputation as a solid soloist.

Bose is one of the unsung heroes of early jazz and the swing era. Although he played on numerous big band recordings, he never made a recording under his own name. His drinking problem led to a long illness after his move to St. Petersburg, Florida, in 1948 where he led his own bands. His brother Neil had killed himself with a firearm, and Sterling told friends more than once that if his brother had the nerve to do it, so did he. Tragically, Bose committed suicide with a handgun in 1958 at the age of fifty-two. He was posthumously inducted into the Alabama Music Hall of Fame.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Sterling Bose" (www.alamhof.org/bozobose.html).

Bosso, Fabrizio (b. Turin, Italy, Nov. 5, 1973). Italian trumpeter. Bosso's father played the trumpet and was his first teacher. Bosso attended the Giuseppe Verdi Conservatory in Turin, and in 1990 received a scholarship to attend St. Mary's College of Maryland (U.S.). He also studied with Pierre Thibaud at a special music school in Saluzzo, Italy. Trained as a classical and jazz trumpeter, Bosso was voted "Best New Talent" by the Italian jazz magazine, *Musica Jazz*, and released his first album, *Fast Flight*, with Red Records.

Bosso has toured with Carla Bley, Steve Coleman, Dave Liebman, Kenny Wheeler, Mike Gibbs, and George Russell. In addition, he has performed with Gianni Basso, Slide Hampton, Randy Brecker, Bob Mintzer, Italian Big Band led by Marco Renzi, Franco d'Andrea, Phil Woods (2000), Italian Trumpet Summit (2002, 2007), Flavio Boltro (2005), Funk Off (Umbria Jazz Festival, 2007), Giovanni di Battista (Marciac, 2008), and many others. In December of 1997, he was a member of the Carnegie Hall Big Band, and has recorded for Blue Note, EMI Italy, Park Music Records, and Chart. He has appeared

at numerous jazz festivals around the world, and has taught jazz improvisation at the Nicola Piccinni Music Conservatory in Bari.

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Fabrizio Bosso's official website: www.fabriziobosso.com.

Botschinsky, Allan (b. Copenhagen, Denmark, Mar. 29, 1940). Danish trumpeter and composer. Botschinsky was born into a musical family. His father was a classical bassoonist. Allan's parents purchased a trumpet for him at the age of eleven. He wanted to join a local parade band, but suffered from polio as a child and was unable to march. He enrolled in the Royal Danish Conservatory at age fourteen, and turned professional at age sixteen when he became a member of Ib Glindemann's Big Band (1956-59).

During his late teen years, he began working together with Bent Axen and Niels-Henning Orsted Pederson as a lead trumpeter in backup bands for visiting Americans such as Oscar Pettiford, Stan Getz, Dexter Gordon, Ben Webster, Lee Konitz, Kenny Dorham, and Quincy Jones. Beginning in 1960, Botschinsky also led his own quintet. During the 1963-64 academic year, he attended the Manhattan School of Music in New York, but he returned to Denmark in the following year to begin work as solo trumpeter with the Danish Radio Big Band (1964-82). Botschinsky played with the Hamburg Workshop (1968), Nordic Workshop (1972), and Philly Joe Jones. He moved to Hamburg, Germany, in 1985 and soon began working with Peter Herbolzheimer's Rhythm Combinations and Brass, the European Trumpet Summit, and small groups of his own. Botschinsky made records with Sahib Shihab, Kenny Dorham (on the Steeplechase label), Thad Jones (1978), Derek Watkins (1980), and under his own name (from 1963).

Botschinsky began composing during the early 1970s, studying with Svend Erik Werner. In 1987, he formed M-A Music International with Marion Kaempfert, daughter of bandleader Bert Kaempfert. Allan and Marion married in 1990 and moved to Italy. M-A Music produced many recordings and published much of his music. In 1993, they moved to London. In the late 1990s, he joined the Danish composers group The Third Way and began composing mostly classical music, including a trumpet concerto with chamber orchestra. Botschinsky has earned many awards as a composer. In 1984, Danish television produced a special program titled *The Music of Allan Botschinsky*.

A few of Botschinsky's best trumpet albums are *First Brass, Duologue, Last Summer,* and *The Bench*. He has recorded for M-A Music, Telefunken, Stunt, Storyville, and Steeplechase. He was named the 1963 Danish Musician of the Year.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Allan Botschinsky's official website" (www.allanbotschinsky.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Botti, Christopher ("Chris") Stephen (b. Portland, Oregon, Oct. 12, 1962). American trumpeter and flugelhornist. Botti has become a superstar in the pop jazz world. His cool jazz style of playing (influenced by Miles Davis) and his boyish good looks (named by *People* magazine in 2004 as one the "50 Most Beautiful People") have made him a popular touring artist and television attraction.

Although Botti spent two years of his childhood in Italy, he was raised mostly in Corvallis, Oregon. His mother, a classical pianist, was his first musical influence. He began playing the trumpet at age nine, and was playing professionally by age thirteen. He was selected as a member of McDonald's All American High School Jazz Band, and attended Zeit High School (even though he was allowed to complete much of his senior year at Mount Hood Community College in Gresham, Oregon); his teacher during this time was Fred Sautter. After graduating, he attended Indiana University, studying with William Adam (trumpet) and David Baker (jazz). He received a grant from the National Endowment for the Arts that enabled him to study jazz in New York with George Coleman and Woody Shaw. He left IU during his senior year in order to tour with the bands of Frank Sinatra and Buddy Rich.

Botti moved to New York City in 1985, and began working as a studio player, as well as with several pop and rock bands. He toured with Bob Dylan, Aretha Franklin, Paul Simon (on and off between 1990-95), Dr. John, Natalie Cole, Bette Midler, Natalie Merchant, Roger Daltrey, and others. In 1995, he signed with the Verve/Forecast label, cutting his first album, *First Wish*, in that same year. Botti also composed the score for the film, *Caught,* in 1996. A steady stream of record albums followed, including *Midnight Without You* (Verve/Forecast), *Slowing Down the World* (GRP), *Night Sessions* (Columbia), *When I Fall In Love* (Columbia), *To Love Again: The Duets* (Columbia), *Italia* (Columbia), *The Very Best of Chris Botti* (Verve), *A Thousand Kisses Deep* (Columbia), and others.

Gordon Matthew Sumner invited Botti to tour as a featured soloist with his group Sting, which led to a long friendship and collaboration on several television and recording projects. Sting appeared on Botti's live television special from Los Angeles titled *To Love Again* (released on PBS under the title *Chris Botti Live with Orchestra and Special Guests*). Botti's other PBS Television special (available on CD and DVD) is *Chris Botti in Boston* with the Boston Pops Orchestra. These nationally broadcasted specials, along with constant world tours, have made Chris Botti a household name in America and other countries. Botti has also toured with Joni Mitchell's rock band, Upper Extremities, played with violin artist Lucia Micarelli, and recorded with Arturo Sandoval (2010).

Botti was nominated for Grammy awards in 2007 and 2009, and three of his albums rose to number one on *Billboard* magazine's pop charts. Botti hosted a radio program called *Chill with Chris Botti* for several years during the mid 2000s, and was leader of the house band for the television talk show, *The Caroline Rhea Show* (2002-03). He even found time to work as an actor on the American television soap opera, *One Life to Live*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Chris Botti" (http://en.wikipedia.org); Chris Botti's official website: www.chrisbotti.com.

Bourque, John (b. c1957). American trumpeter. Bourque grew up in the New England area, and earned a bachelor of music degree at the Oberlin Conservatory in 1979. He took additional lessons from William Vacchiano of the New York Philharmonic. He was a member of the Thunder Bay (Canada) Symphony, Ft. Wayne Philharmonic, and Spokane Symphony Orchestra before joining the Virginia Symphony and Opera Orchestra as second trumpet in 1987. After eleven years there, he became the assistant principal of the newly formed Malaysian Philharmonic Orchestra in 1998. He has taught at The College of William and Mary, and Elizabeth City State University. He currently teaches for the MPO's Youth Orchestra. He was a guest artist at the 2005 International Trumpet Guild Conference in Bangkok, Thailand.

Bibl.: "John Bourque" (www.kakiseni.com/eventsdetails.aspx?id=MJU3).

Bowen, Gregory ("Greg") (b. Llangenech, South Wales, England, May 3, 1943). British trumpeter. Bowen was a member of the National Youth Orchestra of South Wales as a teen, and later attended the College of Music and Drama in Cardiff. He began his professional career in London, working as a studio performer who backed numerous celebrity artists such as Ted Heath, Johnny Dankworth, Tom Jones, The Beatles, Petula Clark, The Rolling Stones, and others. He played on movie soundtracks such as *Goldfinger* and *Beyond the Sea*, and also recorded with artists Harry James, Natalie Cole, Clark Terry, Bobby Shew, Jack Jones, Judy Garland, Liza Minelli, Benny Goodman, Maynard Ferguson, Buddy Rich, Louie Bellson, Tony Bennett, Dizzy Gillespie, James Morrison, Peter Herbolzheimer, Ella Fitzgerald, Quincy Jones, Bob Brookmeyer, and Nancy Wilson. He toured with the Mantovani Orchestra, and in 1976 became a member of the RIAS Dance Orchestra. Beginning in 1995, he was lead trumpeter of the RIAS Big Band. In July of 2003, he received the Honorary Fellowship Medal from the Royal Welsh College of Music and Drama.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Bowie, Lester (b. Frederick, Maryland, Oct. 11, 1941; d. New York, New York, Nov. 8, 1999). American trumpeter. Bowie was born into a musical family. His grandfather was a founding member of the Bartonville Cornet Band. He grew up in St. Louis, and began playing the trumpet at age five under the guidance of his father, a high school band director. At age fourteen, he took lessons from the St. Louis jazz trumpeter, Bobby Danzie, who influenced him a great deal. Bowie's younger brother, Joseph, later took up the trombone, and would join Lester professionally during most of his life.

In his teens, Lester Bowie played with various rhythm and blues bands including those of Little Milton, Rufus Thomas, Albert King, Solomon Burke, and Joe Tex. He joined the Air Force at age seventeen (1958-60) and played jazz in his free time. After the service, he helped establish the Black Artists Group in St. Louis, a group devoted to avant-garde jazz. He then moved to Chicago in 1965, and became a studio musician. He married gospel singer Fontella Bass and became her musical director for a while. He joined the Association for the Advancement of Creative Musicians and became its second president. His first record album was *Numbers 1 & 2* (1967).

In 1969, Bowie helped form an avant-garde jazz quintet called the Art Ensemble of Chicago, a group that he was associated with for the remainder of his life. This group recorded dozens of albums and became the perfect outlet for Bowie's innovative musical ideas. Bowie developed a colorful and often humorous style of playing, using many sound effects such as growls, mutes, bending notes, half-valve playing, and wide vibrato. The group often utilized the sounds of exotic percussion instruments and toys. He dressed in a white lab coat and wore a waxed goatee. The band's slogan was "Great Black Music—Ancient to the Future."

In addition to performing with the Art Ensemble of Chicago, Bowie recorded with Cecil Taylor, Jimmy Lyons, Amina Claudine Myers, Kahil El'Zabar, Archie Shepp, David Murray, and Sunny Murray. He also performed with Jack DeJohnette, Arthur Blythe, and Chico Freeman. He led his own bands, such as From the Root to the Source, New York Organ Ensemble, Hip Hop Philharmonic Orchestra, and Brass Fantasy (beginning in 1981). He also played with the Leaders (starting in 1986). Because of his creativity in the arts, Bowie was a Visiting Professor at Harvard University and Dartmouth College, and was a Yale Fellow.

Bowie developed kidney problems around 1998. He died unexpectedly from liver cancer a year later, just a month before his fifty-eighth birthday, and at the height of his career. He recorded over fifty albums for labels such as MPS, Atlantic, Columbia, DIW, ECM, Muse, Black Saint, Nessa, Affinity, JMY, Birdology, Paula, West Wind, Prestige, Improvising Arts, Black Lion, Delmark, AECO, Praxis, Inner City, BYG, Freedom, and America. Some of his compositions include *Ska Reggae Hi-Bop, Donald Duck Meets Miles Davis,* and *Fanfare for the Warriors*. He appeared in the film, *Les Stances à Sophie* (1970) and is featured in the video, *The Art Ensemble of Chicago: Live from*

the Jazz Showcase (Rhapsody Films, 1981). He was inducted into the Downbeat Jazz Hall of Fame in 2000 and was honored by the 2001 album, *Tribute to Lester*, by the Art Ensemble of Chicago.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Lester Bowie" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Bowman, Joseph ("Joe") Leonard (b. Warren, Ohio, July 2, 1975). American trumpeter. Bowman studied with Gary Davis and graduated from Firestone High School in Akron, Ohio. He attended the Cincinnati Conservatory, studying with Alan Siebert and Marie Speziale, and graduating in 1997. He studied with David Hickman at Arizona State University, completing his master of music degree in 1999 and his doctor of musical arts degree in 2002 while serving as one of Hickman's graduate teaching assistants. He has also studied with Samuel Pilafian, Pat Harbison, and Matthew Sonneborn. He began his fulltime teaching career at the University of Tennessee at Martin (2001-03) and in June of 2003, began teaching at Mahidol University in Bangkok, Thailand, where he hosted the 2005 International Trumpet Guild Conference.

Bowman was a featured artist during the 2009 ITG Conference in Harrisburg, Pennsylvania. He has served on the board of directors of ITG and as editor of the ITG Youth website from 2001 to 2008. Since 2008, he has served as third trumpet with the Thailand Philharmonic Orchestra. He has also played with The Phoenix Symphony, Sun Cities Symphony, and Sonoran Brass Quintet.

Bowman and his wife Bunga "Lisa" Bowman, a financial controller for Tex Tech Industries (American textiles), live in Bangkok with their son Alexander (b. 2006). Joe's hobbies include traveling, golf, cooking, and reading.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Bowman, Joseph Leonard. *An Annotated Bibliography of Published Twentieth-Century Sonatas for Trumpet and Piano*. (unpublished DMA diss., Arizona State University, 2002); personal interview, May 16, 2011.

Brader, Ken III (b. Easton, Pennsylvania, Jan. 21, 1954). American trumpeter. Brader's father and grandfather owned a music store in Easton, Pennsylvania, where he grew up. His grandfather showed him how to play trumpet at the early age of four, and during his junior and senior years at Easton Area High School, he took lessons in New York City with Raymond Crisara. After graduating in 1971, he enrolled at the Eastman School of Music where he studied with Sidney Mear, and continued lessons with Crisara during the summers. After earning a bachelor of music degree in 1975, he worked towards a master's degree at Eastman, often performing with Chuck Mangione's band between 1975 and 1977, but left school in 1977 to tour with the Tommy Dorsey Orchestra. He was also hired as the director of the jazz ensemble at the University of Rochester from 1975 to 1977.

Brader toured fulltime with the Glenn Miller Orchestra from 1979 to 1981, serving as lead trumpet, soloist, and a member of the vocal group, as well as serving as the assistant director of the band. From 1985 to 2000, he was a member of the Glenn Miller Special Unit Band that toured extensively. Other positions include being a member of the Phil Woods Big Band (1998-2000), Philadelphia Pops orchestra since 1992 (lead trumpet since 1997), and the Water Gap Brass (since the mid 1980s). He played lead trumpet on the CD recording by Patti Page, *Live at Carnegie Hall—The 50th Anniversary Concert*, that won a Grammy Award in 1999. He can be heard on the five-CD set, *The Love Songs of Your Life*, and with Derek Smith and the Smithsonians. In addition, he is featured on several CDs with the Glenn Miller Orchestra including *Moonlight Serenade* (Ranwood Records), *In the Christmas Mood* (LaserLight), *In the Christmas Mood II* (LaserLight), *In the Nutcracker Mood* (LaserLight), *Tuxedo Junction* (LaserLight), and *Live in Europe* (LaserLight).

Brader has taught at Marywood University (Pennsylvania, 1988-2008) and Lafayette College (Pennsylvania, since 1992). He was married in 1984, but divorced in 1993.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Ken Brader III" (www.esu.edu/~pdorian/wgb/brader.html); personal interviews, July 14 & 26, 2012.

Bradford, Bobby Lee (b. Cleveland, Mississippi, July 19, 1934). American trumpeter, cornetist, composer, and bandleader. Bradford began playing the piano at age eight, and took up the cornet at age fourteen. He grew up mostly in Dallas, Texas, and was influenced by the jazz styles of Fats Navarro, Charlie Parker, and Bud Powell. He moved to Los Angeles in 1952, where he played with Leo Wright, Buster Smith, and John Hardee. He took a day job in the stockroom of a department store, and met jazz saxophonist Ornette Coleman who also worked there. Coleman was a large influence on Bradford's playing.

Bradford and Coleman joined saxophonist Eric Dolphy in 1953. Bradford also played with the Gerald Wilson Orchestra and with Wardell Gray's band. He was drafted into military service in 1954 and played in various Air Force bands until 1958. After release from the military, he played with Quincy Jones (1961), and he replaced Don Cherry in Ornette Coleman's quartet in New York (1961-63). The group was not very active during this time, so Bradford left the group, and was replaced by Freddie Hubbard. He attended Huston-Tillotson College (now Huston-Tillotson University) in Austin, Texas, earning a bachelor of music degree.

Bradford returned to Los Angeles in 1964. He mainly worked with clarinetist John Carter, with whom he formed the New Art

Jazz Ensemble in 1966. The two worked together until Carter's death in 1991. Bradford occasionally worked with Coleman's group in New York, playing on an album in 1971 and working gigs in 1973. During the early 1970s, he lived for a while in London, playing with Steve Lacy or with John Stevens and his Spontaneous Music Ensemble. In late 1973, he led a combo in Paris. In 1974, he accepted teaching positions at Pasadena City College and Pomona College in Claremont, California. From 1976 to 1978, he also belonged to the Little Big Horn workshop.

Bobby Bradford has been extremely active as a teacher, performer, and composer. He leads his Mo'Tet ensemble, and often plays with clarinetist Marty Ehrlich. On various occasions, Bradford has joined John Stevens's Freebop, the David Murray Octet, and Charlie Haden's Liberation Music Orchestra. His albums include *Comin' On* (Hat Art), *One Night Stand* (Black Saint), *Seeking* (Hat Art), *Dauwhe* (Black Saint), *The Complete Science Fiction Sessions* (Columbia/ Legacy), *Linage* (Nine Winds), *Lost in Los Angeles* (Emanem), *Flight for Four* (Flying Dutchman), and *Secrets* (Riverside). He is also seen in the video, *John Carter and Bobby Bradford: The New Music* (Rhapsody Films, 1980).

The Festival of New Trumpet Music awarded Bradford its top award of recognition in 2009. He remains an active musician in the Los Angeles area.

Bibl.: Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Bobby Bradford" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bobby Bradford" (www.allaboutjazz.com).

Brady, Charles Noel (b. Delano, California, July 16, 1937; d. Bakersfield, California, Feb. 16, 2010). American trumpeter. Brady

was a native of Kern County, California, and graduated from Delano High School in 1955. He attended the University of Southern California on a full scholarship, graduating in 1959. He did a two-year tour of duty in the 52nd Army Band in Ft. Ord, California, and then went to New York to study at The Juilliard School, and Catholic University of America in Washington, D.C. He was coprincipal of the National Symphony Orchestra for six years, and recorded for Columbia records under Igor Stravinsky and Bruno Walter. He made what many people feel is the definitive recording of *L'Histoire du Soldat* by Stravinsky. Brady also toured with the Boston Pops orchestra under Arthur Fiedler. During his career, he performed with the Los Angeles Philharmonic, Hollywood Bowl Orchestra, San Francisco Symphony, and the New York Philharmonic. He also recorded numerous soundtracks for films such as *Lady in the Cage* and *Pork Chop Hill*.

Brady returned to his hometown of Bakersfield, and performed with the Bakersfield Symphony for nearly thirty years, as well as with the Bakersfield Community Band, Bakersfield Civic Light Opera Orchestra, various chamber ensembles, dance bands, and jazz groups. He served as an adjunct professor at California State University-Bakersfield, and was a music teacher at Fairfax Middle School from 1975 to 2007. He also taught privately in his home. He was a board member of the Bakersfield Youth Symphony. After retiring, he played with the Cal State Community Orchestra.

Brady was married to Eva Eiren (married in 1961). Their sons are Charles Jr., James, and John. Besides being a truly humble and deeply religious man, Brady was a friend to all who knew him. It is said that he never spoke an ill word about anyone. He died of a heart attack at the age of seventy-two.

Bibl.: Scaffidi, Susan. "Trumpeter was a Great Musician, an even better Man" (*Bakersfield Californian*, Feb. 17, 2010); "Charles Noel Brady (1937-2010)" (obituary in *Bakersfield Californian*, Feb. 20, 2010).

Photo by Doug Davis.

Braff, Reuben ("Ruby") (b. Boston, Massachusetts, Mar. 16, 1927; d. North Chatham, Massachusetts, Feb. 9, 2003). American cornetist. Braff was born to Russian immigrants. At age eight, he asked for a saxophone, but since Reuben was rather small for his age, his father elected to purchase a cornet. Braff mostly taught himself how to play the instrument by listening to recordings of Bix Beiderbecke and Louis Armstrong over the radio, but he did get advice from a circus trombone player named Ward Silloway, and played parades with a school band (1939-41). By age eleven, he was working with older musicians each night at a local bar. Braff did poorly in school, and considered the cornet his salvation. By age twenty-two, he was performing and recording with veteran musicians such as Edmond Hall (1949), Pee Wee Russell (1951), Bud Freeman, and Sam Margolis.

Ruby Braff moved to New York City in 1953 at the age of twenty-six. He rented an apartment with a friend (pianist Nat Pierce) and struggled to find work as a jazz musician because by that time, his mainstream style of playing was considered passé. Bebop had taken the world by storm, and Braff found himself on an island surrounded by a sea of Dizzy Gillespie disciples. He held tight to the music he loved, but soon found himself literally starving to death. For a while, his diet consisted mostly of canned sardines and canned tomatoes!

Most of Braff's work during the 1950s and '60s was as a recording musician. The Vanguard label found him quite suitable to record with Vic Dickerson (1953-54), the Benny Goodman Sextet (1955), Buck Clayton, Urbie Green, and others. He appeared in a 1956 television play titled *The Magic Horn* about a jazz group, but seldom

appeared in public concerts. He did another television show with Jack Teagarden in 1958. Braff stopped playing for about three years, but appeared with George Wein in 1961. He toured Europe in 1961, and by the late 1960s was one of the few vintage cornetists in New York. He recorded with George Wein's Newport All-Stars, co-led a quartet with guitarist George Barnes in 1973 (but had a huge falling out when the

two broke apart in 1975), and played with the New York Repertory Company. He also spent two years with singer Tony Bennett.

When traditional jazz made a comeback during the late 1970s, Braff was in the right place at the right time. His warm and beautiful cornet sound, melodic improvisations, and precise technique placed him at the top of the music scene for the next twenty years. He recorded with Dick Hyman, Scott Hamilton, Howard Alden, Ellis Larkins, Mel Powell, Ralph Sutton, Roger Kellaway, and others, and produced dozens of albums as leader, including *Fireworks* (Inner City), *Hustlin' and Bustlin'* (Black Lion), *Best of Braff* (Bethlehem/Avenue Jazz), *Hear Me Talkin'* (Black Lion), *The Grand Reunion* (Chiaroscuro), *The Ruby Braff-George Barnes Quartet* (Chiaroscuro), *A First* (Concord Jazz), *Music from "My Fair Lady"* (Concord Jazz), *Ruby Braff and His New England Songhounds* (Concord Jazz), *Controlled Nonchalance* (Arbors), *America the Beautiful* (Concord Jazz), *Jazz at Storyville*, Vols. 1-2 (Savoy), *Holiday in Braff* (Bethlehem), *Ruby Braff Special* (Vanguard), *Braff!* (Epic), *To Fred Astaire with Love* (RCA), *Fats Waller's Heavenly Jive* (Chiaroscuro), *Very Sinatra* (Finesse), *A Sailboat in the Moonlight* (Concord Jazz), *You Brought a New Kind of Love* (Arbors), *Variety is the Spice of Braff* (Arbors), *I Hear Music* (Arbors), *Watch What Happens* (Arbors), *Music for the Still of the Night* (Arbors), *Being with You* (Arbors), *You Can Depend On Me* (Arbors), and *With An Extra Bit of Luck* (Concord Jazz).

Appreciated for his sensitive and passionate playing, Braff also had the reputation of being an uncompromising perfectionist and was known for his abrasive personality. When promoter Joe Glaser called Braff about booking him for a tour of England, Glaser told the cornetist that he did not want to use his band that included legendary performers Jack Teagarden and Earl Hines. Braff exchanged insults with Glaser and hung up on him. Thinking that he had not made his points clear enough, Braff called back a minute later, telling Glaser, *You don't deserve to know guys like Teagarden and Hines!* and hung up again. Braff also criticized many younger players for being too technical and "showy." Yet, he loved audiences, and had them laughing as he told fictitious stories about how the Queen of England was madly in love with him, London's Scotland Yard would call him to help solve crimes, and he and English cornetist Humphrey Lyttelton would meet underwater in submarines to decide the best actions for world affairs.

Health problems including emphysema, glaucoma, and heart disease began to affect Braff in 2002. He had trouble flying, and had to be pushed in a wheelchair through airport terminals. One of his tours of England had several concerts cancelled at the last minute. He died of lung failure on February 9, 2003 at the age of seventy-five. He had appeared on over 250 recordings, performed at many of the world's leading jazz festivals, and never compromised his ideals for music. Critics often said that he never played a note about which he wasn't passionate.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008); "Ruby Braff" (http://en.wikipedia.org).

Brahmstedt, Howard K[enneth] (b. Milwaukee, Wisconsin, May 18, 1936). American trumpeter. Brahmstedt began playing trumpet at age ten, guided by his father Norman Brahmstedt, a high school band director. Howard attended the University of Wisconsin in Madison, and took lessons for two years from William Babcock in Chicago. After receiving his bachelor of music degree, Brahmstedt went to New York City where he studied with Raymond Crisara for two years, and as a member of the National Orchestral Association orchestra, received sectional coaching from Nat Prager and James Smith. Brahmstedt then earned master of music and doctor of music degrees at Indiana University, studying with Herbert Mueller, Louis Davidson, and William Adam.

Brahmstedt won two Fulbright Scholar Awards to China, to teach trumpet and American music, and perform recitals and concerts at the leading music conservatories in Beijing, Shanghai, Tianjin, Xi'an, and Chengdu. His primary career was at Tennessee Tech University where he was a professor from 1969 to 1999. During a return visit to the Xi'an Conservatory of Music in 1996, the Shaanxi Province named him the "Outstanding Foreigner in Culture and Education." He has traveled throughout much of Tibet, the Xinjiang Region, and Inner Mongolia, and was in Kathmandu, Nepal, researching music and cultures. During his career, he has performed with the Madison Symphony Orchestra, West Point Concert Band, TTU Faculty Brass Quintet, Bryan Symphony Orchestra, Cumberland County Playhouse Orchestra, and led the Howard Kenny Jazz-Dance Band. Now retired from teaching, he is currently a member of the Rochester (MN) Symphony Orchestra, conducts the Lord of Life Brass Choir, and is an active freelance performer in Minneapolis.

Brahmstedt and Patricia Brahmstedt have been married since 1960, and have three children: Alicia (b. 1961), Ken (b. 1963), and Kristin (b. 1965). His hobbies include Alpine skiing, hiking, traveling, bicycling, camping, and international music endeavors.

Bibl.: "Brahmstedt China Travels..." (www2.tntech.edu/publicaffairs/rel/1996/sept96/china.html); personal interview, June 30, 2011.

Braito, Marco (b. Cavalese, Trento, Italy, Nov. 25, 1971). Italian trumpeter. Braito studied with Igino Ferrari at the conservatory in Bozen before attending the School of Music in Salazzo. He later won first prize in the annual competition in the trumpet class of Pierre Thibaud at the Paris Conservatory. Braito was a guest principal of the San Carlo Theater orchestra in Naples, and from 2000 to 2003 was principal trumpet and soloist with the Orchestra della Toscana in Florence, Italy. In 2004, he was appointed principal of the Orchestra Sinfonica Nazionale della RAI in Turin. In addition to his regular orchestra duties, Braito has been very active with the Gomalan Brass Quintet since 1999. With trumpeter Marco Pierbon

and others in the group, he has toured numerous countries and released several CD recordings.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); www.gomalanbrass.com.

Brandi, Giovanni Pellegrino (fl. c1675-1700). Italian trumpeter. Brandi was the most important trumpeter employed by the Basilica of San Petronio in Bologna, Italy, during his day. Records at the cathedral indicate that he worked there from 1679 through 1699. It was during this time that he performed nearly one hundred trumpet concertos, sonatas, and sinfonias by Giuseppe Torelli and other composers of the Bologna School.

Bibl.: Tarr, Edward H. *The Trumpet* (English, Third Edition) (Hickman Music Editions).

Brandt, Willy [Vasily; Vassily] Georgiyevich (b. Coburg, Germany, 1869; d. Saratov, Russia, Feb. 2, 1923). Russian cornetist and trumpeter. Brandt attended the Coburg Music School at an early age, and graduated in 1887 after four years of study. He was immediately engaged to play in a summer spa orchestra near Hanover. The orchestra consisted mostly of Russian musicians and provided beneficial employment during the summers of 1887 and 1888. Brandt spent his

winters in Helsinki (1887-90) as first trumpet and soloist in the Orchestral Society, now the Helsinki Philharmonic.

Brandt auditioned for the principal trumpet chair in the Bolshoi Theater Orchestra in Moscow. After a very long trip from Helsinki to Moscow, he arrived late, and was told that the job had already been filled. His plea to be heard anyway was granted, and after he played an Arban characteristic study, one committee member exclaimed, *This is a star!* Not being able to offer him the position already granted someone else, and not wanting to lose such a gifted trumpeter, Brandt was given a full salary in a fabricated position as a Contrabassoonist. He moved to Moscow in 1890, and in the following year the principal trumpet chair opened again; Brandt was immediately given the position he first sought.

During his years in Moscow, Brandt was also active as a soloist and teacher. A newspaper review of the best soloists of the 1895-96 season lists Brandt among them. He also played in a brass quartet that included Mikhail Tabakov as second cornet.

When a new conservatory was opened in Saratov in 1912, many renowned professors including Brandt were hired. In Saratov, Brandt not only taught trumpet and cornet, but also managed and conducted the conservatory orchestra. He was beloved by all of the students, as well as townspeople, thanks to his playing his cornet for the factory workers during many lunch hours.

Brandt died on February 2, 1923 from poisoning caused by a vaccination. The entire city arrived for the funeral service; thousands of people passed by his casket while the conservatory orchestra performed Beethoven's *Fifth Symphony*, a work Brandt had rehearsed with them just days earlier. Brandt's widow moved in with their daughter, a theater actress who lived in Tula.

Brandt can be considered the father of the Russian trumpet (and cornet) school. His magnificent and beautiful tonal quality lived on through his students, most notably Sergey Bolotin, Vladimir Drucker, Sergei Yeriomin, and especially Tabakov, the leading performer and teacher of his generation.

Brandt's compositions for cornet and trumpet remain staples in the repertory. They include *Concert Piece Nos. 1 & 2, Concert Polka, Wiegenlied, 34 Orchestral Etudes*, and *23 Last Studies* (his last work).

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press).

Brashear, Oscar [Jesse] (b. Chicago, Illinois, Aug. 18, 1944). American trumpeter. Raised in Chicago, Brashear began his music studies by learning piano and harmony from Josephine Innis at the age of seven. At age eleven, he took up the trumpet and studied for twelve years under Charles Allen. He graduated from Capt. Walter Dyett Du Sable High School in Chicago and then attended Wright Junior College (1962-65) and Roosevelt University (the latter under Renold Schilke, 1965-67).

Brashear began his professional career playing in orchestras led by Gene Evans, Woody Herman (1967), Count Basie (1968-69), Sonny Stitt, Gene Ammons, James Moody, and Eddie Harris. Brashear then moved to Los Angeles (1970) and recorded with Hampton Hawes, and worked with the bands of Dexter Gordon (1971), James Moody (1971), Harold Land, Bobby Hutcherson, and Joe Henderson. His style has been greatly influenced by Lee Morgan, Woody Shaw, and especially

Freddie Hubbard. He has also performed with artists such as Horace Silver (1975), Quincy Jones, Oliver Nelson, Henry Mancini, Benny Carter, Teddy Edwards, Gerald Wilson, Shelly Manne, J. J. Johnson (1979), Zoot Sims, Ahmad Jamal, Jeremy Smith, and Billy Childs.

As a television and recording studio jazz musician, Oscar Brashear has recorded over one hundred discs with celebrities such as The Four Tops, Redd Foxx, Diahann Carroll, Stevie Wonder, Sammy Davis Jr., Nancy Wilson, Sarah Vaughan, Johnny Mathis, The Temptations, Dionne Warwick, Bill Cosby, and Gladys Knight and the Pips. His playing can be heard in the soundtrack of the film *Rocky II*.

Since the early 1970s, Brashear is considered to be one of the greatest jazz trumpeters alive, yet he is relatively unknown to the public. This is due, no doubt, to his mostly anonymous studio work and from not having released a solo album. He is currently a member of the Clayton-Hamilton Jazz Orchestra.

Bibl.: Hood, Boyde. "Ten Outstanding Trumpet Players in the Los Angeles Area" (*Brass Bulletin*, no. 41, 1983); Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Braun, Rick (b. Allentown, Pennsylvania, July 6, 1955). American trumpeter. Braun began playing drums, but switched to trumpet at the age of eight; his first music teacher was Richard Hinkoe. During his junior and senior years at Dieruff High School in Allentown, Braun studied with Seymour Rosenfeld of the Philadelphia Orchestra. He attended the Eastman School of Music for a short time, forming the fusion group, Auracle, that made two pop records. He also released a solo pop album on Teichiku Records, but it was mostly unnoticed (1991).

Quitting school to go on the road with Auracle, Braun moved to Los Angeles, but the group soon broke up when its record label selected instead a vocalist as its main solo artist. Braun began freelancing, but had to work outside of music to make a living. His big break came when he was invited to play with Rod Stewart's band, which toured the country, providing Braun with great exposure, as well as greater income but, unfortunately, he became addicted to drugs. After a period of bottoming out, Braun eventually quit drugs and alcohol. He later toured with artists such as Tina Turner, Glenn Frey, Natalie Cole, Rickie Lee Jones, War, Sade, and REO Speedwagon.

Braun released his first jazz solo album in 1993, *Intimate Secrets* (Mesa/Bluemoon), which was very successful. He became the first smooth jazz trumpeter since Chuck Mangione to receive a great deal of radio airplay. His third solo album, *Beat Street*, became number one on the Billboard charts for thirteen weeks in a row, breaking all records for the longest hit run. In 1996 and 1997, Braun won the Gavin Artist of the Year Award. His later album, *Shake It Up*, was another number one Billboard hit.

Braun received the Oasis "Best Brass Player Award" in 2001, and the "Best Collaboration Award" in the same year. He has recorded with such artists as Tom Petty, Peter White, Willie and Lobo, Tin Drum, Al Jarreau, Warren Hill, Marty Grebb, Jeff Golub, Johnny Mathis, Steve Reid, Jeff Robinson, Gerald Veasley, Third Force, Slim Man, Richard Elliot, Chris Camozzi, Brian Bromberg, Norman Brown, Gabriele Andres, and many others. His solo albums are recorded on the Warner Brothers, Atlantic, Bluemoon, Rhino, Teichiku, and Mesa/Bluemoon labels.

Bibl.: Erdmann, Tom. "Rick Braun: Life in the Fast Lane" (*International Trumpet Guild Journal*, Oct. 2001); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Rick Braun's official website (www.rickbraun.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Braz, Dirceu (b. Mogi das Cruzes, Brazil, Nov. 10, 1950). Brazilian trumpeter, composer, and poet. Braz was born and raised near São Paulo, Brazil. He began his music making by playing guitar in a local dance band, and later began playing the trumpet. From 1973 to 1976, he studied at the Stuttgart Musikhochschule in Germany with Heribert Rosenthal. He has also studied with Henri Adelbrecht at the Zurich Conservatory in Switzerland.

Braz worked in Germany from 1979 to 1990 as a trumpet teacher in the public schools in Heidelberg. He is a prolific soloist, and has released thirteen albums and CDs in Germany, two of which are *Bachtrompete* and *Tea Time*, both on the RBM label. Since 1990, his life and career have been devoted to performing concerts for the public in São Paulo in order to raise money for a school for disadvantaged children. He even performs on the streets (with recorded accompaniment) for crowds of people willing to donate money to the school.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Dirceu Braz" (http://en.wikipedia.org).

Brecker, Randall ("Randy") Edward (b. Cheltenham, Pennsylvania, Nov. 27, 1945). American trumpeter and composer. Brecker is an iconic figure in the jazz world, having toured the world for over forty-five years. In addition to winning five Grammy Awards, he has released dozens of albums including *Heavy Metal Bebop* (Artista), *In the Idiom* (Denon), *Into the Sun* (Concord), *Merge* with Jack Wilkins (Chiaroscuro), *Toe To Toe* (MCA), *Out of the Loop* (GRP), *Hangin' in the City* (ESC), *Randy Brecker Live with the WDR Big Band* (Telarc/BHM), and *Randy in Brazil* (Summit/MAMA).

Brecker began playing the trumpet at age eight. He took to jazz through his father, a jazz pianist, and by studying his father's jazz recordings of famous trumpet players. His first performances were with R&B bands in local bars. He

studied trumpet under Sigmund Hering and Tony Marchione. From 1963 to 1966, Brecker attended Indiana University and studied under David Baker. He toured the Middle East and Asia during his senior year with the IU Big Band under the auspices of the US State Department. He decided to stay in Europe for a few months, but returned to the U.S. in the fall of 1966 to study at New York University for a year. He soon joined the group Blood, Sweat and Tears (1967), and later played and recorded with the Horace Silver Quintet (1968-70, 1971-73), Art Blakey's Jazz Messengers (1972), Clark Terry (1967-68), Stevie Wonder, Duke Pearson (1967), Thad Jones-Mel Lewis band (1968, 1973), Joe Henderson, Frank Foster, Dream (a fusion group with younger brother and saxophonist Michael Brecker), Larry Coryell's Eleventh House (1973-74), and Billy Cobham (1974-75). His main fame at this time came from coleading the successful Brecker Brothers group (with Michael) that garnered seven Grammy Award nominations between 1975 and 1981.

During the 1980s, Randy Brecker co-led a short-lived band with then wife Eliane Elias (pianist), and with Jaco Pastorius's Word of Mouth Orchestra (1981-82). He performed with the Mingus Big Band, recording the last album Mingus ever made (*Me Myself and Eye*). He was an active studio musician, and was a featured soloist with several all-star groups. He also toured extensively with Stanley Clarke's Jazz Explosion, and in 1989 embarked on a six-month US State Department tour of Eastern Europe.

Recently, Brecker has been collaborating in performances with wife Ada Rovatti, the well-known Italian sax player and composer. In 2000, he took part in a Trumpet Summit. He played his last performance with brother Michael in 2004, just before Michael became too ill to perform any longer. Sadly, Michael died of leukemia on January 13, 2007. Today, Randy and Bill Evans are active with their Soulbop Band. Brecker is one of the most distinguished jazz trumpeters in the world, and has performed with hundreds of leading musicians. Brecker made videos with Gil Evans, the GRP Big Band, and Louie Bellson.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Randy Brecker's official website (www.randybrecker.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Breedlove, Graham (b. Longview, Texas, Apr. 1, 1970). American trumpeter. Breedlove grew up in Lafayette, Louisiana, where he began playing the trumpet at age twelve. His first lessons were with Dr. Gary Mortenson, who was teaching at the University of Southwestern

Louisiana at the time (now called University of Louisiana-Lafayette). Breedlove attended Louisiana State University, studying under Dr. James West (1988-1991), then took a year off to tour with the Glenn Miller Orchestra. He returned to LSU for his senior year (1992-93), and finished his bachelor's degree in music. Breedlove earned a master's degree at Indiana University with Stephen Burns (1994-96), also studying jazz with Dominic Spera and David Baker. Other teachers include Bryon Stripling and Alvin Batiste. While in school, he married his wife Kelly in 1995. They have since had daughter Lucy (b. 2001), son Ryan (b. 2001), and daughter Chloe (b. 2003).

After receiving Indiana University's Performer's Certificate, Breedlove auditioned for a jazz opening in the Army Blues, the US Army's premier big band. He joined that organization in 1996, a position he holds today. He has taught part-time at Towson University and has performed with the Saturday Night Live Band, Ray Charles, Wynton Marsalis, Tito Puente, James Moody, Arturo Sandoval, and many others. His debut CD, *Coming Home*, has been released on Summit Records.

Breedlove's compositions have been heard on NBC Television's *Today Show* and the Food Network's *Emeril Live*. Having recorded on over one hundred albums, including two that won Grammy Awards, Breedlove also appears on the Hal Leonard *Jazz Play Along Series*. His hobbies include mountain biking, woodworking, and photography.

Bibl.: "Graham Breedlove" (www.facebook.com/pages/The-US-Army-Blues); Graham Breedlove's official website: www.grahambreedlove.com; personal interview, Sept. 12, 2010.

Brenton, Harold E. (b. June 1872; d. May 20, 1947). American trumpeter. Brenton learned to play the cornet and trumpet at the Boston Church Home for Orphans and Destitute Children. He was active as a theater musician in Boston during the 1910s, and was a music trustee supporting the music programs in the Boston Public Schools. He was a member of the Boston Symphony Orchestra from 1902 to 1907.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Harold E. Brenton" (www.stokowski.org/Boston_Symphony_Musicians_List.htm).

Breuls, Ruud (b. Urmond [near Limburg], Netherlands, Dec. 4, 1962). Dutch trumpeter. Breuls first attended the music school in Maastricht,

and later graduated from the Conservatory of Amsterdam (formerly the Hilversum Conservatory) in 1988, when he won the Wessel Ilcken Prize in Loodrecht. He has worked as a studio musician and jazz artist, and can be heard on dozens of recordings including his own CD, *Shades of Brown* on the T2 label. Over the years, he has performed or recorded with many jazz legends, among them Bob Brookmeyer, Lee Konitz, Jim McNeely, Bill Holman, Bob Mintzer, and Vince Mendoza. He has also played with groups such as Cess Slinger's Buddies in Soul, Free

Play plus 8, Lubop City Big Band, Jazz Orchestra of the Concertgebouw, Dutch Jazz Orchestra, and the Beets Brothers Orchestra. Since 1990, he has taught jazz trumpet at the Conservatory of Amsterdam, and since 1996 has served as jazz trumpet soloist of the Metropole Orchestra.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Bridgewater, Cecil [Vernon] (b. Urbana, Illinois, Oct. 10, 1942). American trumpeter and composer. Cecil Bridgewater comes from a musical family with a long line of trumpeters/cornetists (father, grandfather and great grandfather). As it turns out, the first concert he ever heard was by Louis Armstrong. The second was by Duke Ellington. These were enough to cement his desire to become a jazz musician. He studied piano with his mother, learned to play alto sax, and then switched to trumpet. He also developed skills as a drummer, something he feels helped his sense of rhythm.

Bridgewater attended the University of Illinois from 1960 to 1964, earning a bachelor of music degree. He studied under Haskell Sexton. He then moved to Chicago and began working as a freelance and jazz musician. After two years in the Army, he returned to Urbana and the University of Illinois to perform with their famous big band that toured the United States, Sweden, and Russia under John Garvey. With his brother Ron (saxophonist), Cecil also played in a short-lived band called the Bridgewater Brothers (1969). The university jazz band entered several jazz competitions at various festivals, winning first prizes for "Best Big Band." Cecil also won awards for "Best Trumpet Player," "Best Overall Musician," and "Best Small Group."

In 1970, Bridgewater moved to New York City to develop his career as a jazz trumpeter. He joined Horace Silver's quintet for a while, and then performed from 1970 to 1976 with the Thad Jones-Mel Lewis Orchestra. Jones taught him to compose and arrange, something that has been a strong asset to Bridgewater's career. Bridgewater has also played with the Max Roach Quartet since 1971. He played with Art Blakey's Jazz Messengers (1972), Jimmy Heath (1974-76), Randy Watson, the Grover Mitchell Big Band, Count Basie Orchestra (1989), Dizzy Gillespie, Joe Henderson, Wynton Marsalis, McCoy Tyner, Lena Horne (1982-83), Vanessa Rubin, Uptown String Quartet, and Sir Roland Hanna. He recorded with many of these artists, as well as with Abdullah Ibrahim (1973), Charles McPhearson, Frank Foster, and others. He made a video with Max Roach (*Max Roach: In Concert & In Session,* 1982, Kool Jazz Fest., DCI Music Video). As a composer, Bridgewater has received commissions, including ones from the Cleveland Chamber Symphony, Atlanta Arts Festival, University of Illinois, and JazzMobile. During the 1970s, Bridgewater was married to singer Dee Dee Bridgewater.

Bridgewater made his recording debut as leader in 1992. His albums include *Mean What You Say* (Brownstone), *I Love Your Smile* (Mesa), *Generations Suite* (Denon), and *Lightning and Thunder* (Denon). He has taught at New York's New School, The Juilliard School, William Patterson University, SUNY-Queens College, and JazzMobile. He has been a faculty member at the Manhattan School of Music since 1991.

Bibl.: Feather, Leonard and Gitler, Ira: *The Biographical Encyclopedia of Jazz* (Oxford); Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Cecil Bridgewater's official website (www.cecilbridgewater.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Briggs, [James] Arthur (b. St. George's, Grenada, British West Indies, Apr. 9, 1899; d. Chantilly [suburb of Paris], France, July 16, 1991). Grenadian trumpeter. Unfortunately, a huge amount of misinformation exists about this important jazz musician. Briggs came to the United States in 1917 and studied at the Martin Smith Music

School in New York (c1917-18). His first professional playing experience was during the late 1910s with the Clef Club Marching Band, then with Will Marion Cook's 50 Players & Singers (late 1918/early 1919). As a member of the Southern Syncopated Orchestra (including Sidney Bechet and conducted by Will Marion Cook), Briggs went to London (June 1919-1920), where he took additional lessons from John Solomon. He stayed in England, playing with various dance and jazz bands until early 1922, after which he worked in Paris and Belgium until January 1925. Briggs played with his own band, the

Savoy Syncopator's Orchestra, with which he recorded under his own name in Germany until September 1927, after which the band played extensively in France until December 1928. Briggs joined Danny Polo's group, Abbaye de Thélème, in Paris and briefly played with Noble Sissle there in 1928. Briggs played the *Blackbirds Revue* at the Moulin-Rouge (July/September, 1929), and then was back in the Noble Sissle Orchestra (along with Tommy Ladnier) playing in Monte Carlo, Paris, London, New York City, and Paris again (until May 1931). While in London, he performed for King George and Queen Mary in a command performance. In Paris, he recorded with Don Barretto's Afro-Cuban Orchestra (1934), Freddie Johnson's Harlemites (1933), Coleman Hawkins (1935), Django Reinhardt's Quintette du Hot Club de France (1935), and many others.

Because of his refusal to leave Paris prior to the German invasion in October 1940, Briggs was imprisoned by the Germans when they occupied France during World War II. During four years of internment, he played in a prisoner orchestra conducted by Tom Waltham (symphonic music). After the war, he led his own band again (1945-63) mostly in Paris, Biarritz, and Vichy, and taught trumpet and saxophone in St. Gatien and Chantilly (1964-84).

Briggs was known for his large and beautiful tone on the trumpet, and was not only a good jazz soloist, but also a good lead trumpet in the big bands of the 1930s. He influenced jazz in Europe, and was himself strongly influenced by Red Nichols and Louis Armstrong. He was said to be the cousin of Pete Briggs, a tuba player who recorded with Armstrong's Hot Seven.

Briggs was married and had one daughter. He died in Chantilly, France, after sudden kidney failure in 1991 at the age of ninety-two.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); information provided to author by Laplace, who communicated by numerous correspondences with Briggs.

Briney, Bruce C. (b. Joliet, Illinois, Mar. 15, 1960). American trumpeter and conductor. While growing up in Joliet, Illinois, Briney studied with Peter Labella, and played in the Joliet Township West

High School band under Dean Sayles. After graduating in 1978, he enrolled at the University of Illinois where he studied with David Hickman from 1978 to 1982. After receiving his bachelor of music degree, he performed in the Civic Orchestra of Chicago (summer 1982) and attended Northwestern University where he studied with Vincent Cichowicz and Luther Didrickson (master of music degree in 1983, and doctor of musical arts degree in 1996). Additional study was with Arnold Jacobs, Raymond Sasaki, Charles Geyer, George Vosburgh, and Raymond Mase. He also studied conducting with John Paynter and Victor Yampolsky.

Dr. Briney has performed with the Savannah Symphony Orchestra, Peninsula Music Festival Orchestra, Illinois Philharmonic, Symphony of the Shores, and the Spoleto Festival Brass Quintet. He is a current member of the Quad Cities Symphony and the Knox-Galesburg Symphony, and has been the conductor of the Quincy Symphony Orchestra since 2007. In addition, he has been the conductor of the Millar Brass Ensemble, and is a cofounder of the Macomb Brass Band (serving as its conductor for five years). As a teacher, Briney has taught at Roosevelt University in Chicago (1988-93), Bradley University (spring 1998), and is a professor at Western Illinois University (since 1993). In 2001, he received the WIU School of Music's "Outstanding Teaching Award."

Bruce has been married to Robin Briney (a realtor) since 1984. Their children are Paul (b. 1996) and Elizabeth (b. 1998). He enjoys spending time with his family, and fishing when he gets a chance.

Bibl.: "Bruce Briney" (www.qsoa.org/Bruce_Briney.htm); "Bruce Briney" (www.wiu.edu/cofac/music/faculty_staff/briney.php); personal interview, Jan. 14, 2012.

Brisbois, Austin Dean ("Bud") (b. Edina, Minnesota, Apr. 11, 1937; d. Scottsdale, Arizona, June 2, 1978). American trumpeter. Brisbois

was one of the finest high note trumpet players of all time. He began playing the trumpet at age twelve, and developed his incredible range—self-taught—while in high school. He briefly attended college in Minneapolis, but moved to Los Angeles around 1956 to work as a freelance artist. In 1958, Stan Kenton hired Brisbois to play the scream parts once written for Maynard Ferguson. He played lead with Kenton's band for two-and-a-half years, recording over thirty albums.

While working as a studio musician during the 1960s and '70s, Brisbois recorded hundreds of albums as a lead trumpet player. His television work includes prominent parts on the series *Hawaii-Five-O* and the cartoon series *The Jetsons*. He also worked with leading performers such as Herb Alpert, Nat King Cole, Tony Bennett, the Chicago Symphony Orchestra, Bobby Darin, Herbie Hancock, The Monkees, Frank Sinatra, Lalo Schifrin, Billy May, Harry James, Dean Martin, The Four Freshmen, Neil Diamond, Duke Ellington, Nancy Wilson, Henri Mancini, and Rosemary Clooney.

In 1973, Brisbois formed his own rock group, Butane, which featured him on vocals and solo trumpet. It achieved moderate success, and appeared on one television show, *The Midnight Special*, but no record contract was signed, and the group disbanded in 1975. Following the breakup of his second marriage in the same year, Brisbois began struggling with his lifelong problem of manic depression. He quit the music business and moved to Beverly Hills where he became a Porsche car salesman. A year later, he moved to Scottsdale, Arizona, to be near his sister. He began playing the trumpet again in 1977, teaching private lessons and working with the Mesa Community College Jazz Band. He also coached the trumpet section of the Young Sounds jazz band sponsored by the Phoenix Musicians Union, and performed in various groups in the Phoenix area. His last appearance was as a guest soloist with the jazz-rock group, Matrix. He told the members of the group, *I played as well as I have ever played*. Less than a week later he committed suicide in the Arizona desert near his home in Scottsdale.

Brisbois was highly respected as both a lead and jazz player, and as a person. No one is certain why he committed suicide, but when David Hickman invited him to serve as a guest artist for the 1977 International Trumpet Guild Conference at the University of Illinois, Brisbois said that he had just inherited a controlling interest in the Skippy Peanut Butter Company, and that his life had become very complicated. He could not make a commitment to appear, and stated, *I don't know what I will be doing at that time. I could be dead by then*.

Bibl.: Keim, *Das große Buch der Trompete* (Schott); "Austin D. 'Bud' Brisbois" (Wikipedia: http://en.wikipedia.org).

Brndiar, John ("Jack") J. (b. Cleveland, Ohio, Apr. 14, 1953). American trumpeter. Brndiar grew up in the Cleveland area, and began playing trumpet at age nine. His early teachers were Richard Millard, Gordon Boyd, and Charles Schlueter. After graduating from Brooklyn High School in 1971, he attended the Baldwin-Wallace College Conservatory under James Darling and Mary Squire (1972-75). From 1976 to 1977, he earned a master of music degree with Bernard Adelstein at the Cleveland Institute of Music.

Brndiar began playing extra with The Cleveland Orchestra in 1974. He became principal of the Cleveland Chamber Symphony in 1983, and has been a member of the Ohio Chamber Orchestra, Cleveland Opera Orchestra, Cleveland Ballet Orchestra, Blossom Festival Band and Orchestra, Paragon Brass Quintet, and Festival Mozaic Orchestra. He began his teaching career at Cleveland State University (1988-93), University of Akron (substitute, 1992), Ashland University (2010-11), and the College of Wooster (2010-11). He is currently teaching at the Baldwin-Wallace College Conservatory (since 1993). He has been an active freelance musician since 1972.

John is married to Takako Masame, a violinist in The Cleveland Orchestra. He enjoys reading and keeping physically active and fit.

Bibl.: "John Brndiar" (www.ashland.edu/faculty/music/brndiar-john); personal interview, Jan. 7, 2012.

Brock, Fredy (b. Karlsruhe, Germany, July 10, 1926; d. Grafrath am Ammersee, Germany, Nov. 20, 1992). German trumpeter. Mostly remembered as a popular songwriter, Brock played trumpet with many dance bands including that of Max Greger (1954-71). He led his own band to much success, recording albums such as *Ballroom Special* (OBH Musikverlag), *Twist*, and *Walk on the Beach*.

Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Brodie, Lyman A. (b. Tampa, Florida, Oct. 1, 1949). American trumpeter. Brodie grew up in Tampa, Florida, and began playing the trumpet at age nine. His father Joseph worked in the shipping and receiving department of a large men's clothing store, and his mother Altamese was an early childhood educator for fifty-five years. Lyman attended Howard Blake High School (graduating in 1967), and studied

with band director Thomas Simpson and trumpet teacher Henry Pasano. He then studied with Don Owen at the University of South Florida, where he earned a bachelor of music education degree in 1971. While in college, he played as an extra trumpet with the Tampa Philharmonic. When the orchestra was reformed as the Florida Gulf Coast Symphony during his sophomore year, Brodie won a position as third trumpet. He also performed with the American Wind Symphony during the summer of 1970. Early influential figures were Miles Davis, Maynard Ferguson, and Lee Morgan, and later, Adolph Herseth, Maurice André, and Snooky Young.

Brodie became a graduate teaching assistant at North Texas State University (now University of North Texas) where he studied with John Haynie, and earned a master of music degree in 1973. He served as associate principal trumpet of the Ft. Worth (Texas) Symphony Orchestra from 1978 to 1982, and as trumpet professor at the University of Texas at Arlington from 1984 to 1990. He was a founding member and principal trumpet of the Dallas Wind Symphony from 1985 to 2006, and has played in the Dallas Opera, Dallas Ballet, and Lyric Orchestra of Dallas. He was the trumpet professor at the University of Central Florida (UCF) from 1974 to 1978 and from 1990-97. He is a founding member and principal trumpet of the Orlando Philharmonic (starting in 1993**),** and has also served as president of the orchestra's Board of Directors. He has been a member of The Sovereign Brass (quintet), and is former principal trumpet of the Black Music Repertory Ensemble in Chicago, which debuted in 1990 at Lincoln Center in New York.

As an arts administrator, Brodie served as both interim and permanent chair of the UCF Department of Music for five years from 1993 to 1997. Today, he is an Associate Dean of the College of Arts and Humanities at UCF. Brodie can be heard on numerous recordings for the Crystal, Madacy, and Reference Recordings labels.

Bibl.: Almeida, John. "The Dallas Wind Symphony Trumpet Section and Lyman Brodie" (*International Trumpet Guild Journal*, Mar. 2002); "UCF: College of Arts and Humanities" (www.cah.ucf.edu); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview Mar. 12, 2010.

Brohm, Jörg (b. Kredenbach/Siegen, Germany, Feb. 20, 1967). German trumpeter. Brohm's first trumpet lessons were at age ten with his father. He later studied at the Robert Schumann School of Music in Düsseldorf. His teachers include Hellmut Schneiderwind, Adam Bauer, and Norbert Jütendonk; he also attended jazz workshops featuring Bobby Shew, Andy Haderer, Chuck Findley, and Jan Oosthof.

Brohm is one of Germany's top jazz and lead trumpeters, having performed with Shirley Bassey, Jiggs Whigham, Dusko Gojkovic, Barbara Dennerlein, Till Brönner, and groups such as the WDR Big Band, Pepe Lienhard Orchestra, RIAS Big Band Berlin, Paul Kuhn Big Band, Cologne Concert Big Band, King of Swing Orchestra, Willy Ketzer Big Band, Sunday Night Orchestra, Bach Brass & Blues, Starlight Explosion, and the Cologne Contemporary Jazz Orchestra.

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Broiles, Melvin ("Mel") (b. Coquille, Oregon, Sept. 4, 1929; d. New York, New York, Aug. 26, 2003). American trumpeter. Broiles was one of the greatest virtuosos of the trumpet. He was a top orchestral player and teacher whose often bizarre sense of humor equaled his reputation as a musician.

Broiles began playing trumpet during second grade in the Salina, Kansas, public schools. He lived in Hollywood, California, during his high school years, where he performed in various concert bands and dance bands. In 1950, he enrolled at The Juilliard School in New York where he became a student of William Vacchiano. After one year, he was drafted into military service, and played in the West Point Academy Band from 1951 to 1954. Upon discharge, he performed in New York as a freelance artist, and played many Broadway shows. In 1954, he was selected to play in the NBC Symphony's *Symphony of the Air* radio program, subsequently performing in numerous live radio broadcasts. This orchestra also toured the Far East for three months.

Broiles became principal trumpet of the Metropolitan Opera Orchestra in 1955, but after one year accepted a position as principal trumpet of the Philadelphia Orchestra. Near the end of his first season in Philadelphia, Broiles was asked to make an appointment to see the general manager of the orchestra. This came at a time when other members of the orchestra were negotiating their contracts for the following season. Broiles arrived at the meeting with a list of demands for increased salary and benefits, only to discover that the reason for the meeting was to inform him that his services were no longer needed. He returned to the Metropolitan Opera the following year, and remained with that organization until his retirement in 2001.

From 1961, Broiles played at Saint Patrick's Cathedral. He played under noted conductors such as Leopold Stokowski and Pierre Monteux, and performed jazz with Charlie Parker (1947) and John Lewis (1960) among others. He recorded various quicksteps on the E-flat cornet with James Burke, as well as recording the *Mass in B minor* by Bach (under Robert Shaw), the *Concerto P75 for two trumpets* by Vivaldi with Robert Nagel, and Altenberg's *Concerto for 7 Trumpets and Timpani* with Roger Voisin.

Broiles was a gifted teacher, and began teaching part-time at The Juilliard School in 1971; he continued teaching there for thirty years until his retirement in 2001. He also taught at the Mannes School of Music and the Manhattan School of Music. He trained a legion of professional trumpet performers and teachers. He was also a fine composer who wrote numerous etudes and duets, including *Etudes and Duets,* Books 1-4*, Transpositions for Orchestral Trumpeters, Trumpet Baroque,* Books 1-2*, Tower Calls* (trumpet alone), *Baroque Duets,* and *Grand Opera Classics*. His solo with band, *Vernal Equinox*, is a virtuosic work. He also composed *Fanfare* and *Blazing Trumpets* for trumpet ensemble.

Many of Broiles's humorous antics are well known. When the great German virtuoso trumpeter Adolf Scherbaum came to New York for a solo concert in the late 1960s, Broiles sent him a letter challenging him to a high note contest. Broiles claimed to have rented Carnegie Recital Hall, and to have invited many of the leading trumpet players in New York City to witness the duel. Scherbaum, baffled by the letter and not knowing Broiles's reputation as a prankster, was uncertain whether this challenge was real, or a joke. Fortunately, Scherbaum dismissed the letter after he found out that this was typical Broiles humor. Likewise, hundreds of trumpeters remember Broiles's lecture-demonstration at the 1980 International Trumpet Guild Conference in Boulder, Colorado. Broiles entered the stage wearing rather outrageous western clothing, replete with cowboy boots, poised with feet apart in front of each other, left fist on his hip, and piccolo trumpet in his right hand, and then played the entire third movement of the *Brandenburg Concerto No. 2*! Also, Broiles's last performance with the Metropolitan Opera was outrageous. During a huge grand pause near the climactic conclusion of the opera, *Wozzeck*, by Berg, Broiles screamed from the orchestra pit, *I love this job!!*

Broiles married Teresa Yergo in 1957; they had a daughter, Karen. He was an accomplished pilot who flew his own four-seat single engine Cessna airplane. He was also an excellent photographer. His trumpet was heard countless times at New York Giants football games. He died just days before his seventy-fourth birthday. He is remembered as a flamboyant and strong trumpeter, an excellent teacher, and a fun-loving person. His music library is housed at the University of Georgia under the former care of Fred Mills (who unfortunately passed away on September 7, 2009).

Bibl.: Falk, Jonni. "Mel Broiles and His Magic Trumpet" (*International Trumpet Guild Journal,* May 1987); Keim, Friedel. *Das große Buch der Trompete* (Schott); "Mel Broiles" (Windsong Press: www.windsongpress.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008).

Brönner, Till (b. Viersen, Nordrhein-Westfalen, Germany, May 6, 1971). German trumpeter. Brönner was raised in Rome and comes from a musical family. He studied classical music at the Jesuit boarding school, Aloisiuskollog, in Bonn, and after hearing recordings of

saxophonist Charlie Parker, fell in love with bebop music. He later studied jazz trumpet with Jiggs Whigham and Jon Eardley at the Cologne Music Academy, and also took lessons with Bobby Shew and Malte Burba. At age eighteen, he dropped out of school to become a member of Peter Herbolzheimer's Rhythm Combination and Brass (1989-91). At age twenty, he became first trumpet of the renowned RIAS Big Band in Berlin.

Brönner released his first solo album, *Generations of Jazz*, in 1993, receiving two prizes for best German jazz album. He quickly became established as a top jazz musician, working with such legends as Dave Brubeck, James Moody, Natalie Cole, Tony Bennett, Ray Brown, Johnny Griffin, Monty Alexander, Joachim Kühn, and many others. Around 1998, he began producing albums for others, and composing or arranging music for them. He wrote the music for the movie soundtracks to *Jazz Scene* (2001) and *Höllentour* (Hell on Wheels, about the Tour de France bicycle race). He has won many awards, including two Echo Awards and several Grammy nominations, and has sold more CDs than any other German jazz musician. His CD, *Love*, on the Verve label in 1998, featured his first work as a jazz singer, and won a Gold Disc Award from the Japanese magazine, *Swing Journal*. Other albums include *My Secret Love* (1995), *German Songs* (1996), *Midnight* (1997), *Chattin' with Chet* (2000), *Jazz Seen* (2001), *Get Well Soon* (2002), *Blue Eyed Soul* (2002), *That Summer* (2004), *Oceana* (2006), *The Christmas Album* (2007), *RIO* (2008), and *At the End of the Day* (2010).

Brönner is a superstar performer whose music is a unique blend of bebop and jazz fusion, but which also sometimes includes country, rock, pop, and other styles. He most frequently performs jazz ballads on flugelhorn or trumpet, reflecting strong influences of Dizzy Gillespie, Chet Baker, and Freddie Hubbard.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Till Brönner's official website: www.tillbroenner.com; "Till Brönner" (http://en.wikipedia.org/wiki/Till_Brönner).

Brooks, Gerald Randolph ("Randy") E. (b. Sanford, Maine, Mar. 15, 1918; d. Springdale, Maine, Mar. 21, 1967). American trumpeter.

Brooks began playing the cornet at age six under the guidance of his parents. He later studied under Ruby Newman and Walter M. Smith. At age eight, he performed a cornet trio with his parents in the Sanford Salvation Army band. When he was eleven, he was discovered by Rudy Vallee and, because of his young age, was engaged as a novelty soloist with Vallee's Connecticut Yankees.

After graduating from high school in 1937, Brooks went to New York City and played trumpet with Hal Kemp, Claude Thornhill (1942), Bob Allen, Art Jarrett, and Les Brown (1942-44). In 1944, he also started his own swing band. Its hit recording of *Tenderly* sold over a million copies and established Brooks as "The Golden Trumpet." Other popular recordings followed, including *Harlem Nocturne, The Man with the Horn, Don't Let Me Dream, Moonmist,* and *Laughing on the Outside*.

In 1946, Brooks's band performed a lengthy run at the Roseland Ballroom in New York. They also played during the Harvest Moon Festival at Madison Square Garden in the same year. *Downbeat* magazine named the band one of the best in the nation in 1947. Brooks became famous for his beautiful ballad style, equaling that of the more famous Ray Anthony.

Brooks married the glamorous bandleader Ina Ray Hutton, and moved to the West Coast. His career was poised to skyrocket when a cerebral stroke occurred in 1950, causing him to become partially paralyzed. After months of physical therapy, Brooks began playing again, but never regained his earlier skills on the trumpet. A second stroke in 1958 all but ended his playing days. By 1961, he retired altogether as a nearly forgotten trumpeter. He died on March 21, 1967 in a fire at his mother's apartment in Springdale, Maine, having just turned forty-nine.

Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Randy Brooks" (www.findagrave.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Brooks, Oswald F. ("Baba") [aka Baba Leslie] (b. Kingston, Jamaica, c1935). Jamaican trumpeter. Brooks began his musical career as a trumpeter in the Eric Dean Orchestra during the 1950s. Although mostly not credited, he became a studio player in Kingston and recorded with numerous ska bands during the 1950s and '60s. He also recorded with Duke Reid, Sonia Pottinger, Lindon Pottinger, King Edwards, and Prince Buster.

Brooks formed his own band in the early 1960s and had several hit singles including *Independence Ska* (1962), *Bus Strike* (1964), *Musical Workshop* (1964), *Musical Communion, Bank to Bank, Watermelon Man*, and *Guns Fever* (1965). He also performed with The Skatalites. He recorded for labels such as Gayfeet, High Note, LOP, Treasure Isle/Dutchess, and can be heard on the album *Baba Brooks and His Band* (You & Me).

Bibl.: "Oswald Brooks" (http://en.wikipedia.org); "Baba Brooks" (www.georgwa.demon.co.uk/Baba%20Brooks.htm).

Brosel, Hans (b. Böllingsdorf [Ansbach], Germany, Aug. 21, 1950). German trumpeter. Brosel studied at the Nürnberg Conservatory from 1964 to 1967, and with Walter Uhlemann at the Musikhochschule München from 1967 to 1972. While a student in Munich, he was a member of the BGS Music Corps from 1969 to 1971. He was an active chamber music performer throughout the 1970s and '80s, and a member of the Munich Philharmonic during the 1973-74 season. In 1976, he joined the Berlin Radio Symphony Orchestra, and since September of 1982 has played with the Nürnberg Philharmonic, Bavarian Brass Soloists in Munich, and the Brass Ensemble of the Munich Philharmonic.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Brown, Bernard [Henry Kingsmill] (b. Norfolk, England, Apr. 26, 1914; d. Mar. 11, 1983). British trumpeter. Brown began studying with John Solomon, then with George Eskdale at the Royal Academy of Music in London in 1937. He then joined the Irish Guards Band during World War II, and became third trumpet in the London Symphony Orchestra (1949-58). He played with the English Chamber Orchestra and recorded with the Edward Tarr Trumpet Ensemble and the Pro Arte Orchestra (additional trumpeter, his friend Denis Egan being the regular principal trumpet). He was known for his excellent ability to perform the high trumpet parts of J. S. Bach on the modern D trumpet. He played with the Royal Opera House Orchestra at Covent Garden (in the 1960-70s), and taught at the Guildhall School of Music and Drama in London where he mentored numerous trumpet players including Crispian Steele-Perkins.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Brown, Clifford Benjamin ("Brownie") (b. Wilmington, Delaware, Oct. 30, 1930; d. Bedford, Pennsylvania, June 26, 1956). American trumpeter. Had it not been for a tragic car accident, the twenty-five-year-old trumpeter might have become another Louis Armstrong in stature and influence. As it is, Brownie was one of the finest jazz trumpeters to ever live. His influence on leading artists such as Lee Morgan, Donald Byrd, Freddie Hubbard, Woody Shaw, Booker Little, Marcus Belgrave, Valery Ponomarev, Vince DiMartino, Bobby Shew, Chuck Findley, Arturo Sandoval, Patrick Artero, Wendell Brunious, Leroy Jones, and others is significant.

Brown came from a family of musicians, and began to play the trumpet under his father at age twelve. Brown later studied under Robert "Boysie" Lowery (1943-46) and Harry Andrews during senior high school at Howard High School (1946-48). Brownie also played in his high school marching band conducted by Andrews, and led the school's jazz band, the Esquires. In 1948, Brown attended Delaware State College as a math major, and later transferred to Maryland State University as a music major. His performances with the school jazz ensembles brought him a lot of attention from Marcus Belgrave and others. But he got even more attention in jam sessions in Philadelphia. He had occasions to play with J. J. Johnson, Max Roach, and Fats Navarro. Brown regularly received advice from Fats Navarro (1946-49), and had an opportunity to sit in with Dizzy Gillespie's big band in Wilmington (1949). Impressed, Gillespie always encouraged him to continue in music.

A car accident in 1950 left him disabled for nearly a full year. Although he was able to recover completely, he never returned to college. In 1951, Brown replaced Bennie Harris in the Charlie Parker Quintet for a week at the Harlem Club in Philadelphia. Then, he played for a spell with Jimmy Heath. In late 1951, he began playing with the R&B group Chris Powell and his Five Blue Flames, making his first recordings in 1952. In the following year, he recorded on Blue Note with Lou Donaldson, and played in a recorded jam session with Tadd Dameron. He also performed with Dameron in Atlantic City, New Jersey. Brown recorded again on Blue Note under J. J. Johnson's leadership in June, and under his own name in August, offering a beautiful rendition on *Easy Living* (one of the Brownie's own favorite solos).

Brown toured Europe with Lionel Hampton's band in the fall of 1953, and took part in many recording sessions, many in Paris. In early 1954, Brown played at Birdland with a quintet that included Art

Blakey (leader), Lou Donaldson, Horace Silver, and Curly Russell. A few months later, he went to Los Angeles to colead a new band with drummer Max Roach. He stayed with Roach until his death. He also starred in several recorded jam sessions, and made records with Dinah Washington, Helen Merrill, and Sarah Vaughan. He recorded an album with strings in 1955, and was soon considered to be the young lion of jazz.

In the early morning hours of June 27, 1956, he, pianist Richie Powell, and Powell's wife were driving on the Pennsylvania Turnpike to their next concert in Chicago when Powell's wife lost control of the automobile during a rainstorm. Brown was sleeping in the back seat when all three were killed after the car left the road. It was a tragic end to an already brilliant career. He is buried at the Mt. Zion Cemetery in Wilmington, Delaware.

Clifford Brown led a clean life away from drugs, cigarettes, and alcohol. Although he only recorded for four years, his albums are prized among jazz enthusiasts. Available CDs include *Clifford Brown Quartet in Paris* (Original Jazz Classics), *Clifford Brown and Max Roach* (Verve), *A Study in Brown* (EmArcy), *At Basin Street* (EmArcy),

and *The Beginning and the End* (Columbia/Legacy). The only known video of the legendary trumpeter was found in a long-lost television episode of the *Soupy On* show (1956 in Detroit). A video documentary of Brown called *Brownie Speaks* is currently being produced by Wilmington jazz artist Don Glanden.

Songs composed by Brown include *Goofin' With Me, Clifford's Axe, Bones for Jones, George's Dilemma, Swingin', Joy Spring, Daahoud, Sandu, Gerkin for Perkin, Tiny Capers, Brownie Speaks, LaRue Minor Mood, All Weird,* and *Sweet Clifford*. Brown's improvisations are marked by his beautiful tone, skillful technique, and long melodic lines, and he was known for his haunting and introspective ballads. Posthumously, he was awarded the Honorary Award by the International Trumpet Guild (2004) and inducted into the *Downbeat* Jazz Hall of Fame in 1972. Several artists have dedicated record albums to him, including Helen Merrill and Arturo Sandoval. The city of Wilmington also hosts the annual Clifford Brown Jazz Festival. Another tribute to Brown is the Benny Golson song, *I Remember Clifford*, that has been recorded hundreds of times by leading artists.

Bibl.: Catalano, Nick. *Clifford Brown: The Life and Art of the Legendary Jazz Trumpeter* (Oxford University Press); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. a full study *Do You Remember Clifford?*, excerpt on mp3, video clip; Oct. 2008).

Brown, David C. (b. Ft. Collins, Colorado, Jan. 11, 1951). American trumpeter. Brown grew up in Flagstaff, Arizona. He began playing the trumpet at age ten; his first teachers were Fay Hanson, and Jane Carter, who was teaching at Northern Arizona University at the time. After graduating from Flagstaff High School in 1969, Brown attended Indiana University where he studied with Charles Gorham, earning a bachelor of music degree in 1975.

Brown's career began when he became principal trumpet of the Toledo Symphony Orchestra in 1975, a position he held until 1998. He also played in the Great Lakes Brass Quintet, and was principal cornet of the Toledo Concert Band and second trumpet in the Toledo Opera orchestra. From 1976 to 1998, he taught at the University of Toledo and played in the faculty brass quintet. While teaching at the University of Toledo, Brown earned a master of music degree in 1997, studying jazz improvisation with Gene Parker.

Brown accepted a position at Brigham Young University in 1998. He also works in the Salt Lake City, Utah, area as a freelance and studio performer, and has played with the Utah Symphony and Ballet West. He has backed numerous celebrities on CD recordings, and recorded soundtracks for dozens of television shows and commercials, as well as feature films such as *The Scarecrow, Crossfire Trail, Thunderbirds,* and *Universal Movie Magic*. His own CD recording for trumpet and organ is titled *Majestic Airs* (Tantara).

Brown and his wife Laura, a billing manager for a medical office, have four children: Trent (b. 1976), Lindsay (b. 1978), Brian (b. 1981), and Tyler (b. 1983). They also have ten grandchildren. His hobbies include woodworking, kayaking, and hiking.

Bibl.: "David C. Brown" (http://cfac-old.byu.edu/index.php?id=28&act=1&eid=122); personal interview, Feb. 8, 2011.

Brown, Frank (b. Cincinnati, Ohio, Sept. 30, 1931; d. Cincinnati, Ohio, May 13, 1983). American trumpeter. Brown started playing the cornet, and was an excellent young soloist. After high school, he served in the military during the Korean War as a member of a concert band (one year). Afterward, he played with the big bands of Woody Herman, Duke Ellington, Ralph Marterie, Buddy Morrow, and Buddy Rich. He settled in his hometown of Cincinnati during the early 1970s, performing as a classical and jazz freelance musician with the Cincinnati Ballet Orchestra, Cincinnati Symphony Orchestra, Playhouse in the Park, and Symphony Jazz Ensemble. He taught jazz trumpet at the University of Cincinnati College-Conservatory of Music, and often performed during the evenings at various local nightclubs.

Brown was a popular and active trumpeter. An article in the September 1982 issue of *Cincinnati* magazine discussed the local music scene stating, *You don't work as a musician in Cincinnati if you don't know Frank Brown.* Unfortunately, Brown was found brutally murdered one evening at a local nightclub. He was fifty-one years old.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Brown, Henry C. (b. Westmoreland, New Hampshire, Dec. 12, 1827; d. Boston, Massachusetts. Dec. 7, 1912). American cornetist. Henry's father John Dwight Brown, was a violinist and vocal teacher who instructed Henry during his formative years. Henry began the cornet at age ten. By age sixteen, he joined the National Theater Orchestra in Boston. At age nineteen, he was cornet soloist with the Boston Brigade Band, and became its leader in 1856 at the age of twenty-nine. When Patrick Gilmore left Salem in 1859, Brown assumed his position as leader of the Salem Cadet Band. At the start of the Civil War, Brown led the famous 23rd Mass. Infantry Band, which saw service throughout the war.

Brown gained national prominence as a cornet soloist when Gilmore invited him to become cornet soloist for the Gilmore Peace Jubilee in 1869. This led to a yearlong solo tour of Europe in 1872, after which he returned to Boston to resume duties with the Brigade Band. In November 1875, Brown was selected to play Schubert's *Elegy of Tears* as a cornet solo during the funeral procession for Henry Wilson, a Massachusetts Statesman.

After retiring in 1879, Brown devoted most of his time to teaching; he was considered to be New England's finest cornet teacher. He was known for his beautiful and powerful tone, and refined technique. He became a wealthy real estate investor and was involved with several civic organizations in Boston. He died just days before his eighty-fifth birthday.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications).

Brown, Herbert ("Bert") Fuller (b. Orland, Indiana, Jan. 28, 1869; d. Miami, Florida, Feb. 21, 1959). American cornetist. The Brown family were farmers in Indiana, and struggled to make ends meet. While in his teens, Herbert directed local bands in order to help out with finances. His early training was with his father, a fine amateur musician.

In 1887, Brown moved to Jackson, Michigan, in order to study cornet with Louis Boos, a former member of the Gilmore Band. He played in the Boos Band until 1889 when he joined a traveling theatrical company that ended its tours in New York City. He then

became musical director of the Dockstader and Thomas Minstrels, and toured Michigan where he accepted a job playing in the Wurzburger and Bronson Band in Grand Rapids. His next move was to Cleveland where he played for two seasons in the Star Theater Orchestra. After that, he played in the Euclid Avenue Opera House**,** until it burned during the winter of 1892. As a result, he sought work in the local theaters of Pittsburgh.

Brown was a member of the 1893 Official World's Fair Band that featured James D. Llewellyn as special cornet soloist. At the conclusion of the fair, Brown joined Liberati's band for a West Coast

tour, and in the following year, worked in Chicago as cornet soloist at McVickers Theater. Throughout the 1890s, he was first trumpet (cornet) in the Adolph Rosenbecker Symphony Orchestra (sometimes referred to as the Chicago Symphony Orchestra) and in Weldon's Chicago Band. Sometime during the early 1900s, Brown moved to New Orleans. He was engaged by Innes to play cornet at the St. Louis Exposition. In 1906, he joined Arthur Pryor's band in New York City, and remained with it until 1917, although he occasionally played for short periods with them after that.

During the 1917-18 season, Brown became assistant solo cornet in Sousa's Band, and shared solo honors with Frank Simon. Subsequently, he played engagements with the Duss Band of New York, the Bellstedt band, Fanciulli's Band, and Phinney's Band of Chicago.

Brown inherited the family farm; he also owned a great deal of real estate, which made him a wealthy man. He no longer needed to earn money playing the cornet, but continued playing whenever he felt it was fun to do so. Beginning in 1921, he occasionally performed with Harold Bachman's Million Dollar Band while still maintaining the farm in Indiana. Bohumir Kryl offered him a contract with his band one summer, but Brown refused, saying, *the fishing is too good here.*

Brown married in 1895, but his wife died in 1898. His hometown of Orland loved him, considered him a leading citizen, and even named a nearby lake (Brown Lake) in his honor. He was known to possess a dry wit and sense of humor.

Bert Brown recorded hundreds of works as a member of Pryor's band, but only made one solo recording, *To Have, To Hold, To Love* by Ernest Ball, for the Victor Record Company. His tone stood out in all of these recordings, especially in operatic selections. In 1907, the *Chicago Daily Journal* described him as *the greatest cornet soloist in America.* In the same year, the *Ft. Wayne Journal Gazette* wrote, *Bert Brown stands today without a peer as a great cornet soloist.*

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publicatons).

Brown, Marcellus (b. Frankfurt, Germany, June 20, 1951). German-born American trumpeter and conductor. Brown grew up in Detroit. He began playing the trumpet at age eleven; his first trumpet teachers were Anderson White, Louie LaRosa, and Leonard B. Smith. After graduating from high school in 1969, he attended the University of Michigan where he studied with Clifford Lillya (1969-74), earning bachelor and master of music degrees. In 1978, he began work on a doctor of music degree at the University of Illinois where his primary teachers were Harry Begian (band conducting) and David Hickman (trumpet). While in school, he began teaching part time at Augustana College in Rock Island, Illinois, and after completing his degree, taught there fulltime from 1981 to 1989. He also played in the Quad Cities Symphony in nearby Davenport, Iowa.

Brown became director of bands and trumpet professor at Boise State University in Idaho in 1989. He directs the Treasure Valley Concert Band, is founder of the Idaho Youth Wind Symphony, and performs in the faculty brass quintet, Duo Les Bois (trumpet and guitar), and the Boise Philharmonic Orchestra. He has received the Larry G. Selland Humanitarian Award from the BSU Women's Center (2002), Excellence in Teaching Award from the BSU/LDS Student Association (2002), the Top Ten Student Scholar Award from BSU (2003), and was elected into the American Bandmasters Association (2006).

Brown and his wife Carol A. Brown, Head of Human Resources for Boise, Inc., a large paper making company, have three children: Brandon (b. 1982), Marc (b. 1986), and Adam (b. 1986). His hobbies include golf and rollerblading.

Bibl.: "Marcellus Brown" (www.music.boisestate.edu/studio-faculty/prof-marcellus-brown/); personal interview, Apr. 24, 2011.

Brown, Maurice ("Mobetta") (b. Harvey, Illinois, Jan. 6, 1981). American trumpeter and composer. The great jazz trumpeter, Clark Terry, once said: *Brownie is the young trumpeter to watch for sure. I see young cats all over the world and Maurice has it.* An article in *Downbeat* magazine stated, *Brown is one of the most exciting young trumpeters in jazz—be it New Orleans or New York. His improvisations are fresh, his chops are dynamic, and he's writing what could very well become a new generation of hard-bop-meets-new-grooves standards*.

Brown grew up in Chicago. While a student at Hillcrest High School, he played with Ramsey Lewis at Chicago's Orchestra Hall.

After graduating in 1999, he was awarded a full scholarship to study at Northern Illinois University. He continued his studies at Southern University in Baton Rouge, Louisiana where he studied jazz with clarinetist Alvin Batiste. Being mostly influenced by the trumpet style of Miles Davis, it was no surprise that Brown won first place in the Miles Davis Trumpet Competition.

Brown moved to New Orleans in 2002. He played with such greats as Clark Terry, Johnny Griffin, Curtis Fuller, Etta Jones, Houston Person, Lou Donaldson, Elvin Jones, Benny Golson, Vanessa Rubin,

Frank Morgan, Jon Faddis, Mulgrew Miller, Jeff Watts, Stefon Harris, Ellis Marsalis, and Lonnie Plaxico. He also recorded with Roy Hargrove, Fred Anderson, Michelle Carr, Ernest Dawkins, and others. He lost his home during Hurricane Katrina and subsequently moved to Brooklyn, New York. He formed a new group called Soul'd U Out, which has become very popular. He also leads the combo, The Maurice Brown Effect. In New York, he has recorded with Aretha Franklin, Talib Kweli, Wyclef Jean, Cee-Lo, De La Soul, The Roots, and Diddy.

Maurice Brown was inducted into the Brooklyn Jazz Hall of Fame in 2007 at the young age of twenty-six. His albums as leader are *The Cycle of Love* (Brown Records) and *Hip to Bop* (Brown Records). He is characterized as unpretentious and cultured, and is the subject of Adam Barton's forthcoming film documentary, *Brass Movement: A Modern Jazz Story*. Brown has toured the world and appears each year at major jazz festivals.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Maurice Brown" (www.allaboutjazz.com); Maurice Brown's official website: www.mauricebrown.net.

Browne, Tom (b. Queens, New York, Oct. 30, 1954). American trumpeter. Browne might be considered the king of funk-oriented jazz trumpeters. He played piano at the age of eleven, but soon switched to trumpet. He attended New York's High School of Music and Art, then studied physics at Kingsborough University and Queens College. After recording with alto sax player Sonny Fortune in 1976, Browne decided to make music his career.

In 1979, Browne signed with GRP Records and started an impressive series of recordings. His 1980 recording with Sonny Fortune, *Funkin' for Jamaica*, became a hit single, and his 1981 single, *Thighs High*, made the top five on the R&B charts. His albums for GRP, Arista, Malaco, and Hip Bop are *Browne Sugar* (GRP), *Love Approach* (GRP), *Magic* (Arista), *Yours Truly* (GRP), *Rockin' Radio* (Arista), *Tommy Gun* (Arista), *No Longer* (Malaco), *Mo' Jamaica Funk* (Hip Bop), *Another Shade of Browne* (Hip Bop), *The Essence of Funk* (Hip Bop), *R 'N' Browne* (Hip Bop), *Collection* (Hip Bob, Essence), and *S'Up* (Pony Canyon).

Browne retired from music in 1988 to become a charter pilot. However, he returned to music in the early 1990s. Although he is still active as a performer, most of Browne's fame stems from the 1980s and '90s. He is currently a commercial airline captain with Continental Connection and Mountain Air Cargo, and is a pilot, charter captain, and director of operations for several charter airlines.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Tom Browne" (http://en.wikipedia.org.); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Erdmann, Thomas. "Tom Browne: Learning to Adapt" (*International Trumpet Guild Journal*, June 2012).

Bruckner, Heinrich (b. Vienna, Austria, Sept. 5, 1965). Austrian trumpeter. Bruckner studied with Richard Schwameis and Karl Brugger at the Vienna Conservatory, and with Josef Pomberger at the Vienna Hochschule. In 1981, he was the youngest ever prizewinner (third prize) in the Helmut Wobisch Competition. That same year, he began playing professionally with the stage band of the Austrian Theatre.

Since 1987, Bruckner has been principal trumpet of the Vienna Symphony Orchestra, and is a member of the Art of Brass Vienna and Vienna Symphony Jazz Project. He also plays natural (valveless) trumpet in Ensemble Tonus. He is an active soloist, and his 2005 CD on the Camerata label was nominated for an Amadeus Award. He was a guest professor of brass chamber music at the University of Music in Vienna from 1995 to 2005.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Heinrich Bruckner" (www.artofbrass.at/members-e.htm).

Brun, Philippe (b. Paris, France, Apr. 19, 1908; d. Ville aux Dames, France, Jan. 14, 1994). French trumpeter. Brun studied the violin at the Paris Conservatory, but switched to the trumpet at the age of eighteen. He was self-taught, but took advice from Julien Porret and trombonist Marcel Dumont. Brun was an advocate of the nonpressure system of brass playing.

Brun played cornet with Fred Hoffman, and joined Gregor as a Bix [Beiderbecke]-style soloist (May to December 1929). He made his recording debuts with Gregor (May 1929) and his solo on *Gregorology* places him as one of the truly best Bix disciples. He also made records as a guest with Ray Ventura and his Collegians (1929). Brun also played with Stéphane Mougin and Danny Polo, and moved to England in late 1929 where he was an important soloist for Jack Hylton through 1935. He also played with Bert Ambrose and Fred Waring.

Brun returned to Paris in the mid 1930s, and worked with the Jazz du Poste Parisien (1936), Bob Huber, and Ray Ventura (1937 to April 1940). He recorded with Django Reinhardt in 1937, Alix Combelle in 1938, and later with Danny Polo and the Hot Club Swing Stars. Altogether, he recorded twenty tunes as a leader between 1937 and 1940. *College Stomp*, recorded under his own name, would later become one of Cat Anderson's favorite records.

During the Nazi occupation of France, Brun lived in Switzerland from early 1941 to 1944. There, he performed with Andre Ekyan, Edmond Cohanier, Eddie Brunner, and Teddy Stauffer. He recorded twenty-six tunes for the Swiss Elite Special label. After World War II, he returned to France and led his own bands and made records under his own name on labels such as Ducretet-Thomson and Pacific. He led a band at the Sporting Club in Monte-Carlo, played with Camille Sauvage (1951), Sidney Bechet (1953), Alix Combelle (1964), and the Carl Hagenbeck Circus. He retired in the early 1960s, and is today considered to be the first French jazz trumpeter who was comparable to the top American jazz artists during the 1930s and '40s.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Brunious, Wendell (b. New Orleans, Louisiana, Oct. 27, 1954). American trumpeter. Brunious comes from a musical family. His father, John "Picket" Brunious (1920-76), was a prominent jazz trumpeter who taught Wendell to play trumpet at age eleven. Wendell later studied music at Southern University and began his professional career subbing for his father in various clubs on Bourbon Street in New Orleans, as well as in the William Houston Big Band and Danny Barker's Congo Square Brass Band (1969). By 1979, he was a regular performer at Preservation Hall under Kid Thomas Valentine. When Valentine died in 1987, Brunious was named the band's leader.

Brunious played with the Eureka Brass Band (1980), Lionel Hampton (1980 in New Orleans; 1981 in New York), Linda Hopkins (1984), Sammy Rimington (tour in 1984, and many other occasions), Carrie Smith (1986), Louis Nelson (1987-89), Wallace Davenport (1992), Wynton Marsalis, Bob Wilber, Leroy Jones, Patrick Artero, Nicholas Payton, John Allred, Jesse Davis, and others. He recorded with the Caledonia Jazz Band of Norway (1985 and 1987) and the Preservation Hall Jazz Band into the 2000s. He began recording CDs as leader of PHJB in 1986, including *In the Tradition* (GHB), *Mama Don't Allow It* (GHB), *New Orleans Reunion, We'll Meet Again*, and *Wendell Brunious* (self-produced), and can also be heard as a sideman on over fifty CDs. Brunious was one of the first to combine the styles of Louis Armstrong and Clifford Brown. He is also a successful crooner, and has strongly influenced his own nephew Mark Braud, a trumpet player and singer himself.

Brunious and Rita (Hoard) Brunious were married in New Orleans in 1984 and had two children, Meredith and Brandon, but were divorced in 2004. He then lived in Sweden with clarinetist Caroline Fromell and their son Jonathan from 2004 to 2011, but he has recently returned to his hometown of New Orleans where he works as a touring jazz trumpet soloist.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Wendell Brunious" (http://en.wikipedia.org/wiki/Wendell_Brunious).

Bruynen, Rob (b. Heerlen, Netherlands, Jan. 29, 1961). Dutch trumpeter. Bruynen began playing the trumpet at age eight, and started to learn jazz at age fourteen. He studied at the Maastricht Academy of Music and the Hilversum Music Academy (1979-82), learning classical and jazz music. He has performed with The Skymasters, Metropole Orchestra, VARA Dansorkest, TROS Orchestra, Dutch Jazz Orchestra, Euro Jazz Band, Glenn Miller Orchestra, Lalo Schifrin, Patti Austin, Quincy Jones, Phil Collins, Bill Evans, Joe Lovano, The Brecker Brothers, Ray Brown, and many others.

Bruynen has been a member of the WDR Big Band in Cologne since 1986, and has taught jazz at the Maastricht Academy of Music since 1989. He can be heard on over sixty CDs, and is leader of his own group, Brownie's Colours (since 1998, formerly known as Brownie Speaks). He is an active composer and arranger.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Rob Bruynen" (www.browniescolours.nl/bruynen3.html).

Bryant, Clora (b. Denison, Texas, May 30, 1929). American trumpeter. Bryant started on the piano, but switched to the trumpet during her junior year in high school when her older brother joined the military in 1941. He left his trumpet behind, and Clora took it up in order to play in her high school marching band. After graduating from high school, she attended Prairie View University in Prairie View, Texas (now Prairie View A&M University) and played in its all-girl orchestra. She studied trumpet with Conrad O. Johnson in 1942, and Lloyd Reese in 1945.

Bryant's professional career began in 1946 when she played briefly in the Sweethearts of Rhythm. She also played with the Four Vees, Queens of Swing (1948-49), Jack McVea's (all-female) orchestra

(1950), the Sepia Tones (1951), Charlie Parker, Billie Holiday (1951), Dizzy Gillespie, and Eric Dolphy (1956). She led her own quartet in 1957 and recorded her only record as a leader for the Mode label. Her

long and prosperous career also included playing with numerous show bands in the Los Angeles area, as well as with the Bill Berry Big Band (1968) and Barry White's band (1975). From 1976 to 1983, she was a member of a group called Swi-bop. She toured with Johnny Otis (1980-85) and performed with Jimmy and Jeannie Cheatham's Sweet Baby Blues Band (1986-89). In addition, she performed with Louis Armstrong, Carl Perkins, and Dexter Gordon.

In 1989, Clora Bryant wrote a letter to Premier Mikhail Gorbachev that resulted in her being the first woman jazz performer to tour the Soviet Union. She was also the first woman trumpeter to record with Dizzy Gillespie. She was an excellent bebop player who was capable of singing and playing in the Dixieland style.

A heart attack and quadruple bypass operation in 1996 stopped her trumpet-playing career. However, she continued to sing and teach jazz history at several Los Angeles colleges. She was given the Mary Lou Williams Women in Jazz award in 2002, and in 2004, filmmaker Zeinabu Irene Davis produced a documentary on Bryant called *Trumpetistically*. Bryant also edited the book, *Central Avenue Sounds: Jazz in Los Angeles* (University of California Press, 1998). She continues to inspire and mentor young jazz performers, especially women artists.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Clora Bryant" (www.allaboutjazz.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Bryant, Robert Sr. ("Bobby") (b. Hattiesburg, Mississippi, May 19, 1934; d. Los Angeles, California, June 10, 1998). American trumpeter. Bryant learned the trumpet and tenor sax as a member of his school bands. He then attended the Cosmopolitan School of Music in Chicago from 1952 to 1957 where he studied classical piano and played with several local groups including MIT+3 and Red Saunders's band.

Bryant spent part of 1960 in New York playing in the groups of Johnny Griffin and Eddie "Lockjaw" Davis, but moved permanently to Los Angeles in 1961 to become primarily a studio player. He also played with several big bands including those of Vic Damone (world tour in 1965), Oliver Nelson (1966-c1969), and Gerald Wilson (1967-68, 1970, 1981). He performed and recorded with Charles Mingus during the 1964 Monterey Jazz Festival, and later became a member of the Capp-Pierce Juggernaut. Bryan also led his own bands on record dates in 1961, 1967, 1969, and 1971. His last years were spent playing in the Clayton-Hamilton Jazz Orchestra and with his own part-time band.

Bryan was known for his unusually strong upper register that was at times comparable to that of Maynard Ferguson and Cat Anderson, but ill health during the 1990s diminished his abilities to continue in this style. He turned much of his attention to teaching, and continued to play on a limited basis until his death in 1998 at the age of sixty-four. Some of his best albums include *Swahili Strut* (Cadet), *Ain't Doing too B-A-D* (Cadet), and *The Jazz Excursion into Hair* (Pacific Jazz). His son, Robert Jr. is a professional jazz tenor sax player.

Bibl.: Kernfeld. Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Brydenfelt, Michael (b. Roskilde, Denmark, Apr. 3, 1966). Danish trumpeter. Brydenfelt began playing trumpet at the relatively late age of fifteen. His first lessons were with a local trombone teacher, but he soon began studying with the best trumpet players in the city. Showing a remarkable ability, he entered the Royal Danish Academy in Copenhagen, studying with Ole Andersen at the age of eighteen, and graduating four years later. He spent the next year studying in Sweden with Bo Nilsson, and at the age of twenty-two entered the Paris Conservatory to study with Pierre Thibaud. He subsequently studied with David Hickman at the Banff Center for the Arts in Canada, Edward Tarr in Basel, Switzerland, and Chris Gekker at the Aspen Music Festival in the United States.

Brydenfelt began a fulltime career as a classical trumpet soloist in 1996. He has performed in thousands of concerts with organ and piano, and has guest soloed with hundreds of symphony orchestras around the world. He won prizes in numerous competitions including the 18th International Concours for Wind Instruments in Toulon, France (1993), the 44th International Music Competition "Prague Spring

Festival (1992)," The European Trumpet Guild Competition, and Bernard Soustrot's *Prestige de la Trompette* in Alsace, France. He has also received the Gladsaxe Music Prize, Carl Nielsen Grant, and Special Soloist Prize from members of the Danish National Radio Symphony. He has served as a judge on several international juries, and was a member of the advisory board for the European International Trumpet Guild. He also performed at the 2002 ITG Conference in Manchester, England.

Brydenfelt's first solo album, *Memory* (on CMC/EMI with guitar), earned Gold status within three weeks, and was nominated for a Grammy Award. Other albums include *The Trumpet Player* (Channel Classics), *Trumpet Concertos* (Channel Classics), *Festliche Orgeltage in Moselland—Live* (Südwestfunk), *Time To Say Goodbye* (Rec-Art/EMI), *Romantic* (Rec-Art/EMI), and *Trumpet and Organ* (Carmik).

Brydenfelt has continued his career by performing over one hundred concerts each year, and has become one of the leading soloists of his generation. He and his wife, pianist Carol Conrad, have two children.

Bibl.: Irish, John. "Michael Brydenfelt: A Solo Career" (*International Trumpet Guild Journal,* June 2004); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Buat, Ivano (b. Quincinetto [near Turin], Italy, July 28, 1964). Italian trumpeter. Buat's first trumpet teacher was his father, followed by Lino Blanchod. He attended the "A. Vivaldi" Conservatory in Alessandria, where he received a bachelor of music degree in 1984. Later studies were with Bo Nilsson, Armando Ghitalla, and Calvin Price. From 1987 to 1988, he attended the Scuola di Alto Perfezionamento Musicale in Saluzzo (Italy) where he received lessons from Pierre Thibaud, Bernard Soustrot, and Sandro Verzari. He has won prizes at several national and international solo competitions in Italy: International Competition "città di Stresa" (first prize), National Competition "città di Genova" (first prize), National Competition "città di Acqui Terme" (first prize), International Competition "città di Ancona" (second prize), International Competition "città di Moncalieri" (second prize). As a soloist, he has performed in Italy, Germany, Switzerland, and Romania.

Baut has been invited to perform as principal trumpet with many of Italy's most prestigious orchestras including the Filarmonica "Alla Scala" (Milan), Orchestra Nazionale della RAI (Turin), Pomeriggi Musicali (Milan), Orchestra Regionale Toscana (Florence), Arturo Toscanini Orchestra (Parma), and the major opera house orchestras in Naples, Venice, and Genoa. Since 1992, he has served as principal trumpet of the Teatro Regio di Torino opera orchestra. He has also been a guest performer with the Orchestra della Svizzera Italiano (Lugano, Switzerland) and the Sinfonieorchester Oberengadin. As a chamber musician, he has toured with Ensemble 900 ed oltre and is the founder of the brass quintet, Pentabrass (since 1998), which has performed concerts in Italy, France, Germany, Belgium, Spain, Russia, South Korea, U.S., and Colombia.

Buat has been married to Giancarla Ferrero, an insurance agent, since 1994. Their children are Luca (b. 1996) and Davide (b. 2005). His hobby is photography.

Bibl.: www.pentabrass.it; personal interview, Mar. 22, 2013.

Bubb, Charles R. Jr. (b. Riverside, California, Nov. 17, 1913; d. Menlo Park, California, Feb. 11, 2002). American trumpeter. Bubb was raised in Mountain View, California, and attended Stanford University where he received a degree in mathematics in 1934, followed by graduate work there. He studied trumpet privately with Leon Barton, the San Francisco Symphony's second trumpet. He taught mathematics at Rutgers University, the University of California-Davis, and the University of Oregon. He joined the San Francisco Symphony as second trumpet in 1944, and played through the 1960 season under Maestro Pierre Monteux. However, Bubb played principal much of the time until Maestro Enrique Jorda became Montreux's successor in 1960. Unhappy with new playing assignments being made by Jorda, Bubb decided to retire from the orchestra, and soon taught mathematics at Woodside High School in California. He also played with several community orchestras well into his seventies.

Following Bubb's death from bone marrow cancer in 2002 at the age of eighty-eight, he was memorialized during a concert by the San Francisco Symphony Orchestra. His wife Jane predeceased him in 1998, but his son Charles Bubb III and daughter Susan Hickman survived him.

Bibl.: "Charles Bubb" (www.stokowski.org/Principal_ Musicians_San_Francisco_ Symphony.htm); "About Charles Bubb" (http://ma58.org.aboutbubb.html); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Commanday, Robert. "Tribute: Charles R. Bubb Jr. (1913-2002)" (*San Francisco Classical Voice*, Feb. 19, 2002).

Buchtel, Forrest L[awrence] Sr. (b. c1901; d. 1996). American cornetist and composer. Buchtel earned an A.B. degree at Simpson College in 1921, and studied with H.A. VanderCook at the VanderCook College of Music in Chicago where he earned bachelor of music education and master of music degrees. He taught at Amundsen High School and Lane Technical High School in Chicago before being hired at Kansas State Teachers College (now Emporia State University) where he taught from 1925 to 1930. During most of his long career, however, he taught at the VanderCook College of Music from 1931 until he retired in 1985.

Buchtel is well known as a composer of band music and instrumental solos, and was a Grammy Award-winner who wrote

dozens of cornet solos, duets, and trios including *Polka Dots, Two Pals, Conchita*, and *The Three Pucks*. Merle Evans, the legendary director of the Ringling Brothers Circus Band, performed Buchtel's music exclusively.

Buchtel was inducted into the Beach Hall of Distinction at Emporia State University on April 23, 1994. He also received an Honorary Doctorate of Music from the VanderCook College of Music. Buchtel's son, Forrest Lawrence Buchtel Jr., is a professional jazz trumpeter.

Bibl.: "Forrest L. Buchtel" (www.emporia.edu/musictopic09/index.html#forrest%20buchtel); "Forrest L. Buchtel" (www.vandercook.edu/archives/collection/a_g.htm).

Buckner, John Edward ("Teddy") (b. Sherman, Texas, July 16, 1909; d. Los Angeles, California, Sept. 22, 1994). American trumpeter. Buckner spent part of his childhood growing up in Silver City, New Mexico where his uncle taught him to play the drums and ukulele. He later took up the trumpet and studied under Harold Scott. By age fifteen, Buckner was playing with Buddy Garcia and "Big Six" Reeves. His style of playing was heavily influenced by Louis Armstrong.

In the late 1920s, Buckner moved to Los Angeles and worked with Speed Webb (1928), Sonny Clay, Sylvester Scott, Cee Pee Johnson, and Les Hite. He traveled to Shanghai, China in 1934

with Buck Clayton's orchestra, but returned to Los Angeles a year later and played in Irwin C. Miller's Brownskin Models Revue. He began playing in the Hollywood studios, and was used as a rehearsal stand-in for Louis Armstrong in the 1936 movie, *Pennies from Heaven*. (He was also used as a stand-in for Armstrong in the 1975 film, *Louis Armstrong: Chicago Style*.) In that same year (1936), he played with Lionel Hampton's group at the Paradise Club in Los Angeles, assuming the directorship of the band when Hampton left to join Benny Goodman's orchestra.

From 1944 to 1945, Buckner rejoined Cee Pee Johnson's band, and later played off and on with Benny Carter (1943 to 1947). He also played with Solid Blender's sextet. Buckner rejoined Hampton's band when Lionel returned in 1947. After leaving Hampton's band in 1948, Buckner became a key soloist with Kid Ory's Creole Jazz Band (1949-54). His big sound and forceful style greatly enhanced the group's overall appeal.

Teddy Buckner formed his own Dixieland band in 1955, a group that he kept for many years. In 1958, Buckner appeared for a short while in France and Belgium with jazz saxophonist Sidney Bechet. He returned to California and worked with his Dixieland band at the 400 Club, Beverly Caverns, and The Huddle. He also played for and is seen in a number of Hollywood films, including *King of Burlesque* (with Fats Waller, 1935), *Pete Kelly's Blues* (1955), *The Wild Party* (1956), *St. Louis Blues* (1958), *King Creole* (1958), *4 for Texas* (1963), and *They Shoot Horses, Don't They?* (1969).

From 1965 to 1981, Buckner led his Dixieland group in daily performances at Disneyland, generally imitating Louis Armstrong's All-Stars. A few of his best record albums include *An Evening with Teddy Buckner* (Real Jazz), *On the Sunset Strip* (Dixieland Jubilee), and *A Salute to Louis Armstrong* (Dixieland Jubilee). Teddy Buckner retired in 1985 and passed away in 1994 at the age of eighty-five.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Budde, Willi (b. Warendorf, Germany, Dec. 23, 1962). German trumpeter. Budde's first trumpet lessons were with Hans Joachim Knoke, after which he studied at the Hochschule für Musik in Detmold with Rudolf Lodenkemper, Wolfgang Pohle, and Max Sommerhalder. He studied jazz with Peter Herbolzheimer, Bobby Lamb, and Ack van Rooyen, and the natural (valveless) trumpet with Friedemann Immer and Susan Williams.

A highly versatile musician, Budde is active as a soloist on the natural trumpet, as an orchestral player who has performed with the Northwest German Philharmonic Orchestra in Herford, State Theater Orchestra in Detmold, and others, and as a jazz player who was jazz soloist with the Jörg Achim Keller Big Band and the Salsa band, Tropicaina. He formed his own big band in 1989, and also founded the OWL Big Band in Herford in 1997 during which time the city of Herford awarded him the Cultural Prize for outstanding artistic contributions. He is an active freelance musician who has performed numerous Broadway musicals including *West Side Story, Kiss Me Kate*, and *Sweet Charity.* His first CD is titled *Brass Unlimited* (2000).

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott).

Buhl, [Joseph-] David (b. Chanteloup, France, Feb. 21, 1781; d. Versailles, France, Apr. 1860). French trumpeter of German ancestry. His father was a musician in the employ of the Duke of Chaiseul. David learned to play the harpsichord and trumpet at an early age and progressed so quickly that by the age of eleven, he was considered a trumpet virtuoso. He obtained admission to the musical establishment of the Parisian Guards, and later joined the wind orchestra of the infantry grenadiers of the Consul Guards.

When a school for cavalry trumpeters was opened in Versailles in early 1805, David Buhl was named its professor, and taught there until the school was suppressed in 1811. On July 1, 1814 he became director of the musical establishment of the état majeur of the Lifeguards of King Louis XVIII, and during the same year was awarded membership in the Légion d'honneur. In 1816, he was appointed first trumpet of both the opera orchestra and the royal theater. He served in these capacities for ten years.

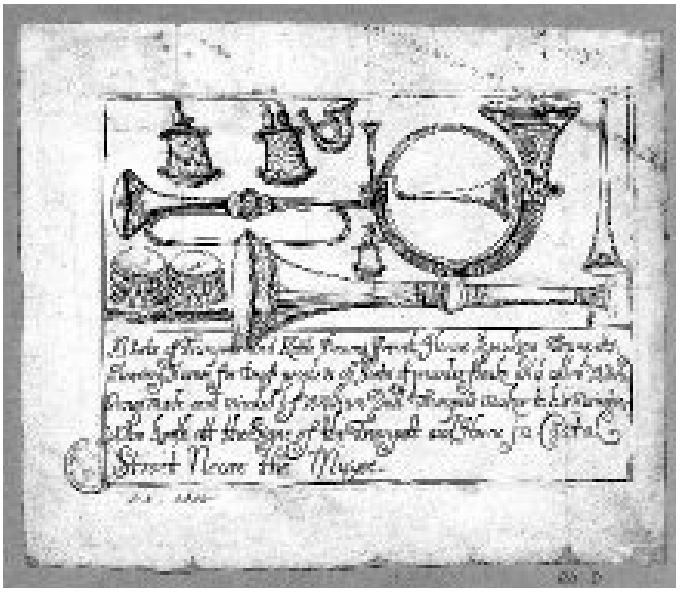
Due to a severe accident caused by a collision of carriages during the coronation of King Charles X in Reims (1825), Buhl was forced to retire. He was recognized as having been the premier performer on the French *reformierte Trompette* (also called the *trompette courbée* and *trompette demilune*), a curved "half-moon-shaped" valveless trumpet. The shape of this instrument allowed the player to insert fingers of the right hand into the bell so that the bell was "stopped," lowering the pitch a semitone and even a full step in order to produce several pitches missing from the harmonic series. He wrote a method for this type of instrument in 1825.

Buhl is credited with codifying the French military signals between 1803 and 1829, and for writing their rhythms down (as opposed to the free manner of performing them that was handed down through an aural tradition). He also added several signals that have been adopted by other countries. Several of his calls are in use today by the US Army including *First Call, Mess Call, Retreat,* and *Tattoo—First Strain*. He made significant developments to a slide trumpet shaped like a trombone; this so-called "French slide trumpet" was preferred to the valve trumpet by several leading artists of the day.

David Buhl was the uncle of François Georges Dauverné, teacher of cornetist Joseph Jean-Baptiste Laurent Arban and Louis-Antoine St. Jacome.

Bibl.: Cassone, Gabriele (Eng. Trans. by Tom Dambly). *The Trumpet Book* (Zecchini Editore); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Proksch, Bryan. "Buhl, Dauverné, Kresser, and the Trumpet in Paris, ca. 1800-1840" (*Historic Brass Society Journal*, vol. 20, 2008); Tarr, Edward H. and Jean-François Madeuf, notes to editions of his pieces for trumpet ensemble (The Brass Press).

Bull, William (b. 1650; d. 1712). English trumpeter. Bull**,** along with Matthias and John Shore, is considered to be one of the finest trumpeters



of his day in England. He was appointed a trumpeter-extraordinary to the court of Charles II in July of 1666, and attained the rank of trumpeter-in-ordinary in January of 1678. He was also a trumpeter in the Queen's and Troop Horse Guards in 1679. Bull was reappointed a trumpeter-in-ordinary on the accession of James II. He retained this position during the reign of William and Mary.

Bull was also an exceptional trumpet maker who was considered among England's finest. Several of his instruments have survived to this day.

Bibl.: Byrne, Maurice. "William Bull, John Stevenson and the Harris Family." (*The Galpin Society Journal*, Vol. 45, 1992); Halfpenny, Eric. "William Bull and the English Baroque Trumpet." (*The Galpin Society Journal*, Vol. 15, 1962). Smithers, Don L. *The Music and History of the Baroque Trumpet before 1721* (Syracuse University Press).

Photo: Bull's trade card.

Bullock, Donald P[aul] (b. Torrington, Wyoming, Feb. 16, 1936; d. Kalamazoo, Michigan, July 29, 1988). American trumpeter. Bullock

grew up and was educated in Torrington, Wyoming. He taught music in the public schools there, before attending the University of Colorado in Boulder, where he studied with Frank W. Baird and earned a master of music degree in 1963. He became a professor of trumpet at Western Michigan University in Kalamazoo, and was an active soloist with the Kalamazoo Bach Festival. He was a cofounder of the Western Brass Quintet, with which he recorded (CRI SD 192). The quintet gave its debut concert at Carnegie Hall in 1975, performed extensively throughout the Midwest, and appeared at the 1977 International Trumpet Guild Conference in Urbana, Illinois.

Bullock was a fine administrator. He served as director of the school of music at Western Michigan University for many years, and was active in the International Trumpet Guild (Board of Directors for eight years, Secretary from 1977 to 1981, and President from 1983 to 1985). He also cohosted the 1987 ITG conference at WMU with Stephen Jones.

As a scholar, Bullock published numerous articles in the *ITG Journal, Instrumentalist* magazine, *NACWPI Journal,* and *College Music Symposium*. His arrangements for brass quintet are published by Peer Southern International and Medici Music Press.

Bullock was married to Mary Bullock. He died at the age of fifty-one, and in 1990 the International Trumpet Guild established the Donald P. Bullock Memorial Scholarship Fund, which provides scholarships for students to attend the annual ITG conferences.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); ITG Archives; Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Buono, Vincent C. (b. New York, New York, Aug. 3, 1875; d. New York, New York, June 3, 1959). American cornetist. In his early

twenties, Buono went to New York City and began playing in theaters and in Neyer's 7th Regiment Band. He then played first chair and soloist with Charles Prince's organizations until 1922. These small groups were employed to back up various solo artists and vocalists recording for the Columbia Phonograph Company; Buono performed on hundreds of the recordings.

In the 1930s, Buono continued working with numerous theater orchestras. He was known as a reliable person and excellent sight-reader who played with a fine soft tone, clean technique, and a style all his own. Herbert Clarke said of him, *Vince Buono is one of the most underrated of cornet and trumpet players of the early 1900s, and we always considered him to be one of the best first chair men in the band business.*

Cornet solos recorded by Buono include *A Dream* (Bartlett), *Inflammatus* (Rossini), *Sea Shells* (Innes), *The Lost Chord* (Sullivan), *The Swiss Boy* (Bent), *The Rosary* (Nevin), *Behüt dich Gott* (Nessler), *Hochzeitsglocken* (O'Riordan), and the *U. S. Navy and Army Bugle Calls*.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications).

Burgess, Jon Wesley (b. Urbana, Illinois, Oct. 25, 1955). American trumpeter. Burgess began playing trumpet at age twelve; his first teachers were Jack Trager and Rudolf Nashan. He graduated from Abraham Clark High School in Roselle, New Jersey, in 1974, and attended the University of Illinois from 1974 to 1978 where he earned a bachelor of music degree studying with David Hickman. He was a graduate teaching assistant for Dr. Roger Stoner at the University of Kansas from 1978 to 1980, receiving a master of music degree. He was a member of the Florida Orchestra in Tampa from 1980 to 1984 and adjunct trumpet teacher at the University of Tampa from 1981 to 1984. He continued graduate work as a doctoral student with Hickman at Arizona State University from 1984 to 1988, where he served as a graduate teaching assistant for two years. He has also studied with Charles Berginc, William Scarlett, Vincent Cichowicz, and Susan Slaughter.

Burgess taught at Morehead State University in Kentucky from 1988 to 2000 before accepting his current position as trumpet professor at Texas Christian University in Ft. Worth in the fall of 2000. He has served as Pedagogy Editor for the *International Trumpet Guild Journal* since 2000, and has also performed at several ITG conferences as a soloist and conductor of the TCU Trumpet Ensemble. He and his wife hosted the 2003 ITG Conference at TCU. Since 2001, he has spent his summers teaching at the Blue Lake Fine Arts Camp in Michigan. He has performed with the National Repertory Orchestra (summer 1978), American Wind Symphony (summer 1979), Phoenix Symphony Orchestra, San Diego Symphony Orchestra, Charlotte Symphony Orchestra, Kentuckiana Brass and Percussion Ensemble, Ft. Worth Symphony Orchestra, Las Colinas Symphony, and Tim Zimmerman and The King's Brass.

Burgess and his wife Betsy have been married since 1978 and have a daughter, Rachel Marie (b. 1994). His hobby is cooking.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Burgess, Jon Wesley. *An Annotated Bibliography of Trumpet Ensemble Music for Five or More Trumpets* (unpublished DMA diss., Arizona State University, 1988); "Jon Burgess" (www.music.tcu.edu/faculty_j_burgess.asp); personal interview, Aug. 25, 2011.

Burgstaller, Josef ("Joe") (b. Chicago, Illinois, Apr. 27, 1971). American trumpeter. Joe Burgstaller is one of the star trumpeters of his generation. His parents, Josef (an electrical engineer and IT manager) and Evamaria (a massage therapist), immigrated to the U.S. from Austria in 1969. Joe grew up in Virginia Beach, Virginia, and graduated

from Kempsville High School in 1988. His early trumpet teachers were Dr. Stephen Carlson, Gary Gompers, and Jonathan Greenberg. He began playing the cornet at the age of six. By age twelve, he was performing in local jazz clubs**,** and by age fifteen was the youngest professional in the Virginia Opera Orchestra.

Burgstaller studied with David Hickman at Arizona State University where he earned bachelor and master of music degrees (1988-95). He also served as one of Hickman's teaching assistants, and was on the staff of Summit Brass and Summit Records. He became a member of the Meridian Arts Ensemble in New York (1995-2001) and launched a successful solo career with Columbia Artists' Community Concerts by performing hundreds of recitals and mini-residencies across the United States with his *Joe Burgstaller: The Rafael Méndez Project* (1998-2001). He became an expert at playing the repertoire of the legendary Rafael Méndez, and released a solo CD, *The Virtuoso Trumpet*. The *Instrumentalist* magazine dubbed him "The Next Méndez," and Dr. Robert Méndez, wrote of Joe: *He's mastered my father's works.*

Burgstaller joined the famed touring ensemble Canadian Brass, with which he played for seven and a half years (2001-09 with a one year sabbatical in 2005), recorded over a dozen CDs, and contributed several of his own arrangements of music. His versatile playing style showcased his abilities to play classical, pop, jazz, and Latina music. Three of the recordings featuring Joe hit the Top-Ten *Billboard* charts.

Currently, Burgstaller is a Distinguished Faculty member at The Peabody Institute of Music in Baltimore, Maryland, and teaches each summer at the Music Academy of the West in Santa Barbara, California. He continues his solo career, and his crossover group BM4 (BurgstallerMartignon4), has released a widely acclaimed CD called *Mozart's Blue Dream and Other Crossover Fantasies* (Summit Records in the U.S.; C.A.R.E. Music Group in Europe). He is an active

clinician and was the first ever music recipient of the Distinguished Alumnus Award from the School of Music at Arizona State University, and was the first ever recipient of the Outstanding Alumnus Award from the Eastern Music Festival. Burgstaller's hobbies include arranging, composing, videography, and running. He resides in New York City with his wife Julie, a trumpeter.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); personal interview, Jan. 21, 2010.

Burkart, Richard E[dgar] (b. New Orleans, Louisiana, June 24, 1931). American trumpeter. Burkart's early studies were with Salvadore Castigliola and Gilbert Johnson. He attended Louisiana State University where he studied with Leon Rapier, earning bachelor of music, bachelor of music education, and master of music degrees.

Burkart's first teaching position was at Lamar College in Beaumont, Texas, where he taught from 1955 to 1969. He accepted a trumpet assistantship at the University of Wisconsin in Madison in the fall of 1969 while earning a doctorate in music studying with Donald Whitaker. In 1971, after graduating, Burkart accepted his final teaching post at The Ohio State University where he taught until June 30, 1995, and was a member of the OSU Brass Trio and OSU Brass Quintet. A nationally recognized teacher, Burkart has produced hundreds of professional students including Terry Everson, Richard Lehman, Andrew Wilson, Luis Engelke, Julie Vish, Timothy Leasure, Robert Birch, Joyce Davis, Charles Gates, Scott Johnston, Steven Emery, Edward Sandor, Patrick Tillery, and Daniel D'Addio.

As a performer, Burkart has played with the Castigliola Big Band, been principal of the Beaumont Symphony Orchestra and Jazz Ensemble, Robert Shaw Choral Institute Orchestra, Alaska Music Festival Orchestra, and Peninsula Music Festival Orchestra. He was also a member of the Columbus Symphony Orchestra, and toured as soloist with the Chicago Little Symphony.

Burkhart was an important figure in the development of the International Trumpet Guild; he hosted the 1980 ITG Conference at OSU and founded the Ellsworth Smith-ITG International Trumpet Solo Competition. He served as Vice President and President of the ITG (1985-87), and received the ITG's Award of Merit in 2007.

Since retiring in 1996, Burkart has been an active Dixieland player in the Toll House Jazz Band in Columbus, Ohio. He is a strong family man, husband to Janet Burkart, and a devout Christian. His hobbies include winemaking.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Hanson, Frank E. "Richard Burkart: Retirement Celebration" (*International Trumpet Guild Journal*, Sept. 1995).

Burke, James ("Jimmy") Francis (b. Port Jefferson, New York, Apr. 15, 1923; d. New York, New York, June 26, 1981). American cornetist. Burke was the youngest of three children of Robert Arthur Burke and Helen Marguerite Gobel. James weighed fifteen pounds, nine ounces at birth, and because of his large size, surgical instruments were used during the delivery**.** Forceps pressed against his back, and caused pinching of the brachial nerve, which resulted in permanent damage to his right arm. The damage was so severe that the arm never fully developed, and remained withered and virtually useless his entire life.

At age five, Jimmy began cornet studies with his father Robert, who made a device to hold the instrument while Jimmy fingered it with his left hand. Jimmy began preparing solos at age seven, and at age eleven became a member of *Coast To Coast On A Bus*, a radio program broadcasted each Sunday by WJZ. At the same time, he also performed on WABC's *Horn and Hardart's Children's Hour*. He continued with these shows during high school. He also participated in many regional and national solo contests, and earned a national championship at age eighteen.

In 1935, Burke studied with Del Staigers, who at the time was considered the world's foremost cornet soloist. Staigers persuaded the King Musical Instruments Company to build a cornet especially for Burke, which could be operated with only the left hand. In 1937, Burke studied with John "Ned" Mahoney.

At age nineteen**,** Burke was selected to join the famed Goldman Band. So in 1943, he began his thirty-three-year career with that organization. He performed five solos each week and a concert each day. Concurrently, he began his seven-year tenure as principal trumpet of the Baltimore Symphony Orchestra and as a professor at the Peabody Conservatory.

Burke worked closely with composer and conductor Robert Russell Bennett, under whose baton he recorded the soundtrack to *Victory at Sea* as well as Bennett's cornet solo *Rose Variations* with band. He also recorded several solo albums including *Horn of Plenty* (1956) and *Clinician Series* (1960).

Together with tubist Harvey Phillips, Burke cofounded The All-Star Concert Band that consisted of many of the leading musicians of the day. The trumpet section included Raymond Crisara, Robert Nagel, Harry Glantz, Manny Weinstock, Theodore Weis, and Wilfred "Bob" Roberts. The band recorded three albums. In 1964, Burke participated in a fourteen-week US State Department good-will tour of twenty African countries.

Burke was a fabulous cornetist who possessed a huge repertoire. His ability to memorize music quickly is legendary. His jovial personality and wry sense of humor were equally renowned. He retired from performing in 1975 in order to devote more time to teaching, conducting, and his family. He had five children and many grandchildren.

Bibl.: O'Keeffe, Mark. *The James F. Burke Tribute Page* (www.jfbcornet.com/biography.htm).

Burke, Milo (b. Brockton, Massachusetts, Feb. 21, 1870; d. Brockton, Massachusetts, Jan. 16, 1949). American cornetist. Milo's father James immigrated to America from Ireland, met and married Mary Hogan, and worked as a shoemaker and small farmer. He played the violin and E-flat clarinet. Milo was one of twelve children, but only four lived to adulthood; eight died from an outbreak of diphtheria. He studied violin for a dozen years with William McKinley, but had only a handful of lessons on the cornet with Henry C. Brown, a prominent Boston teacher. Despite the lack of cornet lessons, Milo became proficient on the instrument by listening to live performances and recordings of great soloists such as Jules Levy, Walter Emerson, and Bowen Church. While in his teens, he joined the Martland Band and the Mace Gay Excelsior Band in 1882. He formed his own band during his twenties.

When he was nineteen years old, Burke married Francelia Mason, an accomplished pianist, with whom he had two children,

Charles and Rose. After fourteen years of marriage, Francelia died suddenly from a ruptured appendix. A few years later, Burke married Ellen Diamond; their marriage lasted forty years.

Burke received many offers to travel, notably from Sousa and T. P. Brooke, and to record with the Victor Record Company, but he did not wish to be away from his family. He established a shoe making business with his brother Lawrence, and continued performing with his own band. He was a fine teacher of many successful cornetists including Walter M. Smith and his own son, Charles Burke.

Burke was a humble and religious man who felt no desire for fame. Although he received many honors and awards, he was neither egotistical nor profane. Although he demanded excellence of himself and his fellow musicians, he was very kind in his methods of criticism. While he possessed a fine sense of humor, levity was not allowed in rehearsals or concerts. He never appeared to be nervous when performing or speaking, and was always in perfect control of his emotions.

A Massachusetts newspaper provided the following testimonial about Burke's playing. *Milo Burke, than whom there is no greater cornet soloist in this country, was splendid in his individual offerings, and played with that technique and delicate interpretation which have placed him high among cornetists*. A Boston admirer wrote the following poem in 1919:

A hush steals over the throng,
And confusion dies away.
The motorman muffles his gong,
When Milo gets up to play.
Out through the crowded Mall,
As clear as a silver Bell.
The pure tones rise and fall,
With a feeling, a soul and a zest.
An artist that plays with his heart,
And one who is ever at his best.
Cadenza and rare triple tongue,
His mastery of technique proclaim.
The people all class him among
The best in the musical game.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications).

Burkhardt, Ingolf (b. Unterschefflenz, Baden-Würtemberg, Germany, June 30, 1963). German trumpeter and composer. Burkhardt's first musical experience was with a local brass band at age nine, playing on an old bugle given to him by his grandfather. His high school band director (Mr. Kuhn) taught him how to play the blues, and at age sixteen Burkhardt began playing professionally in a local dance band. In 1982 at age nineteen, he became a member of the Stadt Bad Friedrichshall Big Band. He also played in the local Youth Big Band led by Jiggs Whigham, touring Africa and recording two LPs. Between 1985 and 1989, he studied with Manfred Schoof and Jiggs Whigham at the Cologne Music Conservatory, and while in school there, performed with the West German Broadcasting (WDR) Big Band, Peter Herbolzheimer's Rhythm Combination and Brass, Big Band of the EU, and with artists such as Chaka Khan. In 1987, he met jazz legend Bobby Shew who became his teacher for two years, followed by their forming a jazz quintet that made six tours of Germany between 1989 and 1995.

Burkhardt was a professor of music at the Hamburg Music Conservatory from 2001 to 2008, and is an active clinician and private teacher. Since 1990, he has been a regular member of the NDR Big Band. He has worked with Jimmy Smith, Al Jarreau, Gary Burton, Lionel Hampton, Abdullah Ibrahim, McCoy Tyner, Van Morrison, Bobby McFerrin, Michael Gibbs, Dave Holland, Alan Skidmore, JAZUL, Paquito D'Rivera, Joe Pass, Pee Wee Ellis, and many others. He has recorded with James Last, Trio Rio, Al Martino, and The Matterhorns. He is also a member of Joe

Gallardo's Latino Blue. His solo CDs include *Jazzed Friends* (Mons), *Strangers* (PAO), *Just B4* (Rent A Dog), *What...?* (Rent A Dog), and *That...!* (C.A.R.E. Music Group, now reassigned and self-produced by JAZUL).

Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Ingolf Burkhardt's official website: www.ingolfb.com.

Burkhart, David Aaron (b. Hollywood, California, Apr. 25, 1954). American trumpeter. Burkhart and his family moved to Chicago when he was five years old. He began playing the trumpet at age ten, taking lessons for the next two years from Lee Dreuth. From age twelve to eighteen, he studied with Charles Geyer of the Chicago Symphony Orchestra. After graduating from Francis W. Parker School in 1972, he enrolled at Yale University where he studied with Robert Nagel, earning a bachelor of arts degree with honors in 1976. He continued his studies at Yale School of Music, receiving a master of music degree in 1977. Additionally, he studied with Adolph Herseth, Arnold Jacobs, William Vacchiano, and Carmine Caruso.

Burkhart was third trumpet of the New Haven Symphony (1973-78). He was principal of the Jerusalem Symphony Orchestra (1978-80), San Jose Symphony (1980-81), and Oakland Symphony (1980-86); acting principal of the San Diego Symphony (1985-86), second in the San Jose Symphony (1986-87), principal of the Santa Fe Opera Orchestra (summers 1986-89), and principal of the Sacramento Symphony Orchestra (1987-94). He was also a member of the Sun Valley Summer Symphony (2006-08). Since 1989, he has played in the San Francisco Opera Orchestra, four years as acting third trumpet and one year as acting principal.

Burkhart was a member of the Jerusalem Brass Quintet (1978-80) and the Arch Ensemble for Experimental Music (1981-85). He is a founding member of The Bay Brass, a member of the San Francisco Brass Quintet, and regularly plays and records with the San Francisco Opera Orchestra and the San Francisco Symphony. He has taught at the Rubin Academy of Music, Jerusalem (1978-80), San Jose State University (1981-85), Stanford University (1981-91), and the San Francisco Conservatory of Music (since 1988).

Since 1991, Burkhart has been a staff member of San Francisco's renowned Anchor Brewing Company, brewers of Anchor Steam Beer. A leading historian on San Francisco, his award-winning books include *Earthquake Days: The 1906 San Francisco Earthquake and Fire in 3-D* (Faultline Books), *Cocktail Boothby's American Bartender* (Anchor Distilling), and *Cocktails & Punches in Mark Twain's San Francisco* (Anchor Distilling).

Burkhart is married to oboist Deborah Shidler. He is a member of the San Francisco Museum & Historical Society and the National Stereoscopic Association. His hobbies include stereoview collecting and genealogy.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "David Burkhart" (www.sfcm.edu/faculty/burkhart.aspx); "David Burkhart" (www.baybrass.org/bio_burkhart.html); personal interview, Apr. 17, 2011.

Burkhart, Raymond ("Ray") [David] (b. Lakewood, Ohio, Oct. 31, 1961). American trumpeter. Burkhart grew up in Red Bluff, California. He played bugle at age nine for his Webelos (Cub Scouts) troop; his first trumpet teachers were Forrest "Mike" Compton, Jay August Thiel, Ray Williams, and Claude Gordon (1978). After graduating from Red Bluff Union High School in 1979, he attended Occidental College where he earned a bachelor of arts degree, studying with William Bing and Charley Davis. He then studied at the University of Southern California (1985) with Rob Roy McGregor and Edward Tarr, receiving a master of music degree. Additional study was with Uan Rasey, Malcolm McNab, and Roy Poper. In 2010, Burkhart received a PhD from Claremont Graduate University where he studied conducting and musicology.

A highly versatile performer, Burkhart plays with the Premiere Brass Quintet, and as a studio player, has recorded soundtracks for many films including *Path to War, Death Wish IV, Home Alone 2, The Matrix Revolutions, Shooter, The Matrix Reloaded*, and *George of the Jungle*. He has toured as a soloist with Yanni, and played with Jessye Norman, Pat Boone, Dave Brubeck, Cleo Laine, Ray Anthony, Conte Candoli, Hollywood Bowl Orchestra, Long Beach Opera, Mozart Camerata, Pasadena Pops (twenty years as second trumpet), Santa Fe Pro Musica, Los Angeles Baroque Orchestra, and Bach Collegium San Diego. He is an active composer, arranger, conductor, and performer on the natural (valveless) trumpet, and is owner of his own publishing company, Premiere Press.

Burkhart has taught at Occidental College, Pasadena City College, and Glendale College. He has been on the faculties of Pomona College since 2002, and Claremont Graduate University since 2005.

Burkhart's hobbies have included golf, tennis, and bowling, but more recently he has been enjoying fishing and target shooting.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Ray Burkhart's official website: www.tromba.us; personal interview, Sept. 2, 2011.

Burnett, Joe (b. Dallas, Texas, Nov. 24, 1927). American trumpeter. Burnett began playing the trumpet in high school. He toured with the big bands of Woody Herman (1953-54), Maynard Ferguson (1956, 1958), Charlie Barnet (1960), Julie London (Japan tour in 1964), and played mellophone and trumpet in Stan Kenton's band. His jazz style is modeled after Dizzy Gillespie, Miles Davis, and Art Farmer. Burnett played the trumpet solo on the soundtrack for the movie, *The Wild Seed*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Burns, David ("Dave") (b. Perth Amboy, New Jersey, Mar. 5, 1924; d. Apr. 5, 2009). American trumpeter and composer. Burns began playing the trumpet at age nine, and was influenced by recordings of Louis Armstrong and Roy Eldridge. After hearing Dizzy Gillespie play during a live performance, his style was even more influenced by Gillespie's bebop manner of playing.

Burns began his career with Al Cooper's Savoy Sultans (1942-43). He was drafted into military service in 1943, and played in an Army Air Force band. After his honorable discharge in 1945, he became a member of Dizzy Gillespie's big band (1945, and 1946-49).

He played with Duke Ellington from 1950-52, James Moody's octet (1952-57), freelanced in New York (1957-61), Billy Mitchell-Al Grey band (1961-63), Willie Bobo (1963-65), and co-led a group with drummer Bill English from 1966 to 1968. Burns also recorded with Dizzy Gillespie, James Moody, the Six Bips and a Bop (1948), Leo Parker, Eddie Jefferson (1968), Milt Jackson (1962), Johnny Griffin (1960), Dexter Gordon, George Wallington, Art Taylor, and others.

Never a person to seek the limelight, Dave Burns can be seen in two videos: *Jivin's in Bebop* (1947, with Dizzy Gillespie) and *Sweet Love Bitter* (1967). He released two solo albums for Vanguard: *Dave Burns* and *Warming Up*. He composed over fifty tunes, many of which he recorded. Burns studied trumpet under Antony Aquaviva, Nicholas Morrisey, and Carmine Caruso, and became primarily a jazz educator after 1970. He died at the age of eighty-five.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Burns, Legh Walter (b. Glen Cove, Long Island, New York, Apr. 4, 1935). American trumpeter and conductor. Burns is best known as the person who established and hosted the National Trumpet Symposium at the University of Denver starting in 1968. This summer event grew each year, ultimately attracting as many as 450 trumpet players. He hosted the NTS through 1973.

Legh's father Walter owned a stationery store, and his mother Mildred was a homemaker; he also has an older brother named John (b. 1931). Legh became interested in the trumpet at age seven, when his cousin Legh Knowles, a trumpeter with many of the famous big bands including Glenn Miller and Charlie Spivak, showed him a trumpet and played it for him. Young Burns could not wait to start playing the trumpet, but his mother insisted that he wait until his permanent teeth came in. So at age nine, he began playing the trumpet.

Burns grew up in Long Island and began cornet lessons with Ned Mahoney, himself a student of the legendary Ernest Williams. Other teachers included James Burke, Raymond Crisara, and Nat Prager. He attended the University of Miami from 1953 to 1958, and earned a bachelor of music education and a master of music degree in trumpet performance. He studied with the university's brass teacher, Modeste Alloo, and at the same time took lessons from a leading trumpeter named Bower Murphy. After graduating, Burns became a member of the United States Air Force Band in Washington, D.C., and established and conducted the Washington Chamber Ensemble. His conducting teachers were Pierre Monteux, Herbert Blomstedt, Richard Lert, and Renee Longy.

After his service years (1958-62), Burns accepted a position at Springfield (Illinois) Junior College (1962-64), where he taught trumpet, band, theory, and conducting. While there, he married a music student named Judith (1963). From 1964 to 1967, Burns taught trumpet and band at the University of Oklahoma. He later accepted a similar position at the University of Denver, and established the Colorado Brass Quintet. He also founded the Festival Chamber Orchestra of Denver**,** and conducted the group during numerous concerts at the National Trumpet Symposium. He and the orchestra recorded an album in 1973 featuring trumpet soloist David Hickman (Clarino Records).

During the summer of 1973, Burns moved to Norman, Oklahoma, to become the orchestra director at the University of Oklahoma. In 1975, he assisted Gary Stollsteimer (trumpet professor) in hosting the National Trumpet Symposium at OU, but the establishment of the International Trumpet Guild during the same year stifled its success. Another symposium was held in 1976, but attendance was again low, this time due to the International Brass Congress held in Switzerland. No further symposiums were hosted. Burns's hobby was collecting trumpet recordings, which led to his establishing The Music Gallery in 1991, a store that specialized in buying and selling new and used trumpet albums and CDs.

Burns retired from OU in 1995 and sold his record store. His involvement with various youth orchestras in Oklahoma was outstanding, and included taking groups on thirteen foreign tours. The Oklahoma Youth Orchestra under his direction became the first high school orchestra ever to undertake a concert tour of the People's Republic of China. He was given the Music in Education Award by the Governor of Oklahoma. He also established the Guy Fraser Harrison Academy for the Performing Arts. In 1995, he moved to New Hampshire where he lived for eight years.

Legh and Judith Burns now live on Whidbey Island, Washington, where he is active as a conductor. He was appointed conductor of the Saratoga Chamber Orchestra at its inception in 2007. His two children (Legh, b. 1965; Catherine, b. 1969) and six grandchildren live in the Seattle area. His hobby is gardening.

Bibl.: Laramore, Douglas L. "The National Trumpet Symposium, 1968-1973" (*International Trumpet Guild Journal,* May 1996); Saratoga Chamber Orchestra website (www.saratogachamberorchestra.org); personal interview, July 17, 2010.

Burns, Stephen (b. Wellesley Hills, Massachusetts, Sept. 14, 1959). American trumpeter, conductor, and composer. Burns grew up in Wellesley Hills, Massachusetts. He studied trumpet with Richard Given, and then attended The Juilliard School in New York City where he studied with Gerard Schwarz and William Vacchiano. He received a bachelor of music degree in 1981 and a master of music degree in 1982. He also studied at the Tanglewood Institute with Roger Voisin and Armando Ghitalla. Additionally, he studied with Pierre Thibaud in Paris, and Arnold Jacobs in Chicago.

Burns's career was launched when, under the auspices of the Young Concert Artists Guild in New York, he won a solo competition (1981). In 1982, he received an Avery Fisher Career Grant, and in the following year was awarded a Recitalists Grant from the National Endowment for the Arts. He was the first-prize winner of the Maurice André International Trumpet Solo Competition in Paris (1988), and

has since performed as soloist with the Moscow Virtuosi (1987-88); performed Jevtic's *Second Concerto* (1988) and Haydn *Concerto in E-flat* with the Orchestre Philharmonique Pays de la Loire; and performed with the Atlanta Symphony Orchestra, Seattle Symphony, Los Angeles Chamber Orchestra, Leipzig Chamber Orchestra, Japan National Philharmonic, Arturo Toscanini Orchestra, and many others. He has released numerous solo albums on the Delos, Musical Heritage Society, Kleos, Classical Masters, Essay, and Grammavision labels.

Burns studied conducting with Jorma Panula and Pinchas Zukerman. He is the artistic director of the Fulcrum Point New Music Project and the American Concerto Orchestra in Chicago. He is also an accomplished composer, and has commissioned and premiered dozens of works for trumpet, chamber group, or orchestra.

As an educator, Burns has taught trumpet at Indiana University, the Manhattan School of Music, and the State University of New York in Purchase. He is a regular faculty member at the Center for Advanced Studies at Chosen Vale, and has served as an artist-in-residence with Performing Arts Chicago. He has been a guest artist-teacher at the summer festivals of Santa Fe, Tanglewood, Mostly Mozart, Spoleto, Caramoor, Lieksa, and others. He was also a visiting professor at the Arturo Toscanini Foundation Corso MYTHOS in Bologna, Italy.

Burns has been a guest at The White House, appeared on NBC Television's *Today Show,* and National Public Radio's *All Things Considered*, and has toured the world as a soloist and conductor. He has also toured as a trumpeter with the acclaimed large brass ensemble, Summit Brass.

Burns and his wife Kate Neisser, a school psychologist, reside in Chicago with their sons Edward and Isaac.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Stephen Burns" (http://en.wikipedia.org).

Burt, Jack (b. Wauseon, Ohio, May 22, 1958). American trumpeter. Burt began playing the trumpet during fifth grade in Holland, Ohio. Two years later, his family moved to Hollywood, Florida**,** where he took lessons from Phil Gilbert during his last two years of high school. Gilbert overhauled Burt's embouchure, which made advanced playing possible for him. After graduating from South Broward High School in 1976, Burt attended Baldwin-Wallace College Conservatory and studied with James Darling and Mary Squire (1977-80). In 1980-81, he spent a year in West Berlin, where he took lessons from Arno Lange and pursued a career in musicology. However, it was during this time that he decided to become a professional trumpet player.

Burt attended the University of South Carolina from 1981-83, where he studied with A. Keith Amstutz and earned a master of music degree. He then won a position with the Mexico City Philharmonic and the UNAM Philharmonic Orchestra in Mexico. He resigned his positions in order to return to the U.S. and earn a doctor of music degree at the University of Texas in Austin, where he studied with Raymond Crisara (1986-95).

Dr. Burt became the trumpet professor at Texas A&M University in Kingsville in 1991. He also played principal in the Corpus Christi Symphony and the Victoria Symphony Orchestra. In 2004, he moved to Orono, Maine, to begin his current position as professor of trumpet at the University of Maine. He is married to his second wife, Marisa Solomon, a Maine native and cellist who studied music at both the Oberlin and San Francisco Conservatories. Their son Benjamin (b. 1999) is a budding trumpet player, and their other son Lucas (b. 2001) plays the violin. Burt's hobbies include alpine skiing, golf and hiking.

Bibl.: "Jack Burt to the University of Maine" (News Item, *International Trumpet Guild Journal,* Jan. 2005); personal interview, Apr. 7, 2010.

Burum, Heinz [Heinrich] (b. Brühl, Germany, Dec. 18, 1905; d. Düren, Germany, Dec. 20, 1989). German trumpeter. Burum began playing bass trumpet at age seven, but switched to the standard trumpet a few years later. From 1924 to 1929, he studied with Ludwig Werle in Cologne. He joined the Cologne Philharmonic Orchestra in 1929, played in various dance bands in 1930, played at the Metropole Theatre in Berlin in 1932, and made records for the Electrola label. He became principal trumpet of the Sinfonieorchester des Deutschlandsenders Berlin in 1934, played in the Berlin Radio Orchestra from 1942 to 1943, and was a member of the Bruckner Orchestra of Linz from 1943 to 1945. For the next twenty-five years, Burum performed with the Würtembergisches Staatstheater in Stuttgart, and was also a member of the Heilbronn Chamber Orchestra. He taught at the Staatliche Hochschule für Musik in Stuttgart from 1946 to 1977, and wrote *Introduction to Arban Method*, *Das Geheimnis des richtigen Ansatzes* (BIM). According to Denis Egan, who knew him well, Burum developed his own method of playing with two embouchures—one regular, and the other on the right side of his mouth for piccolo trumpet.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Heinz Burum" (http://de.wikipedia.org/wiki/Heinz_Burum).

Buschinger, Edmund Franz (b. Giselandorf, Romania, Oct. 4, 1941). Romanian trumpeter. Buschinger studied with Georg Bruckler and George Adamachi at the Ciprian Porumbescu Music School in Bucharest, graduating in 1966. He worked as a member of a studio orchestra and symphony orchestra for radio, and also played in an opera orchestra. From 1966 to 1982, he was principal trumpet of the Romanian National Philharmonic Orchestra "George Enescu," and between 1966 and 1984 taught at the Romanian Music School in Bucharest.

Buschinger founded and led the International Brass Quintet in 1970. Throughout the 1980s, he was an active conductor of various bands and orchestras, and in 1984 became the director of the Sophieminde Music School in Flensburg where he taught trumpet, piano, harmony, and theory. A short time later, he became a professor at a music school in Cologne, and taught at the Robert Schumann Institute in Düsseldorf. He has continued to be an active soloist and chamber musician, even after assuming the position of Dean of the Institute in 1999.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Bush, Irving [R.] (b. Los Angeles, California, Apr. 7, 1930; d. Los Angeles, California, Jan. 8, 2009). American trumpeter. Bush attended California State University, from which he received both bachelor and master of music degrees (cum laude). He studied with Benjamin Klatzkin, James Stamp, Hyrum Lammers, and Lloyd Geisler. He began his career in 1944 in Los Angeles. Bush performed in various big bands, and recorded with Sam Donahue, Harry James, David Rose, Frank Sinatra, Ella Fitzgerald, George Shearing, Sarah Vaughan, and Nelson Riddle. For three years, he was Nat "King" Cole's personal first trumpeter. He also recorded with the Columbia Broadcasting Symphony under Igor Stravinsky. His experience made him a versatile and active studio musician during the 1950s.

Bush joined the Los Angeles Philharmonic as associate principal trumpet in 1961. He released one solo album, *Trumpet and Drum 1976* (Avant Records) that included patriotic music celebrating the Bicentennial of the United States. Bush taught trumpet at the US Naval School of Music for two years, then at California State University (twelve years) and the University of Southern California (six years). He also published several texts and exercise books for trumpet including *Trumpet Players Blow With Good Vibrations* (Balquhidder Music—previously self-published in 1962 as *Artistic Trumpet Technique and Study*), and *Advanced Range, Technique and Interval Studies* (Western International Music—previously published in 1960 by Charles Colin Publications as *Top Tones for Trumpet*). He also composed *Four Fanfares for All Occasions* for four trumpets (Encore Music) and *Contemporary Music for Two Trumpets* (Encore). He designed and manufactured Bush Mouthpieces, and was also a design consultant for Benge Trumpets in Los Angeles. Bush retired from trumpet playing in 1983, and assumed duties as personnel manager of the Los Angeles Philharmonic.

Bush was a polite, soft-spoken man who was highly respected by his peers. He retired from the Los Angeles Philharmonic in 1995**,** and then served on the board of directors of the American Federation of Musicians, Local 47. He died from complications stemming from multiple myeloma, a cancer of the white blood cells. He was seventy-eight years old.

Bibl.: Bush, Irving. *Trumpet Players Blow With Good Vibrations* (Balquhidder Music); Bush, Irving. *Trumpet and Drum 1976* (Avant Records); "Trumpeter, Teacher Irving Bush Dies" (*Los Angeles Times*, Jan. 30, 2009); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Busse, Henry [Sr.] (b. Magdeburg, Germany, May 19, 1894; d. Memphis, Tennessee, Apr. 23, 1955). German cornetist and trumpeter. At the age of eighteen, Busse ran away from his family's farm in Germany, and boarded a ship to New York. There, he worked as a cornetist before moving to Los Angeles four years later, and becoming a member of a pit orchestra. In 1918, he and Paul Whiteman formed a dance orchestra that became very popular. Because of the U.S. anti-German sentiment caused by World War I, Busse's thick German accent was not well received by audiences, so the band came to be fronted by Whiteman, and was eventually called the Paul Whiteman Orchestra.

As the band's most featured soloist, Busse became famous from his recordings of his solo compositions that included *Wang Wang Blues, Hot Lips*, and *When Day Is Done*. He was arguably the most famous trumpet soloist in the United States between 1918 and 1928, and the Whiteman orchestra was considered the most popular of its time. The press dubbed Whiteman the "King of Jazz." This is ironic, considering that *Downbeat* magazine labeled Whiteman's music as "Mickey Mouse." Nonetheless, Busse's playing influenced many young trumpeters including Al Hirt and Herb Alpert.

When Bix Beiderbecke joined the Whiteman band in the late 1920s, Busse became increasingly jealous of the large number of solo spots given to him. After an argument with Whiteman, Busse was fired in April of 1928. Busse immediately formed his own orchestra, Henry Busse and the Shuffle Rhythm Band, that played regularly until Busse's death in 1955. The band played mostly commercial dance music, and Busse's sweet-sounding cornet and trumpet appealed to audiences everywhere. Busse made the gossip columns in Los Angeles when he partied one night with a woman at the Hotsy Totsy Club, and woke up the next morning being married to her. Not remembering anything about the wedding, he filed for an annulment, but it took eighteen months for the marriage to be legally dissolved. Busse escaped arrest for nonpayment of alimony by touring Europe for several months.

In 1929, Busse married former model and stage actress Dorothy Drake. They had a son, Henry Jr., in 1931 but were divorced in 1935. Meanwhile, Busse's band was working nightly at the Chez Paree club owned by mobster boss Al Capone. Busse's popularity grew when he was seen and heard in the Hollywood films, *Starlit Days At The Lido* (starring Clark Gable, 1935) and *Lady Let's Dance,* in which he had a small speaking part. He also appears as a soloist in the film, *The Famous Dorseys* (1947).

Henry Busse died on the bandstand while performing for an undertakers' convention in Memphis just a month before his sixty-first birthday. Some of his best recordings have been reissued on LPs and CDs including *The Uncollected Henry Busse—1935* (Hindsight), *Paul Whiteman, Vol. 1* (RCA), and *Original 1927 Recordings* [of the Paul Whiteman Orchestra] (Nostalgic Arts).

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Henry Busse" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Butler, Barbara ("Barb") (b. Cedar Falls, Iowa, Feb. 9, 1952). American trumpeter. Butler began playing piano at the age of seven, but switched to cornet two years later. Early on, she studied mostly with Dr. David Kennedy, the horn professor at the University of Northern Iowa. She attended the National Music Camp at Interlochen, Michigan, during the summers of 1969 and 1970 (Allen Vizzutti was her section mate in the World Youth Orchestra). In 1970, she enrolled as a freshman at St. Olaf College in Minnesota where she studied with Ronald Hasselmann of the Minnesota Orchestra. After one year, she transferred to Northwestern University to study with Vincent

Cichowicz, graduating with a bachelor of music degree in 1974. She has also studied with Adolph Herseth and Gerard Schwarz. She spent many of her summers participating in the Aspen Music Festival (1972), Pierre Monteux Festival (1973), and Tanglewood Institute (1974). She returned to Northwestern University to begin graduate work (1974-75), but interrupted her studies to begin duties as coprincipal trumpet of the Vancouver Symphony Orchestra.

Butler began her professional career in 1975 as principal of the Grant Park Orchestra in Chicago. She played in the Vancouver Symphony from 1976 to 1980, but resigned in order to join her

husband, Charles Geyer, as a professor of trumpet at the Eastman School of Music in Rochester, New York. In 1998, she and Geyer replaced Vincent Cichowicz as professors of trumpet at Northwestern University. During her many decades of teaching, she has worked with hundreds of talented students including Tage Larsen, Christopher Martin, Matthew Muckey, Phil Snedecor, Bill Williams, Joey Tartell, Ethan Bensdorf, Peter Lindblom, Edward Reid, Andrew McCandless, John Hagstrom, William Campbell, Michael Martin, Douglas Prosser, Brandon Eubank, Rob Singer, Bryan McKinney, Sue Sievert, Mike Jury, Lennie Foy, Eric Lopez, Phil Scoles, Jennifer Marotta, Jeff Beal, Chris Fensom, Christopher Moore, Larry Knopp, David Cohen, Mark Ponzo, Wesley Nance, Michael Walk, Greg Jones, John Schuesselin, Bob Thompson, Jeff Strong, Mark Hyams, and Karen Bliznik.

An active performer, Butler has been a member of the Eastman Brass and the Eastman Virtuosi, and is currently playing with the Chicago Chamber Musicians, Music of the Baroque, and the Grand Teton Festival Orchestra. She has appeared as a soloist throughout the U.S., as well as in Spain, Italy, Finland, Canada, Japan, and Switzerland. She has toured with Summit Brass, served as a faculty artist at conferences of the International Trumpet Guild, National Trumpet Competition, and International Women's Brass, and has been a guest coprincipal with the Houston Symphony Orchestra and the Saint Louis Symphony. Her CDs include *Music for Two Trumpets* (Gasparo), *With Clarion Voice* (D'Note), and *Carmen Fantasia* (Warner Classics).

Butler and Geyer make their home in Lincolnshire, Illinois, where they raise and show Arabian horses. She also enjoys fox hunting, hiking, and mountain climbing. They have one daughter, Jorie Butler-Geyer (b. 1994).

In the spring of 2012, Butler and Geyer accepted teaching positions at Rice University in Houston, where they begin teaching in the fall of 2013.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Barbara Butler" (www.northshoreband.org/press/butler.asp); personal interview, May 19, 2011; Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Butler, Charles R. (b. St. Johns, Michigan, Apr. 8, 1954). American trumpeter. Butler grew up in Carson City, Michigan, where he first studied with Devere Fader and John Lindenau. After graduating from the Interlochen Arts Academy in 1972, he attended Northwestern University where he studied with Vincent Cichowicz from 1972 to 1976. He has also studied with Charles Geyer and Thomas Stevens.

Butler's impressive orchestral career began when he joined the Los Angeles Chamber Orchestra (1977-78). He then played principal trumpet with the Israel Philharmonic (1978-83) and principal with: the Seattle Symphony Orchestra (1983-2002), Seattle Opera Orchestra (1983-2002), Pacific Northwest Ballet Orchestra (1983-87), Pacific Northwest Wagner Festival (1984-2002), Santa Fe Opera Orchestra (summer 1987), Bellingham Music Festival (summers 2003 to present), Malaysia Philharmonic (2002-03), Orquesta de Galicia (2002-03), Orquesta de Tenerife (2002-03), Houston Symphony Orchestra (2003-05), Louisiana Philharmonic (guest, 2005), and San Francisco Opera Orchestra (spring recording project, 2001). He has also performed with the Burning River Brass (spring tour, 2007), New York Philharmonic, and Los Angeles Philharmonic.

Butler has recorded with many leading conductors. He was featured on the *Bernstein Retrospective*, a project conducted by Leonard Bernstein on Deutsche Grammophon in the early 1980's—a release of all of Bernstein's major symphonic and Broadway works previously recorded in the 1960's. Butler has recorded under the batons of Zubin Mehta, Raphael Kubelik, Sir George Solti, Itzhak Perlman (Israel Philharmonic), Donald Runnicles (San Francisco Opera), and Hans Graf (Houston Symphony), and has played on over one hundred recordings with the Seattle Symphony Orchestra.

Butler has been married to bassoonist Mona (Trytten) Butler since 1981, and currently resides in Seattle, Washington. Their children are Sonja Kaarin (b. 1987) and Trygve Carlton (b. 1991). His hobbies include (in his words): *Practically everything that gets my hands and clothes dirty, including (but not limited to) gardening, cooking healthy*

foods, construction, plumbing, woodworking, engineering, auto and motorcycle mechanics and maintenance, trumpet and cornet building, classic cars, winter sports, hiking, biking, playing with my two Aussie mix-breed dogs, animal husbandry, and working out at the gym. Then there are those other things like raising kids, being a good partner to my spouse, becoming a better trumpet player through daily practice, and trying hard to recover after a near death experience from a neurological disorder surgically repaired in April of 2009.

Bibl.: "Charles Butler" (www.lyrosmusic.com); personal interview, Nov. 29, 2010.

Butler, Helen May (b. near Keene, New Hampshire, May 17, 1867; d. Covington, Kentucky, June 16, 1957). American cornetist. A multi-talented woman, Butler became known as "A Woman of Distinction." She studied violin with Bernard Listerman (concertmaster of the Boston Symphony Orchestra) and cornet.

In 1891, she formed and conducted the Talma Ladies Orchestra, and in 1898 formed the US Talma Ladies Military Band. The band performed at several major venues including Madison Square Garden and numerous Expositions. She endorsed Conn instruments, and as a result, C.G. Conn gave the entire band Conn instruments during their performance at the St. Louis World's Fair in 1904.

Butler was a fine cornet soloist and conductor, a close friend of Sousa, and acquainted with all of the leading bandsmen of the time. She was also a composer; her *Cosmopolitan America March* (published in 1904 by Ingram) became so popular that it became the official march of the National Republican Party during Theodore Roosevelt's presidential campaign in 1904. She was often called the Female Sousa because of her similar programming and style.

After her band broke up around 1912**,** Butler settled in Covington, Kentucky (near Cincinnati), and remained there for the rest of her life. She became very active in civic groups and even ran (unsuccessfully) for the US Senate in 1936. She raised two children and continued to play and teach for many years. She died at the age of ninety. Her band uniforms and memorabilia were given to the Smithsonian Institution.

Bibl.: Hazen and Hazen. *The Music Men* (Smithsonian Institution Press); Rehrig, William H. (Edit. Paul E. Bierley). *The Heritage Encyclopedia of Band Music* (Integrity Press).

Butterfield, Charles William ("Billy") (b. Middleton, Ohio, Jan. 14, 1917; d. North Palm, Florida, Mar. 18, 1988). American trumpeter. Butterfield learned the violin, bass, and trombone as a boy, and later switched to trumpet, studying under Frank Simon. He attended high school in Wyoming before briefly studying medicine at Transylvania College. He decided to pursue a career as a jazz musician, and began playing with the bands of Dick Raymond, Andy Anderson, and Austin Wylie during his late teens.

At age twenty, Butterfield joined Bob Crosby's orchestra and the Crosby Bobcats (1937-40). His feature solo on *I'm Free* by Bob Haggart (later retitled as *What's New*) brought him great attention. He joined Bob Strong's orchestra in 1940, and also appeared in the

Hollywood film, *Second Chorus*, as a member of Artie Shaw's band. After the movie, he stayed with Shaw's band, and became well known through his recording of *Stardust*. He also played with Shaw's Gramercy Five. When Shaw discontinued his band in 1941, Butterfield became a member of Benny Goodman's orchestra, as well as Les Brown's band (1941-42). From 1942 to 1944, Butterfield was a staff musician for the NBC and CBS studios in Hollywood. He even subbed at the Metropolitan Opera in a work written by Benjamin Britten and conducted by Joe Stopac.

Billy Butterfield enlisted in the military in 1944. After his service duties, he formed his own big band in 1945, and recorded for Capitol Records. The band was not financially successful, and folded after two years. He then resumed work as a fulltime studio player, playing jazz and Dixieland music on the side with Eddie Condon, the Lawson-Haggart Band, and with the Bob Crosby alumni. He recorded numerous albums as a leader, and also recorded with Lester Young, Benny Goodman, Jack Teagarden, Billie Holiday, Mel Powell, and Buck Clayton.

During the mid 1960s, Butterfield left the studios, and moved to Florida. Between 1968 and 1972, he toured the world with the World's Greatest Jazz Band, and continued playing with Yank Lawson and Bob Haggart. He played Dixieland music until his death in 1988, due to cancer. Butterfield was known for his warm and beautiful tone, versatility, and consistent professionalism.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Byrd, Donald[son] [Toussaint L'Ouverture II] (b. Detroit, Michigan, Dec. 9, 1932; d. Delaware, Feb. 4, 2013). American trumpeter. Donald Byrd is considered to be one of the most influential jazz artists and educators of all time. His father was a Methodist minister. He attended Cass Technical High School, where he played in the concert band led by Dr. Harry Begian. During this time, he also performed with Lionel Hampton. He attended Wayne State University in Detroit under Leonard B. Smith (graduating in 1954), and then moved to New York City where he studied privately with William Vacchiano of the New

York Philharmonic. He enrolled in the Manhattan School of Music, but his studies were interrupted by the draft. He served in an Air Force band, and continued his music education degree at the Manhattan School under Joe Alessi.

While in New York, Byrd's early professional career was spent playing with some of the giants of the jazz world, including Max Roach, Horace Silver, Jackie McLean, Red Garland, Art Taylor, Art Blakey, Sonny Rollins, Coleman Hawkins, John Coltrane, Thelonious Monk, Gigi Gryce (1957), and Lionel Hampton (1959). In 1962, he moved to Paris for a year to study composition with Nadia Boulanger, and trumpet with Maurice André, and played with the Paris Jazz All Stars (1966). He recorded throughout the 1950s and '60s, and by 1965 was considered the young lion of the jazz trumpet world. From 1958 to 1961, he co-led a quintet with Pepper Adams. After recording with several groups for labels such as RCA, Savoy, Columbia, Riverside, Transition, and Jubilee, he began recording as leader in 1958 for Blue Note, a label he stayed with through 1976. Some of his finest albums include *Byrd in Flight, A New Perspective, Fancy Free,* and *Free Form.* After Clifford Brown's accidental death in 1956, Donald Byrd was considered by many to be the leading hard-bop trumpeter.

Byrd turned much of his attention to teaching during 1960s, serving on the faculties of Rutgers University (where he started their jazz program). Howard University (where he was chair of Afro-American Studies), and the Hampton Institute. His teaching became

famous during the 1970s when he formed a group called Blackbyrds with several talented students from Howard University. This was one of the first jazz-fusion ensembles. Despite his heavy involvement in music and teaching, he began studying law, receiving a degree from Howard University in 1976. He then taught music at North Carolina Central University, and earned a doctorate in education from Columbia Teachers College in 1982.

Throughout the 1980s, Donald Byrd became a post-bop player. During his career, he recorded on hundreds of albums with artists such Conte Candoli, Art Farmer, Hank Mobley, Horace Silver, Sonny Rollins, Jackie McLean, George Wellington (1955), Phil Woods, Jimmy Smith, Gigi Gryce (1957), Cannonball Adderley, Angelo, Art Blakey's Jazz Messengers (1956), Dexter Gordon, Kenny Clarke, David Berger, Gene Ammons, Alex Bugnon, Paul Chambers, Kenny Burrell, The Jazz Crusaders, Eric Dolphy, Thad Jones, Jimmy Heath, and Guru. He recorded over fifty albums as leader for labels such as Blue Note, Verve, Fresh Sound, Elektra, Black Lion, Bethlehem, Savoy, Jubilee, Discovery, Prestige, Landmark, and Delmark.

Byrd became the acting head of Afro-American/Jazz Studies at the Oberlin Conservatory in Ohio, and served as an advisor to the Jazz Program of the National Endowment of the Arts. He is currently teaching at Delaware State University as an artist-in-residence (since 2009). He has also taught at Queens College and New York University. In addition to music, his activities include being a playwright, poet, painter, art collector, attorney, licensed pilot, and promoter of new talent. Among the many young jazz artists he discovered and helped are Herbie Hancock, Duke Pearson, and Darren Barrett. He introduced his own kind of trumpet, the Blackbyrd (with Dick Ackright). He now resides in Teaneck, New Jersey.

Bibl.: Erdmann, Tom. "Donald Byrd's Formula for Success (M + M = A)" (*International Trumpet Guild Journal,* Mar. 2004); Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Donald Byrd" (http://en.wikipedia.org); "Donald Byrd" (www.hardbop.tripod.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Byrd, Winston (b. Camden, New Jersey, Nov. 27, 1972). American trumpeter. Byrd began playing trumpet at age thirteen and graduated from high school in 1991. He quickly developed jazz skills and a wide range, and started his career as a trumpet player in several pop and rock groups such as the Stylistics, the Chi-Lites, The Dells, The Grateful Dead, Blood Sweat & Tears, Michael Bolton, Natalie Cole, James Moody, Mary Wilson (of the Supremes), and Clarke Kahn. He also played lead in the big bands of Count Basie, Duke Ellington, Illinois Jacquet (1997, tour in France), Clark Terry, Paquito D'Rivera, Claudio Roditi, David Murray, Slide Hampton, Louie Bellson, Oliver Lake, Charles Mingus, Charles Tolliver, and the Dizzy Gillespie All-Star Big Band (led by Jon Faddis). He considers his most significant inspirations to be Maynard Ferguson, Dizzy Gillespie, Jon Faddis, and Arturo Sandoval.

Recently, Byrd has led his own big bands in New York City and Los Angeles. He is also a frequent performer with the Gerald

Wilson Orchestra, Frank Capp Juggernaut, Buddy Collette Big Band, and the Don Ellis Reunion Band. He has played on television for the *BET Awards* and the *Grammy Awards*. His solo CD is *Soul Searchin* (Alliance). He is also a well-known composer.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Winston Byrd's official website: www.winstonbyrdmusic.com.

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Cacia, Paul (b. Anaheim, California, June 20, 1956). American trumpeter and producer. Cacia comes from a musical family, but because of his illegitimate birth, he was disinherited and given up for adoption. He was adopted by Joe and Lorraine Cacia. He enrolled in St. Catherine's Military Academy in Anaheim, California, where the nuns taught him to play the piano. His summers were spent with his grandparents in upstate New York.

Cacia moved to San Juan Capistrano during the sixth grade and took up the trumpet, taking lessons with Leon Badham. He was also self-taught on violin, clarinet, trombone, oboe, French horn, and baritone horn. His early musical development was considered exceptional, and he earned numerous honors as a musician during high school. He became the youngest student of Claude Gordon. He attended San Clemente High School for a while, but graduated from Dana Hills High School. During those years, he worked as a bus boy at a hotel restaurant and later became a dining room attendant to President Richard M. Nixon. He also attended the Conservatory of Developing Artists at the University of Redlands in 1968 where he studied with James Jorgenson. He continued studies with Gordon, and also took a few lessons with Cat Anderson, Don Fehrer, James Stamp, John Madrid, Bud Brisbois, Glenn Stuart, and John Audino. He participated in master classes with Maurice André, Adolph Herseth, Carmine Caruso, and Maynard Ferguson.

Cacia's early professional years included playing with Louis Bellson (1972), Cat Anderson, Stan Kenton, Don Ellis, and Calvin Jackson. He moved to Honolulu, Hawaii, and performed in various shows for Bob Hope, Frank Gorshen, Tennessee Ernie Ford, and others. He then moved to Los Angeles and played jazz in various lounges as well as the Phoenix Playboy Club and the Harrah's Club casino at Lake Tahoe. Studio work in Los Angeles included recordings with Diana Ross, Elton John, Robert Plant, Barry White, Glen Campbell, Delaney Bramlett, The Osmonds, Abbe Lane, in addition to sessions for many record labels and film companies. He signed his first record contract as an artist/producer with Capitol Records at the age of twenty-one, and formed his first big band in 1977, releasing his first solo album titled *Unbelievable*. Subsequent albums were *Bite Your Lip* (ALX Records), *Big Band Portrait, All in Good Time* (with Louie Bellson), *Believe It, Quantum Leap,* and *The Alumni Tribute to Stan Kenton*. He also married at that time. He later moved to San Francisco where he worked with Electric Flag, Neil Young, and the Buddy Miles Express (touring for three years and eventually becoming the group's musical director and arranger). He also recorded with Stevie Wonder.

Cacia became a member of Ray Anthony's Big Band as lead trumpet for one year, touring Mexico and performing on the television show, *Siempre en Domingo.* He left to move to New Orleans to join Al Hirt's Big Band. He was a guest soloist with the Mormon Tabernacle Choir on nine occasions, and became the executive director of the Don Ellis estate for two years. He studied arranging and orchestration with Pete Rugolo, conducting with Dick Shearer, and record producing with Dave Pell. He then moved to Las Vegas to join the Las Vegas Pops Orchestra that performed both at local casinos and on tour. Congress subpoenaed Cacia to testify on behalf of the AFM/AFL-CIO in Federal US Labor Court. His testimony broke a thirteen-year deadlock case against a casino. He was placed under Federal Marshall protection after two assassination attempts.

Moving back to Los Angeles, Paul Cacia worked as producer for the Los Angeles Raiders Big Band. He made three solo appearances

for the Big Band Academy Awards, developed the Brevette-model trumpet for Boosey & Hawkes (with Zig Kanstul), and performed as a studio musician for the television show *Highway to Heaven* and the movie *The Sinatra Story*. He became director of special projects and a member of the personal staff to billionaire Meshulam Rickless, owner of the Riviera Hotel in Las Vegas.

Cacia was active in the artist management world from 1991-98, and was the personal manager of Miss Peggy Lee from 1996 to 1998. He continues to perform with his own orchestra and as a guest soloist and producer. He is divorced, and has three children. He is currently living in Las Vegas.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Paul Cacia" (http://paulcacia.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Caens, Thierry [Gérard] (b. Dijon, France, Sept. 24, 1958). French trumpeter. Caens comes from a musical family: his brother Jean-Pierre is a sax player; his great-grandfather Alphonse played clarinet; his grandfather was a violinist; and his uncles Maurice, Paul, and Serge were also musicians. Caens first studied with his father, Marcel Caens, and beginning in 1975 with Maurice André at the Paris Conservatory, graduating in 1978. He also took lessons from Robert Pichaureau and Pierre Pollin.

Caens won a position as principal trumpet of the National Orchestra of Lyons in 1975 at age twenty, a position he held until 1981. From 1981 to 1985, he was solo cornet of the Paris Opera. His career as a soloist started in the mid 1970s. He performed with Gabriel Niel (organ), Orchestre de Chambre Bernard Thomas (on television with Maurice André and Guy Touvron), Ensemble de Cuivres Guy Touvron, the noted quintet Arban (1976-86) that won the 1979 Maurice André Competition. In 1981, he also won a bronze medal at the Geneva competition.

Since the age of thirty-seven, Caens has devoted most of his performances to soloing around the world with such orchestras as the Moscow Chamber Orchestra, Israel Camerata, Tokyo Metropolitan Symphony, Franz Lizst Orchestra of Budapest, Toulouse National Chamber Orchestra, Orchestre Lamoureux, and many others. He has also released numerous CDs of Baroque and Classical music, as well as cornet solos and other genres.

Caens founded the ensemble, Les Cuivres Français, as well as Les Trois Cuivres with hornist André Cazalet and trombonist Michel Becquet. Caens has also performed as trumpet soloist on the soundtrack for the French film, *Cyrano de Bergerac*.

Caens is professor of trumpet at the Conservatoire National Supérieur de Musique in Lyons (replacing Pierre Dutot in 2004) and at the Conservatorie National de Région in Dijon (from 1985). He is the conductor of Camerata Bourgogne, and is an active composer and arranger who has published trumpet methods and solos through Hamelle/Leduc, and Midi-Musique.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Musician Thierry Caens" (B & S website: http://b-and-s.com). Thierry Caens's official website: www.ThierryCaens.com.

Caffarelli, Reginaldo (b. Sintrie, Italy, Feb. 16, 1891; d. Rome, Italy, Nov 11, 1960). Italian trumpeter and cornetist. Caffarelli spent his career in the Accademia Nazionale di Santa Cecilia Orchestra (where his student Nino Iannamorelli succeeded him). As a cornet soloist, he made many recordings under his own name in the 1910-34 period, but he was best known as a teacher at the Accademia Nazionale di Santa Cecilia in Rome. Among his pupils were Nino Iannamorelli (who recorded the trumpet solo in the film soundtrack *La Strada* by Fellini) and Ennio Morricone (famous film music composer). Caffarelli wrote studies for trumpet.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Cagnolatti, Ernest Joseph ("Ernie" "Cag") (b. Madisonville, Louisiana, Apr. 2, 1911; d. New Orleans, Louisiana, Apr. 7, 1983). His grandfather was born in Italy (Genova). Ernie's brother, Claiberre Cagnolatti, was a drummer. Ernie studied the trumpet under Arnold Metoyer in 1929, and began playing trumpet in church. He later joined the Eureka Brass Band in New Orleans, and from 1933 to 1942 played mostly with the Herbert Leary Big Band. During the 1940s, he performed with the bands of Oscar "Papa" Celestin, George Williams, and Sidney Desvignes. He played with Paul Barbarin (1950-52), Alphonse Picou, Jim Robinson (1961), and Paul Barbarin again (1962-67, including a tour in Vietnam in 1967). From 1969 to 1980, he was a member of the Preservation Hall Orchestra in New Orleans. (A stroke in 1980 prevented him from playing any further.) He recorded in 1962 with Harold Dejan, in 1968 with the Onward Brass Band, and extensively with Paul Barbarin from 1951 to 1965.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "ErnieCagnolatti" (www.facebook.com/pages/Ernie-Cagnolatti/148176415197348).

Caine, Elliott (b. Indianapolis, Indiana, Oct. 5, 1951). American trumpeter. Caine started playing trumpet at age eleven. He attended Indiana University, studying jazz with David Baker, and after hearing recordings by Clifford Brown and Miles Davis, became passionate about jazz. He moved to Los Angeles in 1976, where he played with several Latin and Salsa bands, while studying jazz piano with George Lewis and trumpet with Nolan Shaheed, Robert Rithaler, Roy Wiegand, and Rene Lamart. From 1990 to 1999, he performed with the popular ska group, Jump With Joey, which toured the U.S. and Japan, and made several albums for Capitol Records. He also played with The Beastie Boys, Machito, Joey Cheezhee, and others, and appeared on the television show, *Entertainment Tonight,* and an HBO special titled *On the Ledge*. He also made several appearances in feature films, including *The Addams Family, Sinatra*, and *Gypsy*, and was recently featured in *Nina Wachenfeld Sings Kurt Weill*.

Over the past several years, Caine has been focusing on his own groups. He has appeared at numerous national and international jazz festivals including the Playboy Jazz Festival, Idyllwild Jazz in the Pines Festival, Equinoxe Jazz Festival, and the Montreux Festival. His CDs include *Hippy Chicks on Acid "Live at Alvas," Blues from Mars, Le Super Cool,* and *Orientation*. He has been honored by *Los Angeles Music Week* magazine (2005) and the City of Los Angeles (1999).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Elliott Caine & Band" (www.oz-ist.com/Artist.aspx?id=23); "Elliott Caine" (www.wondercaprecords.com/cainebio.html).

Calder, Mark (b. Inverness, Scotland, 1961). Scottish trumpeter. Calder began playing trumpet at age eleven, and soon joined local brass bands and orchestras. He studied at the Scottish Academy of Music and Drama in Glasgow with Bob Jenner, Trevor Green, and John Grace. He was awarded the Governor's Prize in Brass. He later earned a diploma at the National Centre for Orchestral Studies.

Calder has been principal and associate principal of several orchestras including the Bournemouth Sinfonietta and the Orchestra of the Birmingham Royal Ballet. He is currently second trumpet of the Philharmonia Orchestra of London, and teaches at the Royal Grammar School in Guildford and at the Royal College of Music in London.

Bibl.: "Mark Calder" (www.rcm.ac.uk/about/stafflisting/profile/?id=5373).

Calicchio, Dominic (b. Rome, Italy, Sept. 13, 1901; d. May 11, 1979). Italian designer and manufacturer. Calicchio was born in Rome, and began working at the Marchiondi's orphanage workshop in Milan (1914-18). He then moved to the United States and spent five months working with Rudy Mück (1925). He opened his own workshop in New York from 1925 to 1947. For the first two years, Calicchio repaired brass instruments and made mouthpieces. From 1928 on, Calicchio began making trumpets and cornets. Like Vincent Bach and Elden Benge, Calicchio tried to reproduce and improve the French Besson trumpets of the 1930s and '40s. Like the others, he was unable to make exact copies, but did instead build high quality instruments with a unique sound and playing characteristics that were highly respected. Calicchio left New York and moved to California.

Calicchio was commissioned by MGM to produce two heart-shaped "magical" trumpets to be used as movie props in the 1978 film, *Sgt. Pepper's Lonely Hearts Club Band* starring Steve Martin and George Burns and featuring the Bee Gees, Alice Cooper, Aerosmith, Earth Wind and Fire, and others. One of the instruments is now in the MGM archives, and the other has been purchased by the National Music Museum in Vermillion, South Dakota. Freddie Hubbard was an adviser to Calicchio. A documentary film was made: *Dominic Calicchio—The Story of a Craftsman*. Calicchio was called the Michelangelo of Brass.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Callet, Jerome ("Jerry") (b. Pittsburgh, Pennsylvania, Apr. 24, 1930). American trumpeter. Callet began playing the trumpet at age thirteen. While attending Taylor Allderdice High School in Pittsburgh, Pennsylvania (graduating in 1948), he was a member of the Pittsburgh Youth Orchestra. Despite studying with James Morrow, Guy Borelli, Nat Prager, and others, he was still unable to play a high c" by age thirty. Totally frustrated with traditional embouchure methods, he dedicated himself to a lifetime of research and development in the ability to play in the upper register, eventually becoming one of the world's leading high note artists and teachers.

He experienced his greatest playing revelation on October 13, 1970 when he was able to combine the old German French horn *einsetzen* ("setting in") and *ansetzen* ("setting on") embouchures. Within an hour, he was able to play from double pedal C to double high c"" with very little difficulty. This revelation culminated in his first book, *Trumpet Yoga*, published in 1972 by Colin Publications. A second book, *Brass Power and Endurance,* was published by Howard Branch Publishing in 1974. In 1987, he produced a video and book called *Superchops*.

Callet began to design trumpets during the early 1970s; his first instruments were built by Donald Getzen of the DEG Corporation, and Callet mouthpieces soon followed. Callet's background in instrument design originated in 1953 when he began a sixteen-year apprenticeship with Elden Benge, followed by six years with Dominic Callicchio. To date, Callet has manufactured over 25,000 mouthpieces and 5,000 trumpets. His newest model trumpet, the "Sima," was produced in 2008.

In 2002, Callet collaborated with Baroque trumpet specialist Robert Civiletti to publish *Trumpet Secrets—The Secrets of the Tongue-Controlled Embouchure* (self-published). In 2007, he published *Master Superchops*, a two-DVD set that demonstrates his teachings in great detail. An amazingly strong high note player, Callet advertised in various magazines such as *Downbeat* and the *International Trumpet Guild Journal*, an open challenge to his "most powerful embouchure contest" (with a $1,000 prize for anyone who could outmatch his high register for twenty minutes). A few of his best-known students are James T. Decker, Csaba Kelemen, Herbert T. Smith, Olivier A. Theurillat, Pierre Thibaud, Keith Underwood (flute), and John R. Ware.

Callet was trumpet soloist and leader of his own big band, Stratosphere, from 1978 to 1988. He continues to teach private lessons in the New York area, and is an active clinician throughout the world. He lives on Staten Island, New York, with his wife Yumiko Morimoto (married in 1994), a theater artist from 1962 to 2004 and his assistant since 1998. His children from a previous marriage are Toby (b. 1958) and Betsy (b. 1961). His hobbies include embouchure experiments and kettlebell training.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Jerome Callet" (http://en.wikipedia.org); Jerome Callet's official website: www.callettrumpets.com; "Interview with Jerome Callet" (http://abel.hive.no/trumpet/interview/callet); personal interview, Apr. 16, 2011.

Calvayrac, Albert (b. Conques-sur-Orbiel, France, July 20, 1934). French trumpeter. Calvayrac began studying with his father (a tuba player) and later attended the conservatory in Toulouse in 1948, studying with Louis Déjean and Yves Sirvain. In 1952, he entered the class of Raymond Sabarich at the Paris Conservatory, winning first prize in cornet in 1953 and a prize in trumpet in 1955. He played in the Army (Musique du Train) during his studies in Paris.

Calvayrac was a cornet soloist with the Jean Bentaberry Orchestra (1957-72, playing regular broadcasts on Radio-Toulouse), and joined the Toulouse Symphony Orchestra of the Office de la Radio-Télévision française at the Capitole (1965-74). He also joined the Toulouse Chamber Orchestra conducted by Louis Auriacombe and Georges Armand with which he performed many major works of the repertoire including Bach's *Second Brandenburg Concerto*, Hummel's *Concerto,* Bach's *Suites in D* (with Yves Sirvain, principal trumpet), Vivaldi's *Concerto P75* (with André Bernes, 2nd trumpet), Stravinsky's *A Soldier's Tale,* and Haydn's

Concerto (1971). He also played with the Jean-François Paillard Chamber Orchestra, organist Xavier Darasse, and the Ars Nova Brass Quintet. He studied with James Stamp (1977), and took part in the GFT Trumpet Workshop (1979). In 1965, Calvayrac became a professor at the Toulouse Conservatoire (until 1999). Among his best-known pupils are Jean-Pierre Canilhac and Claude Egéa. Calvayrac's son, Michel, is also a trumpet player.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Calvert, Albert Edward ("Eddie") (b. Preston, Lancashire, England, Mar. 15, 1922; d. Salisbury, Rhodesia, South Africa, Aug. 7, 1978). British trumpeter. As a child, Calvert learned to play a variety of instruments. He settled on the trumpet and soon played with local brass and dance bands. He began playing professionally just after World War II when he played with Billy Ternent, Geraldo & His Band (1945-47), Ramon Lopez (Musique Typique, 1948), his own Typic Band (1950's), and for Stanley Black's television orchestra. He became a featured soloist with Black, and was introduced as "The Man with the Golden Trumpet," a moniker that stayed with him all his life. His style of playing was very much like that of Ziggy Elman and Harry James.

During the 1950s, Calvert was a popular soloist for BBC Radio and Television. He began making 78-rpm and 45-rpm records for Columbia in 1949, and in 1953, his single recording of *Oh Mein Papa* rose to number one on the pop charts, where it stayed for nine weeks. Other singles on the charts included *Cherry Pink and Apple Blossom White* (#1, 1955), *Stranger in Paradise* (#14, 1955), *John and Julie* (#6, 1955), *Zambesi* (#13, 1956), *Mandy* (#9, 1958) and *Little Serenade* (#28, 1958). He was the first British instrumentalist to have two number-one hits, and the first British musician to have a gold record (*Oh Mein Papa*). He also cowrote the song, *My Son, My Son,* that took Vera Lynn to the top of the charts in 1954.

Calvert became a wealthy person during the 1950s, but his popularity waned during the 1960s, probably due to the rise in popularity of rock music and the huge success of The Beatles. As his fortune and popularity dwindled, he left England in 1968 and moved to South Africa, settling in Rhodesia, where he became popular with whites, mostly because of his pro-apartheid version of *Amazing Grace*, performed as *Amazing Race*. Unfortunately, during a tour of South Africa, he suffered a heart attack in Johannasburg. He died a few months later in Salisbury, Rhodesia, at the age of fifty-six.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Eddie Calvert" (http://en.wikipedia.org).

Camarata, Salvatore ("Tutti") (b. Glen Ridge, New Jersey, May 11, 1913; d. Burbank, California, Apr. 13, 2005). American trumpeter, arranger, and producer. Camarata was the youngest of eight children in his family. He began playing the violin at age nine, but switched to trumpet at age twelve. He worked as a freelance musician in New York City during the late 1920s, graduated from The Juilliard School, and studied composition at Columbia University. At age twenty-one, he joined the Charlie Barnet band as a trumpeter and staff arranger. He also worked for a while on the Bing Crosby radio show, and as an arranger for Paul Whiteman's band. Camarata joined Jimmy Dorsey's orchestra during the 1930s as first trumpet and composer/arranger (remaining until 1942), and composed two of Dorsey's biggest hits: *Green Eyes* and *Maria Elena*. It was Dorsey who gave Camarata the nickname, Tutti.

In the early 1940s, Camarata joined Glen Gray's Casa Loma Orchestra and then the Benny Goodman band as arranger, but when World War II broke out, he became a flight instructor in the US Air Force. In 1944, he was back with Charlie Barnet for a time before moving to Southern California to work as a musical director and arranger for Decca Records where he was a producer for such celebrities as Billie Holiday, Bing Crosby, Louis Armstrong, and Mary Martin. When Decca sent him to London for a while to produce music for the film, *London Town*, he met Sir Edward Lewis, and the two formed London Records, now the leading label in England. After returning to Los Angeles in 1950, he continued producing for Decca and formed a band called the Commanders, which recorded a successful series of albums. He began producing music for several television shows, including *Together With Music*, which caught the attention of Disneyland Records, which hired him for the next twenty years.

Disney charged Camarata with producing albums featuring Annette Funicello that, along with other Disney albums, garnered him eight Grammy Award nominations. In 1957, he produced the hit album, *Tutti's Trumpets,* that featured six of the top Los Angeles studio players: Conrad Gozzo, Uan Rasey, Mannie Klein, Pete Candoli, Joe Triscari, and Shorty Sherock. He also produced an album called *Tutti's Trombones*. Because Disney refused to build its own recording studio, Camarata purchased an old auto repair shop and turned it into Sunset Sound Recorders. Being only one of two state-of-the-art studios in Los Angeles at the time, his studio soon became flooded with big name talent looking for a place to record. In addition to producing for Disney until 1972, Camarata recorded and produced for artists including the Beach Boys, Rolling Stones, Van Halen, Barbra Streisand, Barry Manilow, Ricky Nelson, Led Zeppelin, The Doors, Miles Davis, Herb Alpert, Prince, the Bee Gees, and Paul McCartney.

Camarata retired during the mid 1990s, turning control of the studio over to his son Paul, who remains its owner. He died on April 13, 2005 at the age of ninety-one.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Salvatore 'Tutti' Camarata" (www.spaceagepop.com/camarata.htm); "Salvatore Camarata" (http://en.wikipedia.org).

Campbell, Alan ("Al") W. (b. Ft. Worth, Texas, Dec. 24, 1955). American trumpeter. Campbell grew up in Los Angeles. He began playing trumpet at the age of thirteen; his first teacher was William Krinsky. After graduating from Wellesley High School in Wellesley, Massachusetts in 1974, he attended Oberlin College, studying with

Gene Young, and completing bachelor of music and bachelor of economics degrees in 1979. He then studied with David Hickman at the University of Illinois from 1979 to 1981, serving as a graduate teaching assistant, and completing his master of music degree in 1984. He won an audition as second trumpet of the Columbus Symphony Orchestra in Ohio where he played from 1981 to 1998.

While working in Columbus, Campbell taught at Otterbein College in nearby Westerville, Ohio, from 1984 to 1990. He also played with the ProMusica Chamber Orchestra of Columbus, and from 1990 to 1991 was acting second trumpet of the Philadelphia Orchestra.

Campbell and Marcia Caton Campbell, an urban planner, were married in 1980. They moved to Madison, Wisconsin, in 1998 when she was offered a position at the University of Wisconsin; he was offered a position at UW as Artist-in-Residence, and performed with the Wisconsin Brass Quintet and taught a large music class. He also worked as a freelance musician in Columbus, Madison, and Milwaukee. In July of 2005, he accepted a one-year position in the Milwaukee Symphony Orchestra. The job was extended to him another year, and he eventually became the fulltime second trumpet. Marcia works in Milwaukee as director of The Center for Resilient Cities.

Campbell has performed with the National Repertory Orchestra, Peninsula Music Festival, New York Big Brass, Chicago Symphony Orchestra (summer 2010), and has also taught at the University of Wisconsin-Whitewater (fall 1999) and the Eastern Music Festival (2007-2010). He and Marcia have two daughters: Kate (b. 1986) and Liz (b. 1989). His hobbies include running, golf, and cooking.

Bibl.: "Alan Campbell" (www.mso.org); personal interview, June 28, 2011.

Campbell, Roy Jr. (b. Los Angeles, California, Sept. 29, 1952). American trumpeter. The son of a trumpet player, Campbell grew up in New York. He took piano lessons as a child, then switched to trumpet at age fifteen. He participated in Jazz Mobile workshops led by Lee Morgan, Kenny Dorham, Joe Newman, Yusef Lateef, Howard McGhee, and other top jazz musicians. During the late 1960s, Campbell also played in the Manhattan Community College big bands.

In 1972 at the age of twenty, Roy Campbell formed a group called Spectrum. He also worked with Woody Shaw, Cecil Taylor, Jameel Moondoc, Ellen Christi, Carlos Garnett, David Murray, Billy Bang, William Hooker, Matthew Shipp, Frank Wright, John Zorn, Peter Brötzmann, William Parker, Sun Ra, and others. During the early 1990s, he lived in Holland, touring with Klaas Hekman's band, sitting in with Don Cherry's big band, writing film scores, and leading the Thelonious World Orchestra in Rotterdam. After returning to the United States, Campbell led the Other Dimensions in Music ensemble, and the Pyramid Trio.

A multitalented artist, Roy Campbell Jr. also plays flute, pocket trumpet, flugelhorn, recorder, and violin. He is a professional actor, arranger, composer, and writer who has scored music for film documentaries including *The Selling of Harlem* and *Survival in New York*, as well as off-Broadway shows such as *Ludwig, Parole by Death,* and *Hughes' Dream Harlem*. He has been interviewed for various national television corporations, including ABC, CBS, PBS, NBC, and UPN.

In 1995, Campbell formed the jazz ensemble Shades and Colors of Trane, a tribute band to John Coltrane. In 1999, he added the group Downtown Horns, and in 2003 was given the Harlem Unsung Hero of Afrikan-Amerikan Classical Music award at the Lenox Lounge. He has recorded dozens of albums. Among those as leader are *New Kingdom* (Delmark), *Other Dimensions in Music* (Silkheart), *Communion* (Silkheart), *La Tierra del Fuego* (Delmark), *Ancestral Homeland* (No More), *Ethic Stew and Brew* (Delmark), *Pyramid* (Silkheart), and *It's Krunch Time* (Thirsty Ear). Campbell is known for his versatility, comfortably performing free-jazz, hard bop, fusion, and R&B.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Roy Campbell Jr." (http://en.wikipedia.org); Roy Campbell's official website: www.roycampbell.com.

Campbell, William ("Bill") (b. Shreveport, Louisiana, Nov. 14, 1961). American trumpeter. Campbell grew up in Harrisburg, Pennsylvania. He began playing the trumpet at age nine; his first trumpet teachers were Lloyd Baddorf, William Scarlatta, Ross Weaver, and Richard Giangiulio. After graduating from Airline High School in 1979, he studied with Barbara Butler at the Eastman School of Music, earning a bachelor of music degree (1979-83) and a master of music degree (1983-85). He was also a member (fourth and assistant principal trumpet) of the Rochester Philharmonic Orchestra from 1979 through 1985.

From 1985 to 1992, Campbell was a member of l'Orchestra del Maggio Musicale Fiorentino in Italy (conducted by Maestro Zubin Mehta). He returned to the U.S. in 1992 as professor of trumpet at the University of Kansas. In 1996, he accepted an offer to become trumpet professor at The Ohio State University (replacing Dr. Richard Burkart), but left that position in 2000 to assume his current job as professor of trumpet at the University of Michigan. He has been the principal trumpet of the Ann Arbor Symphony since 2008, and in 2009 founded the UM International Trumpet Institute based near Tours, France. Among his former students are Jason Bergman, Ben Albright, Andy Allphin, Kevin Gebo, Beth Thomas, Alex Noppe, Thomas Pfotenhaur, and Matt Ernst.

Campbell has been a guest principal trumpeter of the Chicago Symphony Orchestra, St. Louis Symphony Orchestra, Columbus Symphony Orchestra, and the Rochester Philharmonic. He has taught at the Brevard Music Festival and is a guest professor at the Shenyang Conservatory in China. He received the "Outstanding Professor Award" from the OSU Sphinx/Mortar Board.

Campbell and Lucia Campbell, lyric soprano and Minister of Music at St. Thomas Catholic Church in Ann Arbor, Michigan, have been married since 1988, and have two children, Ben (b. 1990) and Jim (b. 1993). His hobbies include video games and softball.

Bibl.: "William Campbell" (www.music.umich.edu/faculty_staff/bio.php?u=&lname=campbell&name=william); personal interview, Apr. 24, 2011.

Campos, Frank Gabriel (b. San Antonio, Texas, June 24, 1953). American trumpeter. The Campos family is from Monterey, California. Campos's father (Frank Campos) was a career officer in the US Air

Force, so the family frequently moved. They lived in the Philippines, Spain, Newfoundland, North Dakota, Colorado, Virginia, Michigan, and California before Campos graduated from Mitchell High School in Colorado Springs, Colorado, in 1971.

Campos began playing the trumpet at age eight, studying with his father who was a fine amateur trumpeter. While earning an AA degree from Monterey Peninsula College (1974), he studied with Carole Klein, David Burkhart, and Laurie McGaw. At California State University-Fresno, where he completed a bachelor's degree in trumpet in 1977, he studied with Dr. W. Ritchie Clendenin, Charles Brady, and in Los Angeles with James Stamp. After acquiring a teacher's certificate in 1979, Campos taught in the public schools of California for four years, then earned a master's degree and worked on a doctoral program at North Texas State University (now the University of North Texas) between 1982 and 1986, studying with John Haynie, Leonard Candelaria, and Don Jacoby. At NTSU, he received the Outstanding Masters Student Award and the Outstanding Doctoral Student Award, as well as the Hexter Prize for Outstanding Graduate. His doctoral studies were interrupted when he accepted a teaching position at Ithaca College in 1986, a position he still holds.

A highly versatile performer, Campos has played with the NTSU One O'Clock Lab Band (solo trumpet), Dallas Cowboys Band, Natalie Cole, Johnny Mathis, Ella Fitzgerald, Bob Hope, and Keith Brion's New Sousa Band. He was a founding member of the Dallas Brass (1984-86) and was a member of the Ft. Worth Symphony Orchestra, Fresno Philharmonic Orchestra, and Monterey County Symphony Orchestra. He has also served as principal trumpet of the Glimmerglass Opera Orchestra, Dallas Chamber Orchestra, Texas Baroque Ensemble, Bear Valley Music Festival, and Madera Symphony Orchestra. In addition, he has been a jazz soloist at the Montreux Jazz Festival in Switzerland and the Ottawa International Jazz Festival in Canada. He is currently a member of the Ithaca Brass and is principal of the Binghamton Philharmonic Orchestra and the Tri-Cities Opera Orchestra. He is also a regular substitute or extra player with the Syracuse Symphony Orchestra, Glimmerglass Opera Orchestra, Ensemble X, Gap Magione Big Band, Sonare Early Music Consort, and the Central New York Jazz Orchestra. He served on the board of directors of the International Trumpet Guild for twelve years, and is a column writer for the *International Trumpet Guild Journal*. He has also authored the book, *Trumpet Technique* (Oxford Music Press).

Campos and his wife, Sharon Ann Thorstad, a public school math teacher, have been married since 1974, and have two children, Laura Ann (b. 1985) and Leslie Annette (b. 1986). Campos's hobbies include reading, writing, kayaking, and qigong.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Frank Campos" (http://faculty.Ithaca.edu/campos); personal interview, Apr. 25, 2011.

Candelaria, Leonard A[nthony] (b. Pomona, California, May 13, 1947). American trumpeter. After graduating from high school, Candelaria attended Chaffey Junior College in Alta Loma, California (1965-67). He enlisted in the Army in 1967, and played in military bands in Los Angeles and Honolulu. After his discharge (1970), he earned a bachelor of music education degree in 1972 and a master of music education degree in 1974, studying with John J. Haynie at North Texas State University (now the University of North Texas), where he performed in the One O'Clock Lab Band and served as a graduate trumpet teaching assistant.

When professor Haynie decided to teach part-time beginning in 1974, Candelaria was selected as the other trumpet professor. Candelaria maintained an outstanding class of students which included such notables as Iskander Akhmadullin, Ken Watters, Bob Lark, Scott Englebright, Craig Fraedrich, Daniel Smith, James Ford III, Alan Wenger, Stephen Leisring, Frank Campos, Michelle Kaminski, Michael Leuchner, Charles Tumlinson, Daniel Williams, Mathias Engl, Grant Peters, and John Korak, just to mention a few. In 1990, he received the Shelton Excellence in Teaching Award, and in 2001 attained the title of Regents' Professor. He worked on his doctorate degree at Northwestern University from 1975 to 1985, studying with Vincent Cichowicz. Additionally, he studied with Edward Tarr (Baroque trumpet), Luther Didrickson, and Robert H. Fleming.

During his illustrious career, Candelaria has performed with the Dallas Symphony Orchestra, Summit Brass, Ft. Worth Symphony, Texas Baroque Ensemble, Orchestra of New Spain, Texas Brass Ensemble, Bach Gesellschaft, and the Texas Bach Collegium. He has presented recitals and master classes throughout the U.S., Europe, Asia, and Central America. He has served as a judge at numerous international trumpet solo competitions held in Russia, Germany, and the U.S.

Candelaria was elected president of the International Trumpet Guild (1993-95), and has served the organization as a board member, conference host (1988), and conference artist. He was awarded the ITG Award of Merit in 2003. A versatile player, he was appointed the permanent chair of the Carmine Caruso International Jazz Trumpet Solo Competition and hosted the 1998 competition at UNT.

Candelaria is married to pianist Dr. Kathryn Fouse. When she was offered a teaching position at Samford University in Birmingham, Alabama in 2002, Candelaria took a year's leave of absence from UNT to become an artist-in-residence at the University of Alabama-Birmingham. A year later when Leonard and Kathryn decided to stay in Birmingham, he resigned from his post at UNT and became a fulltime

teacher at UAB. He hosted the Ellsworth Smith-ITG International Solo Competition at UAB in 2004. He retired in the fall of 2009 and lives in Birmingham with Fouse, who serves as Associate Dean of Music at Samford. Their two children, Alexander and Arianna, are enthusiastic trumpeters.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Leonard A. Candelaria" (http://en.wikipedia.org); "Leonard Candelaria" (www.edwards-instruments.com); personal interview, Mar. 20, 2013.

Candoli, Secondo ("Conte") (b. Mishawaka, Indiana, July 12, 1927; d. Palm Desert, California, Dec. 14, 2001). American trumpeter. The Candoli family were Italian immigrants who settled in the United States after World War I. His father played in a local club band and encouraged Conte and his older brother Pete (1923-2008) to play music on the various instruments around the house. Pete became a member of Woody Herman's First Herd and was helpful in arranging for Conte to play with Herman's band during a summer vacation in 1944. In the next year, Conte graduated from high school and became a regular member of Herman's band. His playing with Herman was cut short when he was drafted into the Army in 1945.

After discharge from the military in late 1946, Conte joined Chubby Jackson's Sextet and toured Scandinavia from 1947 to 1948. He then joined the Stan Kenton Orchestra (1948) and Charlie Ventura's Bop for the People Band in 1949. He played again with Woody Herman (1950) and with Charlie Barnet (1951). Candoli rejoined Kenton's band in 1951 and played as one of the group's leading soloists until 1953. He then formed his own band in Chicago with Chubby Jackson, Frank Rosolino, and Lou Levy, but decided to move to Los Angeles in the latter part of 1954.

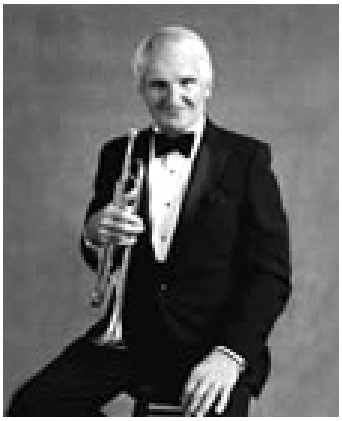
Candoli became a top freelance and studio player in Los Angeles during the mid 1950s through the 1980s. He played with Howard Rumsey's Lighthouse All-Stars (recording for the Contemporary label), Shorty Rogers, Bud Shank, the Terry Gibbs Dream Band (1959-62), Gerry Mulligan's Concert Jazz Band (in New York and Europe, 1960-61), the Shelly Manne Quintet (1965-68), Candoli Brothers (with brother Pete), Stan Kenton's Neophonic Orchestra (special engagements), and recorded with Sonny Criss (1968), Frank Strazzeri (1973), and Teddy Edwards (1974).

Doc Severinsen invited Conte to join Johnny Carson's *Tonight Show* band in 1968, starting a long and successful run until Carson's retirement in 1992. Candoli also played with Supersax (1972) and Louie Bellson as well as the Lighthouse All-Stars reunion band during the 1980s. He considered his biggest influences to be Dizzy Gillespie (during the 1940s) and Clifford Brown (during the 1950s).

Shortly before his death in 2001, Conte recorded his last album, *Candoli Live*. Other albums include *Powerhouse Trumpet* (Bethlehem/Avenue Jazz), *Conte Candoli 4* (V.S.O.P.), *Conte-Nutty* (Fresh Sound), and *Lighthouse All-Stars: Vol. 6* (Original Jazz Classics). Altogether, Candoli recorded 770 tracks on 123 albums with various groups. He was inducted into the International Jazz Hall of Fame in 1997. He died of cancer on December 14, 2001 at the Monterey Palms Convalescent Home in Desert Palm, California, at the age of seventy-four.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Conte Candoli Collection" (www.ijc.uidaho.edu); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Candoli, Walter Joseph ("Pete") (b. Mishawaka, Indiana, June 28, 1923; d. Studio City, California, Jan. 11, 2008). American trumpeter.



Along with his younger brother Conte (1927-2001), Pete began playing musical instruments as a boy. His father was a member of a club band and instilled a love of music in his boys. While still a teenager, Pete started his career in various bands such as those of Sonny Dunham (1940-41), Will Bradley (1941-42), Benny Goodman (1942), Ray McKinley (1942), Tommy Dorsey (1943-44), Freddie Slack, Teddy Powell, Count Basie, and Charlie Barnet. He married Nona Reedy in 1943, but they divorced in 1953 without having had any children.

From 1944 to 1946, Candoli was lead trumpet with Woody Herman's First Herd. He became known as the "Superman with a Horn" because of his performances at the end of the tune *Apple Honey,* where he appeared in front of the band wearing a Superman costume and screaming high notes. He can be seen with Herman's band in the film, *Earl Carroll Vanities* (1945). When Herman's band recorded Igor Stravinsky's *Ebony Concerto,* Pete played the first trumpet part. He later played lead with Boyd Raeburn (1947), Tex Beneke (1947-48), and Jerry Gray (1950-51). Candoli was also an exquisite jazz soloist.

Candoli moved to Los Angeles in the mid 1950s to work in the radio, television, and movie studios. He eventually played over five thousand sessions as a studio player, and made hundreds of recordings including the well-known *Tutti's Trumpets* album produced by Tutti Camarata. In 1953, he married Vicky Lane. Although they had one child (daughter Tara), the couple divorced in 1958.

During his long and extensive career, Candoli performed with at least twenty-seven different big bands. Among those not previously mentioned are those of Les Brown (1952) and Stan Kenton (1952 and 1954-56). He co-led a combo with his brother Conte called Candoli Brothers. They appeared in the film, *Bell, Book and Candle* in 1958.

Pete Candoli married actress Betty Hutton in 1960. They had a daughter, Carolyn, but divorced in 1967. In that same year, he took part in an episode of the Al Hirt Show, playing in a trumpet ensemble with Hirt, Dizzy Gillespie, and Don Ellis. He was an active composer and arranger, writing many tunes for singers such as Ella Fitzgerald, Judy Garland, and Peggy Lee. In 1972, he married singer Edie Adams. They formed a nightclub act that was very successful, but ended when the two divorced in 1988. He and brother Conte appeared at the Monterey Jazz Festival (1973), and Pete also performed at the Aurex Jazz Festival in Tokyo

(1987). During the 1990s, Candoli performed a great deal with Lionel Hampton's band.

Pete Candoli was awarded major prizes from *Metronome* and *Downbeat* magazines, and also received the honor of being voted one of the top seven jazz trumpet artists of all time by *Look* and *Esquire* magazines. He was also inducted into the International Jazz Hall of Fame in 1997, and the Big Band Hall of Fame in 2003. Among his best albums are *The Brothers Candoli* (MCA/ Impulse) and *Blues, When Your Lover Has Gone* (Somerset). He died in Studio City, California, at the age of eighty-four.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Pete Candoli 1923-2008" (*International Trumpet Guild Journal*, June 2008); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Canham, Thomas G. (b. Isle of Jersey, England, 1825; d. Patterson, New Jersey, Nov. 1873). American keyed bugler. Canham entered the British military at an early age and served in India as a musician. He was a virtuoso violinist as well as a keyed bugle player. After military service, he immigrated to America and began working as a circus bandleader and keyed bugle soloist. In 1856, he led the Spaulding & Rogers Circus band, then the H. Buckley & Company Circus band. He was leader of the Dan Rice Circus band in 1857 and 1859, at times leaving to tour as a keyed bugle soloist with various organizations.

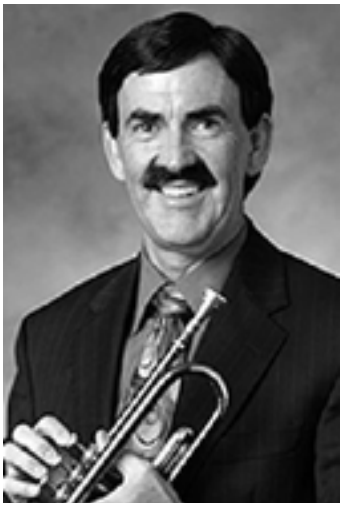
Dan Rice, a star circus clown, had the idea of pitting Canham against another circus performer, the famed keyed bugle soloist Edward "Ned" Kendall. The public contest was highly publicized and was reported by William Meade, stating that, *Tom Canham came, and it wasn't long before he was towering above his celebrated rival*. It should be noted, however, that Kendall was beginning to suffer from tuberculosis, and was not playing in his prime.

Canham was bandleader of the John Robinson Circus from 1868 until 1873 when he died riding in a band chariot that overturned.

Bibl.: Dudgeon, Ralph T. *The Keyed Bugle* (Second Edition) (Scarecrow Press).

Cansler, Philip T. (b. Kansas City, Missouri, Nov. 3, 1953; d. Scappoose, Oregon, June 3, 2008). American trumpeter. Cansler graduated from Park Hill High School in Kansas City before earning a bachelor of music degree from Washburn University in Topeka, Kansas. During the summers, he played in a pit orchestra at the Worlds of Fun Amusement Park in Kansas City. He earned master and doctor of music degrees at the University of Oregon.

Cansler's teaching career began at Buena Vista College in Iowa (two years). In 1980, he began his twenty-eight years at the University of Portland where he served as trumpet teacher and director of the concert and pep bands. He is well remembered for his humorous antics while directing the pep band during basketball games (wearing purple wigs, Indiana Jones hats, Mohawk haircuts, etc.). He is also known as the composer of the University of Portland *Victory March*, the school fight song. His many students affectionately referred to him as "Dr. C."



Cansler published over fifty music articles plus the text, *Twentieth-Century Music for Trumpet and Organ* (Brass Press/BIM), an offshoot of his doctoral dissertation. He also released four CDs of music for trumpet and organ.

Cansler and Annette (McCoy) Cansler were married in November of 2007, but tragically, he was soon afterwards diagnosed with a "GBM" brain tumor, and died at the age of fifty-four.

Bibl.: "Philip T. Cansler, Popular Music Professor Dies" (www.salem-news.com/articles/june042008/cansler_passes_6-4-08.php); "Philip Cansler Remembered" (www.spotlightnews.net/news/story.php?story_id=121251790433279100).

Cap, Etienne (b. Burcht/Antwerp, Belgium, Jan. 26, 1942). Belgian trumpeter. Cap began studying with his brother Jean, and then studied with Emile Maes (also the teacher of Théo Mertens) at the conservatory in Antwerp from 1955 to 1961. He also studied with Théo Mertens.

At age eighteen, Cap began playing with the Swinging 16 rehearsal big band, and later performed with Paul Anka and Charles Aznavour. In 1964, he was with the Belgian Radio and Television Orchestra, and backed celebrity artists such as Josephine Baker (1971), Tom Jones, Burt Bacharach, The Supremes, Louis Armstrong, Zarah Leander, Gilbert Bécaud, Sacha Distel, and Maurice Chevalier.

Cap played the Marlene Dietrich show, *Tivoli*, in Copenhagen in 1967. During much of the 1970s, he played in the big bands of Max Greger and Hugo Strasser (1977-92), and with James Last. Two of his albums are *Trumpet Trip* (Studio One) and *Etienne Cap and His Orchestra* (Intersound). He is also an accomplished composer and arranger.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Capodiferro, Pietro ("Pet") (b. Italy, 1882; d. New York, New York, 1953). American cornetist. Capodiferro (translated means literally "iron head") probably came from central or southeast Italy. He immigrated to New York in 1898 at the age of sixteen, and began working as a cornet soloist with Dante's Concert Band. In 1904, he was a member of the Waldorf Hotel Orchestra, and joined the New

York Symphony Orchestra for one season (1905-06). Subsequent engagements included the Manhattan Grand Opera Company (1906-10), Chicago-Philadelphia Grand Opera (1910-12), Metropolitan Opera Orchestra as principal trumpet (1912-19) although he was ill during the 1918-19 season when he was replaced by Frank Chiaffarelli, N. Franko Orchestra (part-time, 1918), New Symphony Orchestra (1919-20), Capitol Theater Orchestra (1920-27) and again, the Metropolitan Opera Orchestra (1943-44). Capodiferro's recordings display a flamboyant style, staccato technique, and a fast vibrato. He recorded with Dante's Concert Band, as well as under his own name in 1920, and on various labels such as Starr-Gennett, Edison, and Paramount.

Bibl.: Tarr, Edward H. "European Cornet and Trumpet Soloists" (Notes to CD recording published by the International Trumpet Guild, 2004); "Principals of the Metropolitan Opera Orchestra" (www.stokowski.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Capouillez, Luc (b. Lessines, Belgium, June 7, 1948). Belgian trumpeter. Capouillez began his trumpet studies with Henri Erlich, and then attended the Royal Conservatory in Brussels where he studied with Julien Vannetelbosch, and with Maurice André at the Paris Conservatory in 1969. Much of his career was as a member of the Orchestre de Liège, Grande Orchestre Symphonique de la R.T.B.-B.R.T. in Brussels, Camerata del Monte, Trio Adolphe Sax, Villach Band (2009), and as leader of the Luc Capouillez Brass Ensemble that has recorded several record albums. He was also featured in the trumpet solo on the soundtrack for the film, *Farinelli* (1994). Capouillez is well known as a professor at the Royal Conservatory in Liège, and at the Music Academies of Auderghem and Waterloo.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Cappozzo, Jean-Luc (b. Belfort, France, Apr. 22, 1954). French trumpeter and flugelhornist. Cappozzo began playing trumpet at age fourteen. From 1974 to 1981, he was a soloist in a military band in Dijon. He then studied with Denis Sindt at a music school in Chalon-sur-Saône.

A highly versatile player in classical and jazz styles, Cappozzo taught classical trumpet at a music school in Roanne, played in an orchestra in Marcigny, and a big band in Roanne (1981-91). In 1985, he also became a professor of jazz at a music school in Lyons. He has been a member of Les Emboutisseurs, La Marmite Infernale, Apollo trio, and the Global Unity Orchestra (since 2005). He is also a member of the Hexagone brass sextet that includes trumpeter Pierre Dutot.

A prolific artist in bebop and free jazz, Cappozzo has released numerous CDs including *Blown to the Side* (Transfigured Night), *Sophisticated Ladies* (AJM), *Suspension* (Creative Source), *Apollo: Cap Unpublished* (ARFI), *The Kettle Infernale* (ARFI), *Louis Sclavis/Confrontation 5tet* (ECM), *Sophia Domanich/Pentacle* (Sketch), *Gross Air* (INNA), *Spirit Joy* (Quark), *Live Instants Chavirés* (Kadima Collection), *Passing the Torch* (Ruby Flower), *Reefs* (AJM), *Global Unity* (Intakt), *Law Years* (Soul Note), *Apollo/Goodbye Girls* (ARFI), *Trium* (Caligola), and *Pentacle/Triana Moods* (Crystal). He has appeared with various groups at numerous European jazz festivals.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Carder, Jason Randall (b. Chicago, Illinois, Sept. 27, 1967). American trumpeter. Carder's father Bryan James was a dermatologist, and his mother Nancy Lee was an English professor and grade school principal. He grew up in Arizona, and attended Catalina High School in Tucson from 1982 to 1984, but graduated from the Interlochen Arts Academy in 1985 under John Lindenau. In Arizona, he studied with Glen Bowling, James Benitez, and Stephen Steele. He was selected to perform in the McDonald's All-American Jazz Band, and subsequently received the Maynard Ferguson Award.

Carder studied at the University of Miami with Gilbert Johnson and Whit Sidener from 1986 to 1989, before joining Woody Herman's band (1989-90). He toured with Ray Charles from 1990 to 1991, and worked in Latin bands and freelanced in Brooklyn, New York, from 1992 to 1993. He was a member of the Maynard Ferguson band in 1993, and that same year returned to the University of Miami (1993-96) to complete his bachelor of music degree in studio music. After that, he was active in the Miami studio scene, and played with Carlos Oliva and the Sobrinos Del Juez. He again returned to the University of Miami for graduate work in 2003, completing his master of music degree in 2004. During this time, he was a member of the Jaco Pastorius Big Band (2003-06). In 2007, he toured and recorded with Maria Schneider's big band, but since 2008, Carder has been performing in Yanni's orchestra. He is also pursuing a doctorate in music at the University of Arizona.

Jason Carder has been an adjunct faculty member at the Mannes School of Music in New York (preparatory division) and at Florida International University. He has played lead trumpet with The Phoenix Symphony Pops Orchestra, Tucson Symphony Pops Orchestra, and has been a featured soloist for Peter Nero and other top artists. As a studio musician, he has recorded soundtracks for films such as *There's Something About Mary, Dirty Dancing: Havana Nights, 54,* and *Bailando por Un Sueño*. He has also released the solo CD, *Coming Home*, for the New Vintage Recordings label. His hobbies are dart throwing, cooking, and

collecting early American coins. Jason is married to Connie Whitney-Carder, his high school sweetheart. She is a paralegal and has a son named Zachary Whitney (b. 1995).

Bibl.: Jason Carder's official website: www.jasoncarder.com; "Jason Carder" (www.trumpetplayerprofiles.com); personal interview, July 20, 2010.

Cardoso, Wilfredo (b. c1930). Argentine trumpeter. Cardoso undertook advanced orchestral study in Boston with Roger Voisin. From 1959 to 1965, he was principal trumpet of the SODRE Symphony Orchestra in Montévidéo. He founded the Uruguayan Brass Quintet, played in the Orquesta Estable del Teatro Colón, and became principal of the Orquesta Filarmonica de Buenos Aires in 1975. He was a professor at the Montévidéo Conservatory from 1959 to 1965, and the Buenos Aires Conservatory during his years in the Filarmonica.

Cardoso authored three trumpet texts: *High Trumpets, Ascending Trumpets*, and *How to Play Trumpet in a Symphony Orchestra*, all self-published. He was a featured artist at the 1980 International Trumpet Guild Conference. Cardoso played an unusually large mouthpiece that had a cup size approximately that of an alto trumpet mouthpiece. Nonetheless, he possessed a virtuosic ability, with a strong upper register, large orchestral tone, and incredible endurance.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008).

Cardwell, William ("Bill") T. Jr. (b. Douglas, Arizona, May 27, 1917; d. Alhambra, California, May 17, 2012). American designer. Cardwell was born to William T. and Lillian Cardwell, and moved with them from Arizona to Long Beach, California, where he graduated from Long Beach Polytechnic High School. In 1939, he earned a master's degree in chemical engineering from the California Institute of Technology and immediately began working as a chemical engineer and research scientist for Standard Oil of California (later to become Chevron Corporation). His intense interest in the trumpet led to a great deal of acoustic research and designs for which he obtained a patent in 1966.

Cardwell presented papers to the Acoustical Society of America, and was a lecturer at conferences of the International Trumpet Guild. He was a design consultant to several trumpet makers, most notably Clifford Blackburn.

Cardwell retired from Chevron in 1981, but continued his research with trumpets for the remainder of his life. He and his wife Betty Elaine Cardwell enjoyed traveling and photography.

Bibl.: "In Memory of William T. Cardwell Jr." (http://obits.dignitymemorial.com).

Carey, Thomas ("Mutt" "Papa Mutt") (b. Hahnville, Louisiana, 1891; d. Elsinore, California, Sept. 3, 1948). American trumpeter. Carey was the youngest of seventeen children born into a musical family. From an early age, he began playing drums, guitar, and alto horn, but switched to trumpet at the age of twenty-two. After playing trumpet for only one year, he joined trombonist Kid Ory's band (1914). Their names would forever be linked together.

In New Orleans, Carey worked with Ory, his brother Jack Carey's Crescent City Brass Band, Frankie Dusen, King Oliver, Jimmy Brown, Bebe Ridgely, the Eagle Brass Band, Tuxedo Brass Band, and the Superior Brass Band. Carey's soft and sweet tone earned him the nickname, "Blues King of New Orleans."

In 1917, Carey toured with a vaudeville show, playing in a quartet called Mack's Merry-makers. After playing in Chicago, he stayed to play with Lawrence Duhé's band. However, the cold Chicago winter triggered his return to New Orleans. After another year or so in New Orleans, Carey moved to California to join Kid Ory's band that had previously moved there. In 1922, the band changed its name to Spike's Seven Pods of Pepper Orchestra. They are considered the first Black musicians from New Orleans to record for a commercial label.

Carey left Ory's band in 1925 to join King Oliver's band in Chicago. Carey took over Oliver's smaller band, which he expanded and renamed the Liberty Syncopators (later called the Jeffersonians). The group worked in silent film studios for years, playing atmosphere music on the set. However, the Great Depression during the early 1930s and the introduction of sound movies left the group with little work. Carey was forced to take various day jobs, among them train porter and mailman, until returning to fulltime music making in 1944 when Kid Ory assembled a new band to play for episodes of Orson Wells's radio show. Ory's new group became very popular, soon performing regular concerts and making commercial recordings.

Carey moved to the San Francisco area during the summer of 1947. He formed a new band, but died a few months later from a heart attack at the approximate age of fifty-seven. He was known to play in a style so similar to that of King Oliver that they were hard to tell apart. Many of Carey's early 78-rpm recordings have been reissued on CD, and include *Mutt Carey and Lee Collins* (American Music), *Kid Ory's Creole Jazz Band* (Good Time Jazz), *Giants of Traditional Jazz* (Savoy), and *The Great New Orleans Trombonist* [Ory] (Columbia). Ory and Carey also appear in the 1947 film, *Louis Armstrong in New Orleans*, as well as two 1928 films titled *Legion of the Command* and *The Road to Ruin*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Mutt Carey" (www.answers.com).

Carisi, John ("Johnny") Edward. (b. Hasbrouck Heights, New Jersey, Feb. 23, 1922; d. New York, Oct. 3, 1992). American trumpeter and composer. Carisi was mostly self-taught on the trumpet. He played in some obscure bands between 1938 and 1943, as well as with Babe Russin (1940) in New York. During World War II, he served in Glenn Miller's Army Air Force Band. After leaving the service, he freelanced and played with the Claude Thornhill Orchestra (1949-50).

Carisi was a fine arranger who wrote charts for several jazz orchestras including those of Ray McKinley, Charlie Barnet, Claude

Thornhill, and Max Roach. He also arranged music for television and radio. He was an important composer who wrote several jazz tunes such as *Israel, Lesterian Mode,* and *Springville*. He studied classical composition with Stefan Wolpe from 1948 to 1950, and received a Guggenheim Fellowship to further his study. He taught composition at the Manhattan School of Music and at Queens College during the 1970s. Carisi recorded with Gil Evans (1957) and the RCA Victor Jazz Workshop, and played with Brew Moore (1969-70) and Loren Schoenberg.

Johnny Carisi was known for his beautiful tone and easy style of playing. His jazz solos were always very well thought out and harmonically rich, his style having been influenced by Miles Davis. He loved to play in the Dixieland band that performed during the home games of the New York Yankees baseball team.

Although Carisi died of heart failure immediately following open-heart surgery, he hadn't stopped playing until two days prior to the operation. He was seventy years old and was survived by his wife Gemze, and sons Peter and Jonathan.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Watrous, Peter. "Johnny Carisi, 70, A Jazz Trumpeter and Composer" (*The New York Times*, Oct. 10, 1992); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Carlsen, Douglas C. (b. Blair, Nebraska, May 19, 1969). American trumpeter. Carlsen grew up in Nebraska and studied music with his parents. He later took trumpet lessons from Steven Erickson and Craig Bircher. After graduating from Blair High School, he attended Arizona State University where he studied with David Hickman and Anthony Plog from 1988 to 1992. During the summer of 1990, he attended the Banff Center of the Arts in Canada where he recorded Vivaldi's *Concerto in C for Two Trumpets* with Hickman and the Banff Camerata (Summit Records).

Carlsen won a position as second trumpet with the New Mexico Symphony Orchestra in 1992, and was promoted to principal in 1997. During the summers of 1995 to 1999, he performed at the Breckenridge Music Institute in Colorado. He joined the Minnesota Orchestra as acting associate principal trumpet in 1999, and won the permanent position in the following year. He has also performed with The Phoenix Symphony, Tucson Symphony Orchestra, Santa Fe Symphony, Banff Opera Orchestra, National Repertory Orchestra, and Summit Brass.

Doug is married to Naoko Kawamura Carlsen. He enjoys golf, travel, gardening, poker, reading, and walking his dogs.

Bibl.: Greig, Murray. "The Minnesota Orchestra Trumpet Section" (*International Trumpet Guild Journal*, Mar. 2006); Minnesota Orchestra website (www.minnesotaorchestra.com); personal interview, Mar. 17, 2010.

Carlson, Stephen (b. Duluth, Minnesota, June 14, 1948). American trumpeter. Carlson began playing cornet at age twelve and graduated from East High School in Duluth, Minnesota, in 1966. In 1970, he received his bachelor of science in music education degree from the University of Minnesota where he studied with James Murphy and Richard Carlson. He earned a master of music degree at the University of Michigan in 1971, studying with Clifford Lillya. His doctor of musical arts degree is from the Catholic University of America (1981) where his teachers were Lloyd Geisler and Adel Sanchez. He also studied with Vincent Cichowicz, Armando Ghitalla, Frank Kaderabek, Stephen Chenette, and Irving Sarin.

Carlson began his career as a professor at the University of Missouri-Kansas City (1973-75). He then joined the faculty at Norfolk State University where he taught from 1975 to 2004. He was principal trumpet of the Virginia Symphony and Pops from 1975 to 2002, and has been associate principal/third since 2002. He has also been a member of the Virginia Opera Orchestra since 1975, and performs with the Virginia Brass Quintet. Carlson has served as an adjunct professor at the College of William and Mary, University of Michigan, Virginia Wesleyan College, Mid-America Nazarene College, Old Dominion University, and is on the faculty of Young Musicians of Virginia.

Carlson and Patti Ferrell (principal clarinet of the Virginia Symphony, Virginia Opera, and an adjunct professor at the College of William and Mary, Christopher Newport University, and Old Dominion University) have been married since 1973, and have two daughters, Kirsten (b. 1974) and Maren (b. 1977), both married. His hobbies include water sports and snow skiing.

Bibl.: "Stephen Carlson" (http://al.odu.edu/music/directory/scarlson.shtml); personal interview, May 10, 2011.

Carnovale, Norbert August (b. Biloxi, Mississippi, July 20, 1932; d. Hattiesburg, Mississippi, Jan. 6, 2000). American trumpeter. Carnovale earned a bachelor of music degree from Louisiana State University where he studied with Leon Rapier. He also earned a master of music degree from the Teachers College of Columbia University in New York, and a doctor of music degree from the University of Iowa. His dissertation on an annotated bibliography of repertoire for trumpet and orchestra led to the publication of a condensed book by The Brass Press in 1975.

Carnovale studied with John A. Beer, Harry Glantz, Paul Abel, William Vacchiano, Nathan Prager, and Charles Colin. He also took lessons from Lennie Tristano. He played in jazz groups led by Al Belletto in New Orleans, and Hal McIntyre and Claude Thornhill. He also played with the Tri-Cities Symphony, Iowa Symphony and Brass Quintet, Gulf Coast Symphony (1973), and Southern Mississippi Faculty Brass Quintet.

Carnovale was on the music faculty at the University of Southern Mississippi from 1962 through 1999, where he taught trumpet and jazz band, and served as chair of the department for five years. He was the first Music Reviews Editor of the *International Trumpet Guild Journal* (1977-81), and published two books through

Greenwood Press: *Gunther Schuller: A Bio-Bibliography* (1987), and *George Gershwin: A Bio-Bibliography* (2000). He died at the age of sixty-seven.

Bibl.: "Norbert A. Carnovale (1932-2000)" (News Item, *International Trumpet Guild Journal*, June 2000); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Carr, Ian [Henry Randall] (b. Dumfries, Scotland, Apr. 21, 1933; d. London, England, Feb. 25, 2009). Scottish trumpeter and author. Carr was raised in Newcastle-upon-Tyne, England. He studied the piano for a short while, but when he was seventeen, his older brother Mike bought him a used cornet. Ian taught himself to play both cornet and trumpet. He attended Kings College at Durham University from 1952

to 1958, where he studied English literature. After graduating, he joined the British Army, working his way up to the rank of lieutenant in the Royal Northumberland Fusiliers. After discharge, Carr travelled throughout Europe, playing trumpet with several jazz bands. After two years of travel, he returned to England in 1960, intent on becoming a fulltime musician.

Carr developed a dual career as a trumpet player and writer for various jazz journals. He played with the Emcee Five (1960-62), co-led a quintet with Don Rendell (1962-69), led his own quartet in 1965, and performed with Neil Ardley, Joe Harriott, and Don Byas (tour of Portugal in 1968). He led the Animals Big Band (1965) and formed his own award-winning fusion group, Nucleus, in 1969. Nucleus recorded twelve albums and performed at numerous jazz festivals during the 1970s and '80s. In addition, Carr was a member of the United Jazz and Rock Ensemble (starting in 1975), and worked with Harry South, John Stevens, Trevor Watts, Mike Westbrook, John McLaughlin, Leon Thomas (in Montreux), UER Big Band (dir. Jerry van Rooyen, 1969), Stan Tracey, Bob Downes, Michael Garrick, New Jazz Orchestra, Mike Gibbs, Hamburg Radio Orchestra, and George Russell (1989-93), led his own small groups, and was also a studio player in London.

Among Carr's record albums are *Belladonna* (BGO), *Solar Plexus* (Vertigo), *In Flagranti Delicto* (Capitol), *Out of the Long Dark* (Capitol), *Awakening* (Mood), *Old Heartland* (MMC), *Roots* (BGO), *Elastic Rock* (BGO), *Under the Sun* (BGO), *Snakehips Etcetera* (BGO), *Alleycat* (BGO), *Direct Hits* (BGO), *The Pretty Redhead* (Hux), and *Live in Bremen* (Cuneiform). As an author, Carr wrote a regular column for *BBC Music Magazine* and contributed to the books *Jazz: The Essential Companion* and *Jazz: the Rough Guide*. He also wrote several significant biographies on famous jazz musicians, including trumpeter Miles Davis.

In 1982, Ian Carr taught at the Guildhall School of Music and Drama in London. In the following year, he was diagnosed with colon cancer. Following successful surgeries, Carr was able to return to playing trumpet and flugelhorn. He won the 2006 BBC Jazz Award for his service to jazz.

Late in life, Carr suffered from dementia (starting in 2005). He died on February 25, 2009 after complications from pneumonia and a series of mini-strokes. He was seventy-five. Carr had been married, but his first wife died during the birth of his daughter Selina. His second wife, Sandy Major, divorced him shortly before his death.

Bibl.: Weber, Bruce. "Ian Carr, Jazz Trumpeter and Author, Dies at 75" (*New York Times*, Mar. 11, 2009); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Ian Carr: trumpeter, bandleader, writer and broadcaster" (*The Times*, Feb. 27, 2009); "Ian Carr" (http://en.wikipedia.org).

Carroll, Baikida [E. J.] (b. St. Louis, Missouri, Jan. 15, 1947). American trumpeter and composer. Carroll's father was saxophonist Jimmy Harris. As a child, Carroll studied trumpet and theory with his high school band director, Vernon Nashville. He played with Albert King and Fontella Bass, and joined the Army in 1965, studying at the Armed Forces School of Music. He was then assigned to the 3rd Infantry Division USAREUR band.

After completing his military service, Carroll played with Little Milton, and Sam and Dave, before returning to Saint Louis where he directed the Black Artists Group (BAG) from 1969. During the summers of 1968-72, he attended jazz seminars at Washington University with guest artists Thad Jones, Mel Lewis, Ron Carter, Phil

Woods, and Roland Hanna. In 1972, Carroll formed his own group that toured Paris. He also played with Daniel Humair (1972) and Ambrose Jackson. Subsequently, he was hired to teach at the American Center for Students and Artists (1973), and in 1974 was invited by the City of Paris to become a resident artist at the Cité Internationale des Arts.

Carroll recorded his first album as leader in 1975, *Orange Fish Tears* (Palm). He returned to New York City in June of 1975 to teach composition at Queens College. He worked in San Francisco

from late 1975 to 1978, then returned to New York where he formed his own group called Ring. In late 1978, he moved to Woodstock, New York, to teach at Creative Music Studio. He worked there until the studio closed in 1984. He played with Muhal Richard Abrams (in Nîmes, 1981) and David Murray (1984-85).

Baikida Carroll became a prominent composer in New York during the mid 1980s. He composed for film, theater, dance, and concerts, and won awards, grants, and commissions from numerous arts organizations including the National Endowment for the Arts, Meet the Composer, Musicians' Foundation, and the Duke Ellington Established Composers Award. Among his many compositions are the Tony-nominated Broadway show score, *Having Your Say,* and *The Mighty Gents, Eugene Sheen, Poem for a Revolutionary Night,* and *Miss Julie*.

Carroll was stricken with Bell's palsy in 1987, a condition that left him unable to play the trumpet for a year. It took an additional two years for him to recover, but he eventually began to record and perform at full capacity. His later CDs include *Door of the Cage* (Soul Note), *The Spoken Word* (HatHUT) and *Marionettes on a High Wire* (Omni Tone). Carroll has also recorded with Oliver Lake (1971, 1980-81), Michael Gregory Jackson, Muhal Richard Abrams (1980-83), Julius Hemphill, David Murray, Jack DeJohnette, Sam Rivers's big band, Don Cherry, and many others.

Baikida Carroll is known for his warm and dark trumpet tone. He ranks among America's finest composers, and has served on numerous composition and arts panels.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Baikida Carroll's official website: www.baikida.com.

Carroll, Edward (b. Chicago, Illinois, Dec. 10, 1953). American trumpeter. Carroll grew up in Chicago. He took lessons from Renold Schilke and Vincent Cichowicz, and while in high school, attended the Interlochen Arts Academy in Michigan where he studied with John Lindenau. Carroll received his bachelor and master of music degrees

in New York at The Juilliard School, studying with Gerard Schwarz. After graduating at age twenty-one, he accepted his first professional position as associate principal trumpet of the Houston Symphony Orchestra. Carroll's orchestral career also includes being principal of the San Diego Symphony and the Rotterdam Philharmonic Orchestra.

Carroll performed with and directed the New York Trumpet Ensemble (1979-88). He also developed an outstanding solo career, and released numerous albums such as *The Trumpet Resounding* (Vox; MHS), *Art of the Trumpet* (Vox), *The Italian Trumpet* (VoxBox), *Master-pieces for Trumpet* (Vox), *Sound the Trumpet* (Sony/Newport Classic), *For Their Majesties' Pleasure and Delight* (Sony), *Mr. Handel of Brook Street* (Sony/Newport Classic), *Heldenmusik* (Intrada/MHS), *Telemann's Chamber Music for Trumpet* (Helicon), and *Italian Baroque* (Erasmus). He has been a frequent guest of the Chamber Music Society of Lincoln Center, and has been a soloist with the London Sinfonietta, Speculum Musicae, Music Today, I Musici de Montreal, Orpheus, the Bach Aria Group, the Handel and Haydn Society (Boston), and many other ensembles.

As an educator, Carroll has taught at the Rotterdam Conservatory (1987-98), London Royal Academy (1997-2000),

California State Summer School of the Arts (2006-08), California Institute of the Arts (CalArts, since 2001), Dartmouth College, and McGill University. He is also the director of the Center for Advanced Studies at Chosen Vale in New Hampshire, and was music director at the Lake Placid Institute for the Arts and Humanities (1996-2003).

Carroll has appeared as a guest conductor many times, and has toured the world as a performer and teacher. He has served as a judge at several national and international solo and chamber music competitions, and has commissioned and premiered numerous new works for trumpet. He is the editor of *Gustav Mahler: The Complete Trumpet Parts*, published by Universal Edition, Vienna.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Edward Carroll" (http://en.wikipedia.org); Edward Carroll's official website: http://edwardcarroll.com.

Carroll, John (b. Ottawa, Illinois, Mar. 10, 1954). American trumpeter. While growing up in his home town, Carroll began playing the trumpet at age ten, studying with his father, Ward Carroll Jr. During middle school and high school, John's teachers included Austyn R. Edwards, Ray Makeever, and Ronald Modell. He attended Indiana University from 1972 to 1976, earning a bachelor's degree and a performer's certificate, studying with Louis Davidson and Charles Gorham. He also studied with Thomas Stevens at the Music Academy of the West, and attended the Tanglewood Institute during the summers of 1975 and 1976. He then enrolled at the New England Conservatory where he studied with Armando Ghitalla, principal trumpet of the Boston Symphony Orchestra. While in Boston, he occasionally performed with the Boston Symphony Orchestra and Boston Pops, and was third/assistant principal of the Springfield Symphony Orchestra

and principal of the Boston Opera orchestra.

Carroll was fourth/utility trumpet of the Detroit Symphony Orchestra from 1977 until the fall of 1979 when he assumed duties as principal of the San Antonio Symphony Orchestra. In addition to his duties with the orchestra, Carroll has taught at St. Mary's University since 1989, and Our Lady of the Lake University since 1996. He is founder and conductor of the brass ensembles at both schools, and is director of the jazz band at OLLU. In addition, since 2008 he has been the conductor of the Providence Community Wind Ensemble, and is a founding member and CEO of the San Antonio Brass.

Carroll has performed as principal of the Columbus Symphony Orchestra, the Sunriver Music Festival Orchestra, and the Cactus Pear Music Festival. Besides being a composer, he has collected over three thousand musical instruments, including nearly one hundred cornets and several hundred trumpets.

In 2007, Carroll earned a master's degree in conducting at the University of Texas-San Antonio, and in 2008 completed a DMA at the University of Texas in Austin, studying with Raymond Sasaki.

Bibl.: "John Carroll" (www.sabrass.org/artist.php?view=bio&bid=513); "John Carroll" (www.sasymphony.org/m_bios.php?featuredID=43); personal interview, Jan. 7, 2011.

Carson, Ernie (b. Portland, Oregon, Dec. 4, 1937; d. Portland, Oregon, Jan. 9, 2012). American cornetist. Carson began playing cornet as a boy, and was soon playing in local theater bands. He joined the Castle Jazz Band in 1954, and played for two years before enlisting in the US Marines (1956-58). After his discharge, he moved to Los Angeles, and worked as a freelancer. He was strongly influenced by cornetist Wild Bill Davison.

Carson became a member of Turk Murphy's band (1961-62) and also led his own groups. He formed the Capitol City Jazz Band in 1972, and reformed the Castle Jazz Band in 1992. He also played with

Terry Waldo (1972), Bob Greene, Herb Hall, Kenny Davern (1973-75), and Nick Fatool (1987). Although he lived in Atlanta, Georgia, from 1972-95, he now resides and works in Oregon where he performs at numerous classic jazz festivals and records for small labels. He is also a pianist and singer.

Carson's albums include *Old Bones* (Stomp Off), *Wher'm I Gonna Live* (Stomp Off), *Southern Comfort* (GHB), *Every Man a King* (GHB), *Pink Elephants* (GHB), *Christmas with the Castle* (GHB), *One Beer* (GHB), and *Pretty Little Lady from Beaumont, Texas*. As a sideman, he recorded with Tony Parenti (1971), St. Peter Street Strutters, and Rick Fay. He is considered to be one of the finest living traditional jazz cornetists.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Caruso, Carmine (b. Nov. 2, 1904; d. May 26, 1987). American teacher. Caruso learned music at a very early age from his father, Paul. By the age of four, Carmine demonstrated perfect pitch and was considered to be a prodigy on the piano. Caruso gave up the piano at the age of eight and began playing the violin. When he was seventeen, he wanted to play big band music**,** so he switched to saxophone and soon began playing in ballrooms and shows with Vincent Lopez, Emil Coleman, Lester Lanin, Meyer Davis, and Russ Morgan (1941).

Caruso became a full-time teacher starting in 1941. His first students were saxophone players**,** but his method of playing and his keen ability to teach the mental aspects of performance, soon brought on students of all instruments, including trumpet. His "long-setting" method became extremely popular among trumpet players**,** and he quickly became a leading trumpet teacher in New York. When Ray Copeland completely lost his ability to play the trumpet, it was Caruso who helped him recover over an eighteen-month period. Other trumpet students included Al Porcino, Bob Findley, Donald Benedetti, Pat Harbison, Charly Raymond, Roger Ingram, Dennis Schneider, Mike Vax, and Herb Alpert. He also taught for a while at New York University.

Caruso and his student Laurie Frink were married a few years before he passed away at the age of eighty-three. After his death, Frink helped establish the Carmine Caruso International Jazz Trumpet Competition, hosted annually by the International Trumpet Guild and funded through the Herb Alpert Foundation. His method book, *Musical Calisthenics for Brass*, is published by Almo Publications.

Bibl.: Harrison, Bill. "The Great Caruso" (included in Caruso's *Musical Calisthenics for Brass*, Almo Pub., 1979); "Carmine Caruso," *OJ's Page* (http://abel.hive.no); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Casas [Acosta], Juan (b. Santiago, Cuba, Nov. 6, 1954). Cuban

trumpeter. Casas began playing the trumpet at age nine under the guidance of his grandfather. He later attended the Conservatorio Esteban Salas de Santiago, and at age sixteen became principal trumpet of the Orquesta Ilamada. In 1972, he joined the Mario Peterson Orchestra, and from 1977 to 1983 played in the Orquesta Santiago.

Since 1983, Casas has performed with various groups in Europe, Central America, and South America, including La Estrellas de San Antonio, and with artists such as Panteón Rococó, Nana Pancha, Eliades Ochoa, Ricardo Arjona, Gibbarto Santa Rosa, Roberto Roena, and many others. Casas currently resides in Mexico City, Mexico, where he is an active jazz musician.

Bibl.: "Juan Casas" (program booklet for the Third International Trumpet Festival "Rafael Méndez"); personal interview, Nov. 18, 2010).

Cascapera, Sérgio (b. Brazil, c1969). Brazilian trumpeter. Cascapera began studying trumpet with his father, professor Decio Cascapera. Sérgio performed with the Municipal Symphonic Orchestra of São Paulo (1978-80), and played with the State Symphony Orchestra of São Paulo (1980-97). He earned a bachelor of music degree at the Mozarteum University of São Paulo (1987-89), a master's degree at the University of São Paulo (1990-92), and a doctorate of arts degree at the University of São Paulo (1994-97). He has taught at the University of São Paulo since 1989, and has published dozens of books and articles about trumpet playing. His beginning trumpet method books are published by Ricordi, and his instructional DVD on trumpet was the first of its kind in Brazil.

Bibl.: "Trompetistas do Ceará: Sérgio Cascapera" (http://trompetistasceara.blogspot.com/2009_07_18_archive.html); "Sérgio Cascapera" (pt.wikipedia.org/wiki/Sérgio_Cascapera).

Cassone, Gabriele (b. Udine, Italy, Sept. 6, 1959). Italian trumpeter. Cassone studied trumpet with Mario Catena and composition with Luciano Chailly. He also took lessons from Adolf Scherbaum (1984) and Armando Ghitalla (1984, 1985). After receiving his diploma in music, he immediately embarked on an international solo career, and has been made famous by his extraordinary ability to play every type of trumpet and cornet, including natural (valveless) trumpet, keyed trumpet, cornet-à-pistons, flugelhorn, and modern trumpets. He has formed a trumpet and organ duo with Antonio Frigé that has toured the world and released several recordings. He has recorded over twenty CDs including *Ancient Music* (Nuova Era), *Telemann Tafelmusik and Trumpet Concertos* (Giulia), *Brandenburg Concertos* (Teldec), *Bach Cantatas Nos. 128 and 172* (DGG), *La Tromba in San Petronio* (Nuova Era), *Sonatas for Trumpet and Organ* (Nuova Era), and *Haydn & Hummel Concertos per tromba* (Amadeus). He can also be seen in

video playing Verdi's *Adagio para tromba en Re,* Ponchielli's *Concerto*, *variation & final,* and Bach's *Second Brandenburg Concerto* (2006, I Barocchisti, dir. Diego Fasoli).

Cassone is renowned for his interpretations of contemporary music, and was selected by composer Luciano Berio to premiere *Sequenza X* for unaccompanied trumpet. Cassone was also asked by Berio to premiere and record *KOL-OD* for trumpet and ensemble with L'Ensemble Intercontemporam, conducted by Pierre Boulez. Cassone's recordings of modern music include *All the Sequenzas for Solo Instruments* (DGG) and *KOL OD* (Col Legno).

Cassone is a professor at the Conservatory of Novara in Italy, and a former guest lecturer at the Academy of St. Cecilia in Rome. He has served as a jury member at several international trumpet solo competitions, and has presented concerts and master classes throughout the world. In 2009, he published the monumental book, *The Trumpet Book* (Zecchini Editore), translated into English by Tom Dambly.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Gabriele Cassone's official website: www.gabrielecassone.it.

Castle, Lee [Castaldo, Aniello] (b. Bronx, New York, Feb. 28, 1915; d. Hollywood, Florida, Nov. 16, 1990). American trumpeter. Aniello Castaldo learned to play the drums as a boy but switched to trumpet at the age of fifteen after being inspired by a Louis Armstrong recording. By the age of eighteen, he turned professional, performing in the bands of Paul Tremaine, Paul Martell, and others. At age twenty, he joined Joe Haymes's band and made his recording debut. He changed his name to Lee Castaldo in the mid 1930s, and during the next several years played with Artie Shaw (1936), Red Norvo, Glenn Miller (1939), Jack Teagarden, Artie Shaw (again in 1941), Will Bradley (1941), and Benny Goodman (1943). He became a close friend of Tommy Dorsey in 1937, and took lessons from Dorsey's father, a fine music teacher.

In 1939, Castle recorded with Glenn Hardman's Hammond Five. In 1940, he started his own big band, but it was not successful. He attempted to make a go with his own band two more times during the next few years, but it was not to be. He worked as a studio player for a while before joining Artie Shaw's band for a third time in 1950. His tone was sweet like Harry James's sound, but his style had a drive similar to that of Louis Armstrong and Bunny Berigan.

Castle joined Tommy Dorsey's band in 1953. A short time later, Tommy and Jimmy Dorsey decided to pool their bands together, making Castle the band's musical director and occasional trumpet soloist. The band performed music for several of the Jackie Gleason television shows in 1955. After both of the Dorsey brothers died, the band was divided into two ghost bands. Starting in 1956, the new Jimmy Dorsey Orchestra was led by Lee Castle.

Although Castle was a talented trumpet soloist who could play swing, bebop, and Dixieland quite well, he seemed to be content simply fronting the band. He successfully led the band for thirty-three years, longer than either Dorsey brother had led his own band. He died of a heart attack on November 16, 1990 at the age of seventy-five. He was survived by his wife Virginia, two sisters, and three brothers. Some of his best record albums are *Dixieland Heaven* (Jay-Dee 4), *The Lee Castle Jazztette* (Jay-Dee 4), *Sentimental Swinging* (Columbia), *The Immortal Miff Mole* (Jazzology), plus many for the Epic label. His featured solo tunes were *Sugar Foot Stomp, I Never Knew, Basin Street Boogie,* and *So Rare*.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Caston, Saul (Sol) [Solomon Gusikoff Cohen] (b. New York, Aug. 22, 1901; d. Winston-Salem, North Carolina, July 28, 1970). American trumpeter and conductor. Caston began playing the trumpet under the direction of his uncle, Irwin Caston. By age eleven, Saul was studying with the famous Max Schlossberg at the Curtis Institute of Music where he also took piano and composition lessons, and studied conducting with Abram Chasins and Fritz Reiner. In 1916, at age fifteen, Caston was a member of the Russian Symphony Orchestra in New York.

In 1918 at age seventeen, Caston joined the Philadelphia Orchestra as second trumpet next to Ernest S. Williams. When Williams left the orchestra in 1923, Caston was named principal trumpet, a position he held until 1945. Caston had four maternal (maiden name Gusikoff) relatives in the Philadelphia Orchestra: Benjamin Gusikoff (cello, 1920-56), Isadore Gusikoff (cello, 1921-39), Michael Gusikoff (concertmaster, 1926), and Charles Gusikoff (trombone, 1931-59). In 1932, Caston took part in an experimental stereo recording of *Pictures at an Exhibition* by Mussorgsky-Ravel with the Philadelphia Orchestra conducted by Leopold Stokowski.

Caston's conducting career began in 1936 when he became an associate conductor of the Philadelphia Orchestra under Leopold Stokowski, and later under Eugene Ormandy while continuing as principal trumpet. He was also conductor of the Reading (Pennsylvania) Symphony Orchestra from 1942 to 1944. He remained with the Philadelphia Orchestra until 1945, when he left to become conductor of the Denver Symphony Orchestra where he became very successful. In 1951, *Time* magazine praised his civic leadership and work with the children of the community stating, *Caston won Denver like a Pied Piper—by winning its youngsters.* He held the conductorship in Denver through the 1963-64 season.

Caston was an excellent teacher, and taught trumpet at the Curtis Institute of Music from 1924 to 1942. Among his many well-known students are Stephen Chenette, Manuel Arujo, Lloyd Geisler, Samuel Krauss, and Seymour Rosenfeld.

As a trumpet player, Caston performed world premieres of several major orchestral works including *Ameriques* (1926) and *Arcana* (1927) by Varèse; and American premieres of Berg's *Wozzeck* (1931), Shostakovich's *Symphony No. 1* (1934) and *Piano Concerto No. 1* (1934), and Stravinsky's *Song of the Nightingale* (1923) and *Symphonies for Wind Instruments (*1923). He also performed an arrangement of the *Second Brandenburg Concerto* by Bach.

Bibl.: Clarke, Keith C. "The Beginning of a Legend: The Young Mr. Glantz and his Contemporaries" (New York Brass

Conference for Scholarships, 1978); Keim, Friedel. *Das große Buch der Trompete* (Schott); Stoddard, Hope. *Symphony Conductors of the USA* (Crowell, 1957); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: Saul Caston (on left) with Eugene Ormandy and Arturo Toscanini (on right) sitting behind (1940).

Cathcart, Charles Richard ("Dick") (b. Michigan City, Indiana, Nov. 6, 1924; d. Los Angeles, California, Nov. 8, 1993). American trumpeter. Despite being the son of a cornetist, Cathcart began his music studies on clarinet at the age of four, but switched to trumpet at age thirteen. His early professional days were spent with the bands of Ray McKinley and Alvino Rey (1942).

From 1943 to 1946, Cathcart served in the Army Air Force Radio Orchestra where he became friends with Jack Webb who was to become a well-known television and movie producer. Their relationship would play a big role in Cathcart's career. After the military, Cathcart played with Bob Crosby's swing band (1946) and also with the MGM studio orchestra (1946-50). He played Dixieland music with Ben Pollack (1949-50) and also joined Ray Noble's band for a while.

The association with Jack Webb led to Cathcart being asked to compose a theme song for the radio program *Pete Kelly's Blues* in 1952. Cathcart played trumpet on the series. In 1954, Webb produced a television series based on the program, but it was retitled *Dragnet*. Webb then produced a movie in 1955 called *Pete Kelly's Blues* in which Cathcart had the role of a cornetist. Cathcart also dubbed the trumpet solos performed onscreen by Jack Webb. Because of the fame Cathcart received from the radio, television, and movie based on the series, he started his own Dixieland band called Pete Kelly's Big Seven that recorded for RCA, Capitol, and Warner Brothers.

Dick Cathcart's greatest fame came from being a member of the Lawrence Welk Band from 1962 to 1968. He was often featured as trumpet soloist, particularly in Dixieland tunes, on many of the band's television programs. In his later years, Cathcart performed more free jazz, and also sang in the Curt Ramsey Quintet.

Cathcart's first marriage yielded three children, but ended in divorce. His second wife was Peggy Lennon of the Lennon Sisters. Together, they had six children. Cathcart died of cancer just two days after his sixty-ninth birthday.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Dick Cathcart" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Ceccarini, Bob (b. St. Louis, Missouri, Sept. 28, 1942). American trumpeter. Ceccarini grew up in St. Louis. He began playing trumpet at age seven, and graduated from Normandy High School in 1960. Although mostly self-taught, he studied with Edward Brauer while in college at the St. Louis Institute of Music, and graduated from Webster College. He also had additional lessons with Claude Gordon, Carmine Caruso, and Don "Jake" Jacoby.

Ceccarini's first professional playing jobs were with Sammy Gardner, and the Mound City Six Dixieland Band. He began subbing with the Saint Louis Symphony Orchestra, eventually performing and recording with it many times during his career. From 1977 to 1978, he toured as lead trumpet with the Broadway musical, *A Chorus Line*, as well as the *Wayne Newton Show*, and performed with the St. Louis Brass Quintet from 1964 to 1981. He has been principal trumpet of the St. Louis Municipal Opera Orchestra since 1968, and has performed in over two hundred different Broadway shows. Cecarini has also taught at Washington University, the University of Missouri-St. Louis, Webster University, Missouri Baptist University, and Jefferson College. He was a founder, and has been a member of the River City Ramblers Dixieland Band since 1973, and serves as a musician's contractor for the Fox Theater Orchestra, the St. Louis Municipal Opera Orchestra, and the St. Louis Repertory Theater Orchestra.

Ceccarini and his wife, pianist and electronic keyboardist Diane Ceccarini, have been married since 1983. His children from a previous marriage are Angela (b. 1964) and Ron (b. 1966). His hobbies include collecting model trains, target shooting, and running.

Bibl.: "Bob Ceccarini" (www.dddnews.com/story/1616438.html); personal interview, Apr. 13, 2012.

Cecocho, Igor (b. Minsk, Belarus, Aug. 9, 1958). Belarusian trumpeter from the Polish [Grodno] region. Cecocho began lessons at the age of ten with Jozef Zlatkin, and graduated from the Belarus Academy of Music where he studied with N. Volkov. In 1972, he won first prize in the Belarus Competition for Young Wind Instrument Players. He also received a second prize in the international competition, "Daugavpils," in Latvia, around 1985.

Cecocho's orchestral positions include the National Radio Orchestra (1972-90), Minsk Bolshoi Theatre Symphony Orchestra (1979-90), and the Wroclaw Philharmonic (principal trumpet from 1992 to 2008). He also plays the natural (valveless) trumpet in the Baroque orchestra, Concerto Polacco. From 1986 to 1990, he was a lecturer at the Belarus Academy of Music, since 1990 has served as a professor at the Wroclaw Music Academy, and since 2006 at the Music Academy in Lodz. Cococho has released several classical CDs, including *Monarca Della Tromba* (DUC) and *Panufmik: Homage to Polish Music* (Naxos).

Cecocho and his wife Tatiana have two children, Alexy (b. 1992) and Anna (b. 1998). His hobby is collecting high-end audio equipment.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Igor Cococho's official website: www.cecocho.art.pl; personal interview, Nov. 3, 2011.

Cedillo [Rodríguez], Armando (b. Mexico City, Mexico, Oct. 16, 1966). Mexican trumpeter. Cedillo grew up in Mexico City. His parents are Sebastian Cedillo and Amanda Rodríguez, and his sisters are Magdalena, Angel, Xochitl, Amanda, and Santa Mariana.

At age twelve, Armando began taking trumpet lessons from his grandfather, Cruz Cedillo. His other teacher was Felipe Leon. He also learned to play several percussion instruments. After graduating

from Miguel Lanz Duret High School in 1988, Cedillo studied music at the Escuela de Música Vida y Movimiento with Arturo Reyes (1981-88), and at the Guildhall School of Music and Drama in London with Paul Cosh (1988-92). He also took lessons from Ollin Yoliztli and master classes under Jaime Méndez.

As an orchestral player, Cedillo was principal trumpet of the University Philharmonic Orchestra in México City (1986) and the México Philharmonic Orchestra (1994-98). As one of México's leading soloists, Cedillo has recorded CDs that range from pop to classical music, including *Surcando El Aire, Crossing the Wind, Una fantasia Musical con Beatles* (vols. 1-2), and *retro* (all on the WOP Music label). He has toured with the famous Mexican musician, Luis Miguel, and is a member of Ensamble de Trompetas de México and Ensamble de Alientos de la Ciudad de México.

Cedillo is a professor at the Escuela de México Vida y Movimiento in México City where he teaches trumpet, wind ensemble, and big band. He is the founder and organizer of the annual Rafael Méndez International Trumpet Festival, a weeklong event that attracts hundreds of people each year. Some of his best-known students are Hugo Torres, Alejandro Olvera, and Raimundo Martínez.

Cedillo and his wife Frida Fernandez have been married since 1994, and have four children: Armando, Daniel, Christelle, and Sebastian.

Bibl.: "Armando Cedillo" (program booklet for the *Third Annual International Trumpet Festival, "Rafael Méndez");* personal interview, Nov. 17, 2010.

Celestin, Oscar [Phillip] ("Papa") (b. Napoleonville, Louisiana, Jan. 1, 1884; d. New Orleans, Louisiana, Dec. 15, 1954). American cornetist. One of the great jazz pioneers, Celestin began his music studies on guitar and mandolin, but soon switched first to trombone, then to cornet. He played valve trombone in church in Donaldsonville (1900), then trombone and cornet in the J.C. Trist Band (1902). He moved to New Orleans in 1906, and started playing with the Indiana Brass Band led by Dave Perkins and cornet virtuoso George McCullum Sr. He also played with Henry Allen Sr.'s Excelsior Brass Band (1906-10), Silver Leaf Orchestra (1908-09), Olympia Band, and his own Tuxedo Band (1910-13). His band (dressed in tuxedos) performed at the Tuxedo Hall, but the dancehall was closed after a shooting. His band then performed throughout New Orleans for high society functions, both black and white. Their frequent riverboat performances made them popular with tourists. Beginning in 1911, Celestin also led the Tuxedo Brass Band, where Louis Armstrong played from 1917 to 1922.

In 1917, Celestin partnered with trombonist William "Baba" Ridgley, renaming the band the Original Tuxedo Orchestra. At one time or another, the band employed all of the top performers in the city, including trumpet player Kid Shots Madison. When Ridgley left in 1925, Celestin changed the band's name to the Tuxedo Jazz Orchestra. It performed in Lake Charles (1926 in front of Bunk Johnson) and Biloxi (1931). The band played five record dates between 1925 and 1928 that produced seventeen tunes. The band played at the Pelican Roof in New Orleans (1939) and was restructured as a ten-piece orchestra (1941).

The Depression forced Celestin to dissolve his band in 1932. He played music only part time while working at a shipyard to make a living. By 1947, following World War II, financial conditions had improved, and he reformed his band. Celestin's lovable personality and energetic vocal solos were popular with audiences, and soon the band was a leading tourist attraction on Bourbon Street. The band thrived during the 1950s and the 1960s under the name Papa Celestin's New Orleans Band. They were constantly playing popular dance music for radio and television, making recordings (1950-54), and they even performed a special concert at the White House for President Eisenhower in 1953.

When Oscar Celestin died just two weeks before his seventy-first birthday, over four thousand people marched in his funeral parade. He had been at the prime of his career, appearing with his band just one year earlier in the film *Cinerama Holiday*. Many of his Gramophone recordings are now available on compact disc, including *The 1950s Radio Broadcasts* (Arhoolie), *Celestin's Original Tuxedo Jazz Orchestra/Sam Morgan's Jazz Band* (Jazz Oracle), and *Marie Laveau* (his most popular vocal solo, GHB). He was so loved by the citizens of New Orleans that the Jazz Foundation of New Orleans commissioned a bust in his honor which was donated to the Delgado Museum in that city.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Oscar Celestin" (www.allaboutjazz.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. discography, extract on mp3; Oct. 2008).

Cerclier, Jules Henri Louis (b. Paris, France, May 29, 1823; d. St. German-en-Laye, France, July 15, 1897). French trumpeter. Cerclier was born into a musical family, and entered the Paris Conservatory in 1835 (studying violin and solfege). He returned to the conservatory in 1842 as a trumpet student of F.G.A. Dauverné, but his early trumpet study was undistinguished; his playing was considered harsh due to a weak and unstable embouchure. By 1844, reviews of his playing had improved greatly, and in 1846 he won first prize in trumpet by performing a solo work by Dauverné.

During the early 1850's, Cerclier studied voice at the conservatory and won two prizes in 1855. Little is known about his career between 1855 and 1869, but it can be assumed that he freelanced as a trumpeter and vocalist. In 1869, at the age of forty-five, he became an adjunct professor of trumpet at the Paris Conservatory and was paid only a small fraction of Arban's annual salary as cornet professor. Cerclier became a full professor in 1882 and received the appointment of Officier d'Académie in that same year. In 1888, he was made a Chevalier de la Légion d'Honneur.

Cerclier retired in 1894. (By then he was earning a salary greater than Mellet, Arban's successor as cornet professor.) He died in 1897 at the age of seventy-four, and was posthumously given the title of Officier de l'Instruction Publique in 1898.

Bibl.: Mathez, Jean-Pierre. "Jules Cerclier" (www.editions-bim.com).

Chaffard, Didier (b. Vienne, France, Sept. 22, 1968). French trumpeter. Chaffard's first trumpet teacher was Claude Corbin. He later

studied with Guy Touvron at the Conservatoire National de Région de Lyon, graduating in 1989. He was one of five trumpet students at the conservatory to form the popular music and entertainment group, Les Trompettes de Lyon (along with Pierre Ballester, André Bonnici, Ludovic Roux, and Jean-Luc Richard), which has performed regularly at a theater in Lyons and has toured the world. He has released a solo CD and DVD titled *Canard Laqué*, and a DVD titled *sans tambour ni tambour*. He teaches at the École Municipale de La Verpillière.

Chaffard and his wife Sandrine Pintoux, a professor of physics and chemistry, have two daughters, Capucine (b. 2001) and Emma (b. 2003). His hobbies include jogging and rugby.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); www.lestrompettesdelyon.com; personal interview, Sept. 26, 2012.

Chambers, William Paris (b. Newport, Pennsylvania, Nov. 1, 1854; d. Newville, Pennsylvania, Nov. 13, 1913). American cornetist. His family moved from Newport to Newville, Pennsylvania, where William lived most of his life. He was mostly self taught, but seemed to have little difficulty learning the cornet. Many claimed that he had a "freak lip" because of the ease with which he played, especially in the upper register. At age fifteen, he directed the Keystone Cornet Band (later termed the "Boy's Band" because of Chambers's youthfulness).

At age eighteen, he became director of the Capitol City Band in Harrisburg, Pennsylvania, and in 1887 the director of the Great Southern Band in Baltimore. The city sponsored the band for a trip to Denver in 1892, and during the trip, Chambers would have the band play short concerts at some of the train stops. His cornet solos gained attention, and he was compared to Levy, Liberati, and other great soloists. One of his students told a story of a stunt Chambers liked to perform in concerts: *Mr. Chambers would play the three/four movement in "Pretty Jane" while holding the cornet upside-down. He was therefore pressing the valves up instead of down. He did this with the backs of his fingers and played the movement at the correct tempo*. The student went on, saying *"He would usually end this demonstration by playing "Till We Meet Again" in three or four octaves, trilling from high c''' to second* [double] *high c''''*.

In the late 1890s and early 1900s, Chambers was manager of the C.G. Conn store in downtown New York City. Many cornetists would stop by to hear Chambers demonstrate his fantastic range on the cornet, often playing up to triple-high c'''' with ease. He played solos with his own company on a yearlong concert tour of the major cities in Europe and Africa. He composed several solos including *Carnival of Venice, Kryl's Favorite, Nelly Gray with Variations, Commodore Polka, The Seraph,* and *Narcissus*. From 1896 to 1901, Chambers recorded many of his solos, among them his *Commodore Polka* on the Berliner label.

Chambers is known to all bandsmen as a composer of nearly ninety marches, some of which became very popular. A partial listing includes *The Chicago Tribune, The Boys of the Old Brigade, Buffalo Bill's Equestrian, March Religioso, Falcon, Old England, Hostrauer's March, Northland, Way Down South, St. Andrew's March, Choral March,* and *Cavalcade*.

Chambers was married to a fine pianist, with whom he performed at Carnegie Hall on February 10, 1910 for the Maine Memorial Service honoring the United Spanish War Veterans. He died three years later and is buried in the Newville Cemetery.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publication); Schwartz, Richard I. *The Cornet Compendium* (self-published); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Champouillon, David (b. Kew Gardens, Queens, Long Island, New York, Mar. 27, 1959). American trumpeter. Champouillon grew up in West Hempstead, Nassau County, Long Island, until age fifteen when

he moved to Cicero, New York (near Syracuse). He attended Cicero High School and graduated in 1977. He studied with Elliott Topalian (1974-77), Daniel Sapochetti (1977-78), James Mosher (1978-79) and Laurie McGaw (1979-83). He graduated from Onondaga Community College in 1979. He then completed three degree programs while studying with: Gilbert Johnson at the University of Miami, bachelor of music degree in studio music and jazz in 1987; Tom Brawner at Eastern Illinois University, master of music degree in 1988; and William Pfund at the University of Northern Colorado, doctorate in trumpet performance/pedagogy and theory/composition in 1998. His other teachers include Edmund Cord (1989-90), Edward Gornik (1990-95), and William Fielder (1997-98).

A highly versatile player, Champouillon has performed as both a jazz artist and classical musician. At age twenty, he was a member of the US Air Force Band at Travis AFB, in California (1979-83). He has also played with the Salt Lake Symphony, Utah Chamber Orchestra, Ballet West, Utah Opera, Utah Festival Orchestra, Oakland Symphony, Utah Symphony, Syracuse Symphony, Ash Lawn-Highland Opera, and with numerous jazz artists and many other organizations. He is a brass reviewer for the Oxford University Press, a jazz reviewer for Prentice Hall and McGraw-Hill, and a jazz columnist for *The Brass Herald*. He has taught at Eastern Illinois University (1987-88), the University of Utah (1992-95), the University of Northern Colorado (1995-96), Kutztown University of Pennsylvania (1997-98), and Roanoke College (1998-99).

Champouillon is currently professor of trumpet and jazz at East Tennessee State University (since 2000). He has twice won *Downbeat* magazine's Best College Big Band award and has served

as a jazz judge for the National Trumpet Competition. His hobbies include basketball and billiards.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Champouillon Appointed Director of Arban International Trumpet Institute" (News Item, *International Trumpet Guild Journal*, Oct. 2002); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "David Champouillon" (www.bachbrass.com); personal interview, Mar. 15, 2010.

Chapman, Peter (b. Montreal, Quebec, Canada, c1945). Canadian trumpeter. Chapman studied with Roger Voisin at Boston University, where he received bachelor's and master's degrees in music. While a student in 1966, he performed with the Boston Symphony Orchestra as an extra, and soon became a member of the Boston Pops orchestra and principal of the Boston Pops Esplanade Orchestra. For a while, he was a member of the American National Opera Company. A few years later, he became the fourth trumpet of the BSO.

Maestro Leonard Bernstein selected Chapman as one of the original orchestra members for the premiere of *Mass* that opened the Kennedy Center for the Arts in Washington, D.C. When André Côme died in 1987, Chapman became acting second trumpet of the BSO, and won the audition for the position in the following year. He has also taught at Boston University, Boston Conservatory, and the New England Conservatory.

Bibl.: Yeo, Douglas. "Trumpet Players of the Boston Symphony" (*International Trumpet Guild Journal,* Dec. 1990).

Chappottín [Chappotín], Félix (b. Cayo Hueso [Havana], Cuba, Mar. 31, 1907; d. La Habana, Cuba, Dec. 28, 1983). Cuban trumpeter and bandleader. Sometimes referred to as the "Louis Armstrong of Cuba," Chappottín was a member of Septeto Habanero (1927-30), Cuba's most popular band during that time. He was famous for his trills, growls, and "laughing trumpet" without the use of a plunger. He was related to the legendary Chano Pozo, and studied the cornet with Venancio Gonzalez, even though he began playing the tuba in a boys' band. From 1924 to 1949, he played with many noted Cuban bands including Sexteto Munamar, Anacuona (famous female band), Septeto Bolero, and Conjunto Azul (with Chano Pozo). He then played lead trumpet in the Arsenio Rodriguez y su Conjunto band from September 1949 to 1953. Without doubt, Chappottin's playing style was influenced by "Florecita" Oscar Velasco O'Farrill.

In 1953 when Rodriguez left Cuba for America to seek medical help for his vision problems, and stayed in New York to continue his career as a jazz musician, he handed the band over to Chappottin, who renamed it Conjunto Chappottin y Sus Estrellas, and made it one of the leading bands in Cuba. The band's popularity was not well received by the Cuban government and its dictator, Fulgencio Batista, and was forced to keep a low profile. The band was eventually taken over by Félix's son and grandson. Chappottin recorded extensively and made numerous television appearances in Cuba. Father of the "Conjunto" trumpet style, he was one of the first Cuban trumpeters influenced by the North American hot jazz. He is today considered to be one of the five founding trumpeters of "Son" music, along with Lazaro Herrera, Oscar Velazco (Florecita), José (Pepe) Macia, and José Interian.

Bibl.: Davies, Rick : *Trompeta. Chappottin, Chocolate, and the Afro-Cuban Trumpet Style* (2003, Scarecrow Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Félix Chappottín" (www.allmusic.com/artists/felix-chappottin-p207452/biography).

Charlier, Théophile ("Théo") Noël (b. Seraing-sur-Meuse, France, July 17, 1868; d. Brussels, Belgium, Oct. 9, 1944). Belgian trumpeter. In 1880 at the age of twelve, Charlier entered the cornet class of Dieudonné Gérardy at the Liège Royal Conservatory. He won first prize in cornet in 1885, and in trumpet in 1886. He was appointed as a teaching assistant in 1884-86 and again in 1888. From 1886 to 1895, he was the principal trumpet in the Concerts of the Palace of Arts and Commerce in Antwerp, as well as in the Royal French Opera. When Gérardy died in 1901, Charlier was appointed professor at the conservatory.

Charlier and Mélanie Belleflamme were married in 1888, and had one daughter, Alida Alexandrine, who was born in the same year. In 1895, Charlier left his orchestral position in Antwerp, and assumed duties as principal trumpet of the Royal Theater of the Monnaie in Brussels, which was only an eighty-km commute by train to his duties at the Liège conservatory. In 1904, he left Brussels to become director of the famous Mariemont Bascoup Colliery Band and of the School of Music.

When Arban died in 1889, Charlier's importance as a leading teacher grew throughout Belgium; he was also somewhat influential in France. His best students were Alphonse Cox, Gilles Fraikin, Albert Gerday, Théo Grunday, and Michel Nikolay. Charlier began favoring the trumpet over the cornet, and designed a piston-valve B-flat trumpet (Charlier model) that was built by the Brussels company, Mahillon (from 1909). By 1908, the cornet was phased out of the Liège conservatory. Charlier pushed the trumpet repertoire forward by being the first (Liège, 1898 and Paris, 1902) to perform Bach's *Brandenburg Concerto No. 2* in its original version on a piccolo G trumpet built by Mahillon. Charlier's inventiveness also led to his patent of the screw-rim mouthpiece in 1909.

Charlier was one of the very few in his day to regularly (until 1931 at the age of sixty-three) play the works by Bach on a D trumpet, such as the *Mass in B minor* (first in Liège in March 1900 under François Rasse). Only Pierre Vignal and later, one of Charlier's best students, Michel Nikolay had this ability. Charlier was a noted soloist who toured France (Paris, Lyons, Marseille, and other French cities), played the *Septuor* by Saint-Saëns, and premiered the *Divertissement for Trumpet and Strings* by Bordes on December 10, 1905. In France, he is also remembered for performing Wagner works with the Concerts Straram (with Albert Adriano and Théo Grunday on trumpets).

On October 3, 1905 Charlier founded and directed the Scola musicæ in Brussels**,** where he taught trumpet and voice, and which he described as "an institute of advanced musical studies." It was during this time that he composed numerous pieces for voice as well as his famous *36 Transcendental Etudes* for trumpet, which were published by Alphonse Leduc in 1946 (first complete English translation in 1979 by Michel Laplace and Cliff Warren). A long lost 37th etude was published by BIM in 1995. He also wrote many trumpet solos with piano accompaniment, such as the 1st and 2nd *Solo de Concours*. He wrote a *Method for Horn in F* and various unpublished books. His longest composition was his two-act opera-ballet, *Djamilch*, which received its premiere at the Antwerp Royal Theater in 1897.

Charlier was an important, highly respected Belgian musician, as well as a renowned trumpeter, composer, educator, and administrator in the Brussels community. He received the Order of the French Academy (1904), as well as similar awards: Knight of the Order of Leopold (1920), Officer of the Order of the Crown (1926), Civic Medal First Class (1927), Officer of Public Institution of France (1928), Centennial Commemorative Medal (1931), and Officer of the Order of Leopold (1933).

After Xavier Teste and Julius Kosleck, and together with Merri Franquin, Charlier was a pioneer of the trumpet revival. His other main contribution was his *36 Etudes Transcendantes.* Last but not least, he was a true pioneer in the playing of the trumpet parts of the Bach repertoire.

Charlier retired in September of 1933, but regularly sat on the juries of the annual brass competitions at the Scola musicæ. He died at the age of seventy-six.

Bibl.: Macaluso, Rosario (Eng. Trans. By Jeffrey Agrell). "A Grand Master; Théo Charlier" (*International Trumpet Guild Journal*, June 2001); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Chase, Bill [William Edward Chiaiese] (b. Boston, Massachusetts, Oct. 20, 1934; d. nr. Jackson, Minnesota, Aug. 9, 1974). American trumpeter. Both of Chase's parents were good amateur musicians. He received his musical education at the Berklee College of Music in Boston where he studied with Herb Pomeroy and John Coffey. He credits Coffey, a trombonist, as the person who straightened out his insecure embouchure. During his first year of college in 1952, Chase heard a concert by the Stan Kenton Orchestra with Maynard Ferguson on lead trumpet. This greatly affected Chase's decision to become a lead trumpeter. Chase said, *My ears opened like a parachute. I couldn't believe him* [Ferguson]*!* After graduating in 1957, Chase entered the New England Conservatory where he studied for a short while with Armando Ghitalla. Although Ghitalla soon encouraged him to look for a different school, Chase was impressed with Ghitalla's love for music and passion for the trumpet.

In 1958, Chase became the lead trumpet in Maynard Ferguson's band. The following year, he assumed Ferguson's former position as lead in Stan Kenton's orchestra. After being invited to play at the Monterey Jazz Festival with Woody Herman's band, Chase played intermittently with Herman for ten years. He toured Europe with Herman in 1965, and recorded numerous albums including *Live at Antibes, Encore, My Kind of Broadway, Blue Flame, Somewhere, Live in Seattle, Live at Newport 1966, Heavy Exposure, Woody Herman & the Fourth Herd, Woody's Winners,* and *Jazz Hoot*. The band also appeared live on the television show, *Jazz Casual*.

Chase formed his own band in 1971. Simply called "Chase," the group consisted of four trumpets, a singer, and four rhythm-section members. Their first album, titled *Chase*, sold over 400,000 copies, and was nominated for a 1971 Grammy Award under the category "Best New Artist." One of the tunes on the album, *Get It On*, became a top hit and launched the group into near stardom. They appeared on several television shows including Johnny Carson's *The Tonight Show* and the *Smothers Brothers Show*. Their second album, *Ennea* (1972), was not particularly well received, nor was their third album, *Pure Music*.

After reforming some of the band's personnel, the group launched a national tour in 1974 to revive its popularity. The group was scheduled on a commercial airplane, but Chase and three other members decided to take a later flight. Because of weather problems, all flights were full, so Chase chartered a private plane for him and the other three musicians. On August 9, 1974 Chase's plane went down and crashed near Jackson, Minnesota. No one survived. It was a tragic end to the thirty-nine-year-old trumpeter's life. Chase is remembered for his incredibly powerful upper range, exciting solo rendition of Bernstein's *Somewhere*, his own band's brief success, and his friendly and unassuming personality. The group Chase is still very influential throughout the world. Stéphane Rollin is one of Chase's best disciples.

Bibl.: Cooper, Dick. "The Bill Chase Story" (www.great-music.net); Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St.

Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Cheatham, Adolphus Anthony ("Doc") (b. Nashville, Tennessee, June 13, 1905; d. Washington, District of Columbia, June 2, 1997).

American trumpeter. Cheatham's father (a barber) was part native American Indian (Cherokee) and lived in Cheatham County, Tennessee (thus, the name Cheatham). His mother was a schoolteacher and lab assistant. Adolphus began playing the cornet as a child, but soon switched to trumpet. Other than a few lessons with two circus cornetist brothers, "Professors" N.C. and C.M. Davis, he originally was mostly self-taught, although much later he had lessons with Max Schlossberg.

Cheatham played with the Pearl High School Band (in 1917, on soprano sax) and the Meharry Medical College Symphony Orchestra in Nashville (on cornet) which earned him the nickname "Doc.". He began playing professionally around 1922, and was employed as a member of a pit band for the Bijou Theatre in Nashville. He moved to Chicago in 1924, where he played with Albert Wynn (at the Dreamland, 1924-26), the Synco Jazzers, Ma Rainey, Jelly Roll Morton, Erskine Tate (at the Vendome Theatre as a substitute for Louis Armstrong), and Lil Armstrong (1926). He was fired from a job with a show band because he couldn't read music well enough, so he hired a music teacher to give him lessons.

Doc Cheatham moved to Philadelphia in 1927 to play with Wilbur DeParis (1927-28), but moved a year later to New York City where he played with Sam Wooding's orchestra (1928-30, including a tour of Europe). From 1930 to 1932, he was with Marion Hardy's Alabamians and McKinney's Cotton Pickers (1931-32, alongside Joe Smith). Cheatham joined Cab Calloway's band as lead trumpet in 1933, finding steady work during the Great Depression. The strain of touring caught up with him in 1939 however, and he was hospitalized for nine weeks due to anemia and exhaustion. His illness dogged him for years.

Having left Calloway's band, Cheatham opened his own music-teaching studio in 1939. He also took a job in the New York City post office. A year later, his health improved enough for him to continue playing with the big bands of Teddy Wilson, Benny Carter (1940-41), Fletcher Henderson (1941), and Teddy Hill. He also recorded with Billie Holiday, and was a member of the Eddie Heywood Sextet (1943-45).

At the end of the swing era, Cheatham found work in numerous Latin bands in New York, including those of Marcelino Guerra (1948-50), Machito (1962, Japan tour), Herbie Mann (1960), and Perez Prado (1951-52). He also worked with several Dixieland bands, especially Wilbur DeParis's New New Orleans Jazz Band (from 1955, and taking part in the first Antibes Jazz Festival in 1960). During the late 1950s, Cheatham played with Vic Dickenson, Eddie Condon, and Sammy Price, plus led his own group (1960-65). He was selected to join the trumpet section with Rex Allen, Joe Newman, Roy Eldridge, and Rex Stewart for a 1957 CBS Television special called *The Sound of Jazz* and featuring Billie Holiday. He was also proud to belong to the Benny Goodman Quintet from 1966 to 1967.

When Doc Cheatham left the Goodman group, the swing era had ended. Now sixty-two years old, and having been a lead or section player all of his life, he needed to learn how to improvise mainstream jazz in a hurry. He taught himself through Clifford Brown recordings, and became one of the finest jazz trumpeters in history. For the next thirty years, Doc Cheatham dazzled audiences throughout the world. His last jazz recording, *Doc Cheatham and Nicholas Payton* (Verve), won a Grammy Award, and features the old and new star trumpeters of jazz. Before recording the album, twenty-three-year-old Payton told *Fortune* magazine*, I just hope Doc doesn't slaughter me too badly.*

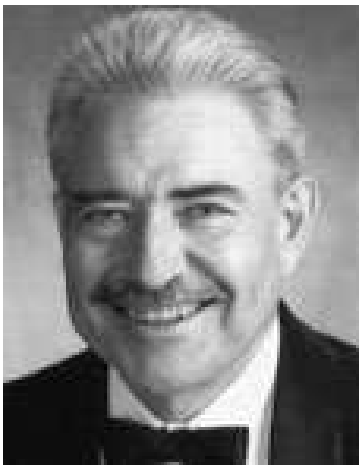
Cheatham's recordings after learning to be a soloist include *Duets and Solos* (Sackville), *At the Bern Jazz Festival* (Sackville), *Live at Sweet Basil* (Jazzology), *The Fabulous Doc Cheatham* (Parkwood), *Hey Doc!* (Jezebel), *John Doc and Herb* (Metronome), *Black Beauty* (Sackville), *Doc Cheatham* (Jezebel), *The Eighty-Seven Years of Doc Cheatham* (Parkwood), and *Swinging Down in New Orleans* (Jazzology). He is also seen in the videos, *The Sound of Jazz* (Vintage Jazz Classics), and *Wilbur DeParis in Europe* (30N-90W Video).

Doc Cheatham never retired. He performed live concerts up until days before passing away from a stroke. His seventy-seven years of active performing as a trumpeter (and as a singer toward the end of his life) sets a record of professional longevity among all trumpeters. Although he smoked cigars, Cheatham claimed that his long life came from not drinking alcohol. He was a dapper, thin man who liked to joke with his audiences. Twice married, he was survived by his second wife, Amanda, and daughter Alicia. His grandson, Theo Croker, is also a noted trumpet player.

Bibl.: Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. except on mp3; Oct. 2008); "Doc Cheatham" (www.answers.com); "Doc Cheatham" (http://en.wikipedia.org).

Chenette, Stephen ("Steve") (b. Tampa, Florida, Dec. 16, 1935). American trumpeter and conductor. Chenette grew up in Oklahoma, Texas, and the city of Carlsbad, New Mexico. His father Ed changed the family name from Chestnut to Chenette (sounding more French). His uncle Clay Chenette was a fine cornet player. Steve began playing

the cornet at age seven under the guidance of his father, a well-known band director and composer, and for a brief time with Col. Earl Irons (1949). Private lessons began at age fifteen with the legendary Rafael Méndez while attending the Gunnison Music Camp in Colorado. After graduating from Carlsbad High School in 1952 (age sixteen), he received a full scholarship to study with Samuel G. Krauss at the Curtis Institute in Philadelphia. During his undergraduate years there (1952-56), he spent the summers of 1954 and '55 at the Tanglewood Institute where he studied with Armando Ghitalla (1954 for six weeks). Additional study was with John Coffey (five weeks), Gilbert Johnson (1961), William Vacchiano (1957), and Arnold Jacobs (one of his greatest influences). Conducting studies were with Leonard Bernstein (at the Tanglewood Institute), William R. Smith, assistant conductor of the Philadelphia Orchestra, George Trautwein, and Frederick Fennell.



Chenette's first professional orchestral job was as second trumpet of the Buffalo Philharmonic (1956-58). He became principal trumpet of the Denver Symphony Orchestra (1958-60) under Saul Caston, and for nine weeks in 1960 played principal in the Boston Pops orchestra (substituting for Ghitalla) under Arthur Fiedler while the Boston Symphony Orchestra was on a State Department tour of the Orient. From 1960 to 1972, he was principal of the Minneapolis Symphony (now the Minnesota Orchestra), and was concurrently principal of the St. Paul Chamber Orchestra during the 1961-62 season. He also taught part-time at the University of Minnesota. In 1964, Chenette gave the first American performance of the *Second Concerto* by André Jolivet.

Chenette accepted a trumpet professorship at the University of Toronto in 1972. Beginning in 1975, he was also the conductor of the university wind ensemble and brass choir. He taught at the National Music Camp of Canada (1973-c1995), and has been a guest conductor of bands all over the world. In August of 1986, he was a guest professor at the University of Calgary. He retired from the University of Toronto in 2001 after twenty-eight years of service there. He continues to be active as a conductor of community bands and brass bands.

When the International Trumpet Guild was formed in 1975, Chenette became involved with the organization. He has been a board member, secretary (two terms), vice president, and president (2003-05). In 2008, he received the ITG's prestigious Award of Merit for outstanding lifetime achievement.

Steve married Marjory Black in 1956, a horn student he met while attending the Curtis Institute together. They played in the Buffalo Philharmonic and the Denver Symphony Orchestra, but were divorced after about thirteen years of marriage. His second wife (married in 1972), Susan Bussey Chenette, is a professional flutist and pianist, and has a MFA in Creative Writing. She is also an award-winning poet. Steve and Marjory have two daughters: Anne (b. 1958) and Catherine (b. 1960). His hobbies once included back packing, river rafting, scuba diving, and softball, but today he enjoys long distance bicycling and photography.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Interview with Steve Chenette" (*Canadian Winds—Vents canadiens*, Fall, 2010, Vol. 9, No. 1); personal interview, Jan. 10, 2012; Laplace's personal interview, Nov. 3, 2011.

Cherry, Don[ald Eugene] (b. Oklahoma City, Oklahoma, Nov. 18, 1936; d. Málaga, Spain, Oct. 19, 1995). American cornetist. Cherry was one of the most important free-jazz improvisers, influenced by trumpeters such as Fats Navarro, Clifford Brown, Miles Davis, and Harry "Sweets" Edison.

His father owned the Cherry Blossom Club in Tulsa, Oklahoma. The family moved to Los Angeles in 1940, and Don began learning the trumpet while in junior high, studying under Samuel Browne. At the age of fifteen, Cherry played with the jazz band led by Browne at Jefferson High School in a neighboring school district. This caused too many absences from his own Samuel Adams High School, and, as a result, he was expelled. He freelanced in Los Angeles for a while, playing with Dexter Gordon, Wardell Gray, Hampton Hawes, Red Mitchell, Eric Dolphy, and Don Ellis, among others. In 1953, he met Ornette Coleman, a jazz saxophonist. Coleman's style of improvisation was much more free than the bebop style Cherry was accustomed to, but Cherry soon began fitting his style of playing to

that of Coleman. In 1957, Cherry and Coleman teamed up with the Paul Bley Trio to form a quintet that performed at the Hillcrest Club. Their music was a bit too progressive for their audience there, and they soon lost the contract.

Cherry approached Contemporary Records, forming a relationship that resulted in two albums with Ornette Coleman. Their music caught the attention of composer Gunther Schuller and pianist John Lewis, creating a great deal of radio play and subsequent guest appearances. By 1959, Cherry and Ornette Coleman signed with Atlantic Records, and began playing at New York's Five Spot Café. Coleman's quintet with Cherry was now a quartet. Their music was

both popular and controversial. Some of the albums produced between 1959 and 1961 include *Something Else!!!!, Change of the Century,* and *Free Jazz*. Cherry also recorded with John Coltrane (1961) and Sonny Rollins (1962, 1963).

In 1962, Cherry broke away from Coleman's group and began playing with Steve Levy (1961), Archie Shepp, and Albert Ayler. He was coleader of the New York Contemporary Five (1963-64) that took up residence in Europe. His finest recordings included *Complete Communion* and *Symphony for Improvisers* (1966 on Blue Note). He was in his prime during the late 1960s, and taught at Dartmouth College in 1970, as well as recording with the Jazz Composer's Orchestra in 1973.

Cherry moved to Sweden for four years, also traveling extensively throughout the world. He became interested in the music and instruments of various cultures, thus becoming one of the first "world-music" jazz musicians. He learned to play the flute and various exotic percussion instruments, and began using them in his performances, unfortunately to the neglect of his cornet. He joined the group Codona that was based on world cultures, especially the mixing of Arabic-Turkish-South African folk rhythms and ostinati. When the group disbanded in 1984, Cherry formed a new group called Nu that toured England in 1987.

Cherry's later years were spent in San Francisco playing with Peter Apfelbaum's Hieroglyphics, and with his own group. During the late 1970s and early 1980s, he also worked with rock singer and guitarist Lou Reed. Another one of Cherry's bands was Old and New Dreams. In 1983, he specialized on the pocket trumpet. From 1984 to 1986, he played in the group, Leaders, and in 1986 performed at the Berlin Jazzfest with Jabbo Smith. That same year, Cherry appeared in a video in New Orleans with Dizzy Gillespie, Maynard Ferguson, Al Hirt, and Chuck Mangione, produced by Ben Sidran. He died in 1995 at the age of fifty-eight from liver failure caused by hepatitis. He died at the home of his stepdaughter, Neneh Cherry.

What Don Cherry lacked in range and technical ability he more than made up for in creativity and a unique style of cornet and pocket trumpet playing. He developed an assortment of expressive squeals and split notes on both instruments. Today, he is considered to have been one of the leading jazz musicians of the twentieth century.

Bibl.: Kernfeld, Barry (Edit.) *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Chestnut, Walter [Monroe] (b. Norfolk, Virginia, Feb. 17, 1936; d. Northhampton, Massachusetts, May 4, 2007). American trumpeter. Chestnut began playing the trumpet when he was fourteen years old. He attended the University of Michigan where he studied with Clifford Lillya from 1954-59. After earning his bachelor of music education degree, he became an instrumental director in the public schools of Colon, Michigan. From 1962 through 1966, he was a junior high band director in Sturgis, Michigan. He returned to the University of Michigan in 1966 as a teaching fellow, and completed his master of music degree in 1967.

Chestnut was professor of trumpet at the University of Massachusetts from 1967 to 2001. He directed the university brass choir and played in the faculty Brass Trio. He also played principal trumpet in the Springfield (MA) Symphony from 1967 to 1973. He was well known for his brilliant herald trumpet fanfares that opened each university graduation ceremony.

As an avid instrument collector and lecturer on the history of the trumpet, Chestnut presented hundreds of clinics to public school students. He produced a thirty-minute video/DVD titled *History of the Trumpet in Sight and Sound* (1991). He also recorded a compact disc of music for trumpet and organ, and played a Handel aria on Edna White's *On Taming The Devil's Tongue* cassette (Trumpet Productions, 1982).

In 1993, a spinal condition left Chestnut unable to walk or play the trumpet. He went through a painful and protracted recovery that left him able only to operate an electric wheelchair. His struggle made him an inspirational figure on campus.

During Chestnut's career, he received several honors and distinctions. He was soloist in Haydn's *Concerto in E-flat* with the Boston Pops Orchestra in 1978 (conducted by Arthur Fiedler), was selected as an "Outstanding Music Educator in America" in 1973, and was awarded the Kappa Kappa Psi Distinguished Service to Music Award, as well as the Lowell Mason Award from the Massachusetts Music Educators Association. The University of Massachusetts awarded him the Chancellor's Medal, the Distinguished Teacher Award, and an Honorary Doctorate in 2004. Upon his retirement in 2000, he was awarded the title of University Herald Trumpeter Emeritus.

"Mr. C," as his students affectionately called him, died at the age of seventy-one at Cooley Dickinson Hospital in Northhampton, Massachusetts.

Bibl.: "Remembering Walter Chestnut" (The Minuteman Band Alumni Association website: www.ummbalumni.org/chestnut); "Tribute to Walter Chestnut" (2007 International Trumpet Guild Conference program booklet); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008).

Chez, Al [Alan Cheznovitz] (b. Jersey City, New Jersey, July 7, 1961). American trumpeter. Chez (born as Alan Cheznovitz) took an interest in the trumpet at age three when his father (a country-western singer) took him and his two older brothers to a drum and bugle competition. He began playing trumpet at age nine and soon joined his father's drum and bugle corps, The Saints. His love of corps has stayed with him throughout his life.

After graduating from John P. Stevens High School in Edison Township, New Jersey, in 1980, Chez freelanced as a jazz and show band trumpeter. He also performed with, and coached the brass lines of several bugle corps, including The Garfield Cadets, The Bushwackers, and the Reading Buccaneers. He quit his day job at an electrical supply store so that he could tour with a local band, La Bamba and the Hubcaps.

Chez became a member of Tower of Power (1988-92), as well as the Robert Cray Band (1994-95). He had occasionally performed with Paul Shaffer's The World's Most Dangerous Band since 1986, but in 1997 Shaffer asked Chez to become a permanent member of his group that had begun playing as the house band for CBS Television's *The Late Show with David Letterman* in Los Angeles.

During Chez's successful career, he has performed with Bonjovi, Arturo Sandoval, David Bowie, Maynard Ferguson, Eric Clapton, The Young Rascals, The Rolling Stones, the Dave Edwards Band, and many other celebrities. He has performed at The White House for three different U.S. presidents, and participated in the fiftieth birthday celebration for John Lennon and every Rock and Roll Hall of Fame induction ceremony since 1986. He continues being involved with drum and bugle corps, and is a brass staff member of the Crossmen World Class Drum Corps from San Antonio, Texas.

Chez and his wife Cat have two children: son Travis (b. c1993) and daughter Jessica (b. c1999).

Bibl.: "Al Chez" (www.crossmen.org/2010-al-chez.html); "Al Chez" (www.cbs.com/late_night/late_show/bio/alan_chez/bio.php); "Alan Cheznovitz" (http://en.wikipedia.org); "Alan Chez" (www.flipoakes.com/alanchez.htm).

Childers, Marion ("Buddy") (b. St. Louis, Missouri, Feb. 12, 1926; d. Los Angeles, California, May 24, 2007). American trumpeter. Childers was one of the most talented trumpet players that ever lived.

While growing up in Belleville, Illinois, he began teaching himself to play the trumpet at age twelve. At age fourteen, he joined the St. Louis musicians union and began playing professionally. At age sixteen, he joined the Stan Kenton Orchestra. Soon, he was playing lead in the band.

Childers played with Kenton for seven or eight periods of time between 1942 and 1954. Between stints with the Kenton orchestra, he played lead with other big bands including those of Benny Carter (1944), George Auld, Les Brown (1947), Woody Herman (1949), Tommy Dorsey (1951-52), Charlie Barnet (1954), and André Previn. He was drafted into military service in 1944, but was released early due to an injury. He recorded with Willie Smith (November 1945).

Around 1955, Childers moved to Los Angeles where he became a studio musician. He played in many television productions for Quincy Jones and Oliver Nelson as well as for film music. He moved to Las Vegas in 1959 and played lead in several show bands, but returned to Los Angeles in 1966. He also had a second career as a photographer. He was the musical director for Frank Sinatra Jr. and recorded albums such as *Just Buddy* and *Buddy Childers Quintet*. He also played with Bobby Bryant (1968-69) and then led his own big band, proving to be a successful jazz soloist. In 1981, he played with Pat Longo and the Toshiko Akiyoshi-Lew Tabackin big band.

Childers developed cancer about ten years before his death from the disease. He was a strong player until the end, even playing from his wheelchair.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Buddy Childers" (www.allaboutjazz.com); "Buddy Childers" (www.artistdirect.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Christ, Herbert (b. Frankfurt, Germany, July 25, 1942). German trumpeter and cornetist. Christ began playing cornet at age fourteen. During the 1960s, he played with the Sidewalk Jazzband (1962-68), Blues & Stomps Company (1964-68), Jazz Lips, and the Preservation Hall Jazz Band that visited Frankfurt. During the 1970s, he toured much of Europe with Alton Purnell, Louis Nelson, and the Trevor Richards New Orleans Band. He founded the New Orleans Jazz Babies in 1973, and played with Jazz Classics, Frankfurt Barrel House Jazz Band, Dreamboat Serenaders (a studio band, 1985-90), and Big Band Memories (1992). In 1992, he founded Herbert Christ & His German Hot Jazz Kings, and in 1994 was a member of the Ambrosia Band and the Wolverine Jazz Gang. From 1995-99, he was soloist with the Storyville Jazz Band, International New Orleans Jazz Band, Matchbox Blues Band, Doc Houlind's Copenhagen Ragtime Band, and the Bovisa New Orleans Band. He is currently the leader of the All-Star Hot Jazz Band on the International Jazz-Cruise at Sea (since about 1997). Christ has played with jazz stars Albert Nicholas, Wild Bill Davison, Benny Bailey, and Benny Waters.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Christensen, Ketil (b. Castrup, Denmark, July 11, 1952). Danish trumpeter. Christensen attended The Royal Danish Academy in Copenhagen, and also studied for a while in the United States, England, and with Pierre Thibaud in Paris. He was a prizewinner at the 1980 competition in Munich, and became principal trumpet of the Royal Chapel Orchestra in Copenhagen in 1972. Christensen received the Jacob Gade Award and the Gladsaxe Music Prize, and was a cofounder of the Royal Danish Brass ensemble (from 1977).

A gifted soloist, Christensen made several recordings including *Trumpet Concertos*, Vols. 1-9, *O Marvellous Wonder, Three Danish Trumpet Concertos* (Rondo), and *Trumpet Evergreen* (Rondo).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Ketil Christensen" (Notes to LP album, *Ketil Christensen Plays Danish Trumpet Concertos* on the Rondo label).

Christiansen, Jan Fredrik (b. Lebesby, Norway, Apr. 5, 1942). Norwegian trumpeter. Christiansen studied with Harry Kvebæk, William Overton, and Adolph Herseth. He joined the Norwegian Opera (second trumpet, 1965-66), then the Oslo Philharmonic Orchestra in 1966, replacing Kvebæk in 1973 as principal trumpet. He was a member of the Norwegian Brass Quintet from 1973 to 1989, and premiered Olav Anton Thommessen's trumpet concerto, *The Second Creation*, in 1985. Maestro Sir George Solti selected him as the only Norwegian to play in the 1995 World Orchestra for Peace.

Christiansen left the Philharmonic in 2007, but is still active as principal of the Oslo Sinfonietta and as a professor at the Norwegian Academy of Music. He sometimes performs on a four-valve quartertone (Bach) B-flat trumpet modified by Spada Music. His solo CD is *Missa da Tromba* on the 2L label.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jan Fredrik Christiansen" (www.sl.no.pages/album/052.html); "Jan Frederik Christiansen" (http://summermusicingalway.com/smg-faculty.html); "Jan Frederik Christiansen" (http://en.wikipedia.org/wiki/jan_frederik_christiansen).

Christianson, Dennis ("Denny") Richard (b. Rockford, Illinois, Sept. 12, 1942). American trumpeter, arranger, and bandleader. Christianson studied at the Navy School of Music in Washington, D.C. before playing at Harrah's Casino in Lake Tahoe, Nevada, from 1971 to 1975. He worked as a studio player in Los Angeles from 1975 to 1980 before moving in 1980 to Montreal, Quebec, in Canada, where he played and arranged for Diane Dufresne and various studio orchestras. He taught at the University of Montreal from 1983 to 1984, Concordia University from 1986 to 1987, and McGill University from 1988 to 1990. He formed the Denny Christianson Big Band in 1981, a group that has appeared at international jazz festivals throughout Europe, as well as on numerous television shows.

In addition to appearing on over 250 recordings and hundreds of television commercials and film soundtracks, Christianson has been music director for fifteen television shows. He has worked with Sammy Davis Jr., Pepper Adams, Louis Bellson, Tony Bennett, Benny Carter, Dee Dee Bridgewater, Harry "Sweets" Edison, Michel Legrand, Marvin Stamm, Stevie Wonder, Kai Winding, The Jackson 5, Ray Charles, Jon Faddis, and many others. Since 2001, he has been director of music studies at Humber College in Toronto. He became a Canadian citizen in 1991.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Denny Christianson" (www.thecanadianencyclopedia.com/articles/emc/denny-christianson); "Denny Christianson" (www.canadianjazzarchive.org/en/musicians/denny-christianson.html).

Christoff, Simeon (b. Sofia, Bulgaria, 1934). Bulgarian trumpeter. Christoff studied engineering at the University of Sofia, but in 1956 attended the Bulgarian National Conservatory of Music, studying with Petar Karparov, and the Royal Conservatory in Liège, studying with Pierre Cox. Christoff played in the National Youth Orchestra of Bulgaria, and eventually became principal trumpet of the Radio Symphony of Istanbul in Turkey and a member of the Royal Symphony Orchestra.

A highly versatile performer, Christoff played with the Schweizer Radio Big Band in 1970, and in 1972 toured Australia with a show called *Fans for Ferguson Down Under*. During the 1970s and '80s, he played with numerous show bands in Germany, Bulgaria, Belgium, Russia, and Turkey, including those with Tony Bennett and Petula Clark. He also taught at the Varna Music School in Istanbul. He is best known for his excellent upper register and skills as a solfège teacher. He is also a composer and arranger.

Christoff moved to Australia and taught at Melbourne University Teachers College. He likes to experiment with various mouthpiece designs.

Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Chumov, Leonid Yegorovich (b. Ternovoye, Russia, May 5, 1927). Russian trumpeter. Chumov was a member of the Soviet Army Band (1941-53) before he attended the Krasnodorsk Musical College where he studied with Konstantin Yakovievich Serostanov. He also studied with Georgy Orvid (1962). Chumov played principal trumpet in the Moscow Art Theater Orchestra (USSR National Orchestra, 1961-80), and taught brass ensembles at the Moscow Conservatory (1970-2006). He wrote trumpet methods (1979, 1987), as well as three etude books (1963, 1965, 1969). His edition of Georges Enescu's *Au soir* for four trumpets (McNaughton-Verlag) is well known.

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: Fred Mills, Leonid Chumov, Andrei Ikov, and unidentified man.

Chunn, Michael W. (b. Harrisburg, Illinois, Sept. 20, 1954). American trumpeter. Chunn took his first cornet lessons at age eight from his father, Walt Chunn, who was also his band director, although most of Michael's early private study was with Ronald Dishinger and Dave Friend. After graduating from Harrisburg High School in 1972, he enrolled at the University of Illinois as an accounting major, completing his business degree in 1977. While studying business, he was also very active in the university band program, and having begun a dual major with music in 1976, his primary interest turned towards trumpet. Thus he studied with David Hickman from 1976 until 1980 when he completed his master of music degree.

Chunn began his teaching career at Colorado State University (1980-83). While in Colorado, he was also an active freelance musician, playing extra with the Denver Symphony Orchestra and serving as principal trumpet of the Colorado Ballet Orchestra. He was also a member of the Aries Brass Quintet. During this time, he recorded his solo album, *Michael Chunn Plays Music for Cornet and Trumpet* (1982) on the Crystal Records label (released in digital format 2011, *Trumpet Sounds*, CD662.) In 1983, he became trumpet professor at Kent State University in northeast Ohio where he was a very active performer. After serving as acting principal trumpet for the Akron Symphony during the 1984-85 season, he toured with the Metropolitan Brass Quintet from 1985 to 1990. Beginning in 1989, he gradually assumed the role of principal trumpet with the Cleveland Ballet Orchestra, the Ohio Chamber Orchestra (for ten years), and the Cleveland Opera Orchestra, winning all three appointments in 1995. Chunn also performed as principal trumpet for Lyric Opera Cleveland for fifteen summer seasons beginning in 1989, and for Red (an orchestra) for seven years beginning in 2001. Since being in Ohio, he has periodically performed as an extra and substitute for the Cleveland Orchestra, Akron Symphony, Canton Symphony, Champaign-Urbana Symphony, Youngstown Symphony, and the Cleveland Chamber Symphony. Chunn has also been an active soloist and recitalist throughout his career. He has performed as a member of the Kent Brass Quintet since 1983, served on the faculty of the Blossom Festival School, and also published *A Trumpeter's Daily Routine* (Medici Music Press).

Chunn and his wife Susan Elizabeth Jones Chunn, an elementary music teacher, have two children: Erin (b. 1979) and Kelly (b. 1985). His hobbies include reading, golf, puzzles, and working with Finale and Sibelius computer music software.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Michael Chunn" (www.kent.edu/profile/profile_detail.ctm?profileitem=mchunn); personal interview, July 28, 2011.

Church, Bowen R. (b. East Greenwich, Rhode Island, Sept. 3, 1860; d. Jersey City, New Jersey, Nov. 13, 1923). American cornetist. Bowen was a naturally talented musician who learned to play the cornet at a very early age. At age nine, he happened to be traveling on a train seated next to the famed bandmaster D.W. Reeves. Seeing Reeves's cornet case, he boldly asked if he could play the instrument. Reluctantly, Reeves handed young Bowen his cornet; he was astounded and so impressed by how well the boy played, that he invited him to come to Providence and take lessons from him at no charge.

Church gave his first cornet recital in Providence at the age of eleven, and became a junior member of Reeves's American Band of Providence at age thirteen. Within a few years, he could play most of Hartmann's difficult solos, and at age eighteen was a featured soloist with the band. Church was particularly good at playing lyrical solos. He made numerous trips to Boston to take lessons from noted vocal teachers, in order to learn correct breathing and proper phrasing.

Most of Church's career was spent in Providence as soloist with Reeves's band. He became associated with Claude Sparry in 1900 when Sparry joined the band. The two became inseparable duet partners and friends. Unfortunately, their one-upmanship carried over to alcohol; their addiction is a matter of public record in that city. Nonetheless, both performers were popular attractions at concerts.

Reeves was invited to become temporary director of the Gilmore Band when Gilmore suddenly died in 1893; Church was hired as Reeves's replacement. Despite his drinking problem, Church did an excellent job in leading the band until Reeves returned a year later. When Reeves died in 1900, Edward Fay became director of the Providence Band. In order to stop Church's drinking, Fay offered him a contract for $100 per week—twice his previous salary—provided that he consume no alcohol. Church managed to stay sober all year**,** and even asked Fay to return his salary to $50 per week, stating that he was being paid too much money. However, when the contract was almost up, Church warned Fay and the band that he was going to "make up for lost time" by drinking even more than before. After a while, a new contract was signed and Church returned to the band without restriction.

Herbert Clarke became the director of the Providence Band in January of 1902 and continued with it until March 1, 1904. Clarke intended to play the cornet solos and was not willing to put up with Church's drinking, so Church was not associated with the band during this time. When Clarke left, Fay returned, engaged Church as soloist again, and named him his assistant conductor as well. Upon Fay's retirement in 1912, Church was hired as leader for a short while, but as he grew older he became a heavier drinker, and was forced to sell his large home in Providence. He later accepted a job as director of a musical organization in Jersey City, New Jersey, sponsored by the Atlantic and Pacific Tea Company.

Contemporaries of Church felt that there was little doubt that he would have become a world celebrity cornet soloist had it not been for his addiction to alcohol. Many years after leaving Providence, Clarke was asked to name the six greatest cornet soloists of all time. His response was, *This is a dangerous thing to do, however I will say this, Bowen Church would have to be on the list*.

Church died in Jersey City on March 13, 1923 and is buried in the family plot in East Greenwich, Rhode Island. The City of Providence placed a life-size statue of Bowen Church playing his cornet in front of the old bandstand in Roger Williams Park. (See color pages.)

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Cichowicz, Vincent ("Vince") (b. Chicago, Illinois, Aug. 27, 1927; d. Fontana, Wisconsin, Dec. 11, 2006). American trumpeter. Vincent was born to Walter and Mary Cichowicz, and had a brother (Walter) and two sisters (Ange and Ann). Although his was not a musical family, there was always music in the house from radio broadcasts of the Metropolitan Opera and various orchestras. Vincent began playing the cornet at age twelve, played in his school band and took private lessons from Renold Schilke, a member of the Chicago Symphony Orchestra. To pay for his lessons, Vincent worked in Schilke's garden.

After Cichowicz graduated from high school, Schilke recommended him for an audition with the Houston Symphony. So at age seventeen, Cichowicz moved to Houston, Texas, to begin his career. After one year in the orchestra, he joined the Fifth Army Band, and was assigned to the Brooke Army Medical Center at Fort Sam Houston. Upon discharge from the military, he returned to Chicago, where he began music studies at Roosevelt University. He became first trumpet at the Grand Park Concerts (1947 to 1960) and a member of the Civic Orchestra of Chicago in 1947 with which he played for three years. Then, in 1952 he was awarded a position as second trumpet of the Chicago Symphony Orchestra, with which he remained for twenty-three years, performing under conductors Leonard Bernstein, Rafael Kubelik, Fritz Reiner, Sir Georg Solti, Jean Martinon, Otto Klemperer, Igor Stravinsky, Paul Hindemith, Daniel Barenboim, Carlo Maria Giulini, and Claudio Abbado. For all of these years, the principal trumpeter was the legendary Adolph "Bud" Herseth. Cichowicz can be seen on a video titled *Hindemith conducts Hindemith* (Music for Strings & Brass) produced by the CSO.

While Herseth was a naturally confident person, Cichowicz was more pragmatic in his approach to playing the trumpet. He began teaching part-time at Northwestern University in 1959, and discovered that his careful and meticulous ways were very helpful to students. In 1974 during his last year with the CSO, he accepted a fulltime position at NU, taught there until his retirement in 1998, and was replaced by two of his illustrious former students, Barbara Butler and Charles Geyer. During thirty-nine years of teaching, Cichowicz taught hundreds of professional performers and teachers, making him the foremost teacher of his generation in America.

Cichowicz participated in the Grammy Award-winning album *The Antiphonal Music of Gabrieli* that featured the brass sections of the Philadelphia, Cleveland, and Chicago symphonies (1968). He conducted the Millar Brass Ensemble for several years during the late 1990s. He published *Flow Studies* and *Orchestral Excerpts for Trumpet* with piano accompaniment, plus several articles and brass ensemble arrangements. He was on the advisory board of *The Instrumentalist* magazine. He was awarded the Legends in Teaching Award by Northwestern University, the Honorary Award by the International Trumpet Guild, and a Special Achievement Award by the Euro-ITG. In addition, he was made an honorary member of Phi Mu Alpha and Pi Kappa Lambda.

As a clinician Cichowicz traveled throughout the world. He was a regular faculty member of the National Youth Orchestra of Canada (1980-2004) and the brass seminar program at The Domaine Forget in Charlevoix, Quebec (1986-2004).

Vincent Cichowicz married Lois Cahill with whom he had three sons, Michael, Steven, and Robert. He later married Genriq E. Murphy in 1987, who accompanied him until his death on December 11, 2006 when he died of colon cancer at the age of seventy-nine.

The legacy of Vincent Cichowicz lives through his many students that occupy important positions around the world. His former CSO colleague and college roommate Frank Kaderabek stated, *The man was a consummate professional...always right on the money...He made me a better trumpet player and a better person*.

Bibl.: Clark, Keith C. *Trumpet Sections of American Symphony Orchestras: the Chicago Symphony Orchestra* (*International Trumpet Guild Journal*, Vol.8, no. 2, 1983); "Vincent Cichowicz." (*Chicago Tribune*, Dec. 14, 2009); "Vincent Cichowicz." (International Trumpet Guild website: www.trumpetguild.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008).

Cimcoz, [Mehmet] Cemal (b. Gönen, Turkey, 1912; d. June 26, 2005). Turkish trumpeter. Cimcoz began playing in a band at a private school in Gönen for children of Gallipoli war victims. In 1926, he attended a military high school at Askeri Lisesi. After graduating, he became a member of Turkey's Presidential Wind and Brass Orchestra, serving as trumpet soloist for twenty years. He also worked in the light classical and jazz orchestras for Ankara State Radio.

From 1956 to 1972, Cimcoz was a member of the Ankara State Opera Orchestra. He retired as one of Turkey's finest trumpeters. He died at the age of approximately ninety-three.

Bibl.: "In Memoriam: Cemal Cimcoz 1912-2005" (News Item, *International Trumpet Guild Journal*, June 2006); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Ciurczak, Peter L[ouis] (b. 1933). American trumpeter. Ciurczak received a bachelor of music degree from the Oberlin Conservatory in 1955, a master of arts degree from Columbia University in 1959, and a PhD from North Texas State University (now the University of North Texas) in 1974. His thesis is titled *The Trumpet in Baroque Opera:*

Its Use as a Solo, Obbligato and Ensemble Instrument. One of his teachers was John J. Haynie.

Ciurczak taught at Kansas State Teachers College (now Emporia State University) from 1963 to 1972, and was chair of the department of music from 1972 to 1979. He presented a lecture on Baroque trumpet repertoire during the first National Trumpet Symposium in Denver, Colorado, in 1968, and was made an Honorary Member of Tau Beta Sigma in 1966. He moved to Albuquerque, New Mexico, in 1979 to assume duties as director of the school of music at the University of New Mexico, and in 1988 became director of the school of music at the University of Southern Mississippi in Hattiesburg. Ciurczak retired in 1999.

Bibl.: Hardin, Anne and John J. Haynie. *Inside John Haynie's Studio* (University of North Texas Press).

Civiletti, Robert J. ("Bahb") (b. New York City, New York, July 13, 1946). American trumpeter. Civiletti's early training was with Myer Savits, Carmine Fornarotto, and Isidore Blank. He also studied with William Vacchiano. He received a scholarship to the Yankton Conservatory in Yankton, South Dakota, where he studied with Fredrick Kaufman, and performed in the Sioux City Symphony. He also earned a music therapy degree from Montclair State University in New Jersey, and was a therapist at Overlook State Hospital. As a performer, Civiletti became a member of the National Orchestra Association of New York and the orchestras of Tito Puente and Glenn Miller. He was also a trumpeter in the pop group, the O'Jays.

Civiletti dropped out of the music profession in 1981 to pursue other interests, but returned in 1993. While attending the 1997 International Trumpet Guild Conference in Sweden, he met the noted natural trumpet player, Friedemann Immer. Curious about the natural (valveless) trumpet and the Baroque style of playing, Civiletti was allowed to play a few notes on Immer's trumpet made by Rainer Egger. His ability on the instrument was immediately evident. Subsequently, Civiletti took several lessons from Immer, and studied with Edward Tarr at the Schola Cantorum Basiliensis in Basel, Switzerland. Civiletti was first prizewinner of the Baroque division of the National Trumpet Competition at George Mason University in 2004.

Specializing in the Baroque trumpet, Civiletti has performed with the Ensemble l'Arco, Bach-Kollegium, Baroque Orchestra of Düsseldorf, Hanover Chamber Orchestra, and Baroque orchestras in Boonton, New Jersey, and Milwaukee. He has released three solo albums, *The Art of the High Baroque, Bahb und Freunde*, and *La Musica Italiana dell'Epoca Barrocca*, all on his Buccina Cantorum Recordia label.

Civiletti studied with Jerome Callet and learned Callet's tongue-controlled embouchure method. The two collaborated in publishing the book, *Trumpet Secrets of the Tongue-Controlled Embouchure*. Civiletti established The Brass Players Studio where he teaches private students of all ages.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Interview with Robert J. "Bahb" Civiletti" (*O.J.'s Trumpet Page*: http://abel.hive.no/trumpet/interview/civiletti).

Civitareale, Felice (b. Differdingen, Luxemburg, May 3, 1956). Luxemburger trumpeter and flugelhornist. Civitareale studied at the Esch-Alzette Conservatory in Luxemburg, and with Paul Lachenmeir in Munich. In 1980, he became first trumpet and flugelhorn soloist with the orchestra of Dieter Reith and Jürgen Franke. He also worked as a studio player, recording film soundtracks and backing celebrity artists such as Joan Baez, Mercedes Sosa, and Konstantin Wecker. He toured with the United Jazz & Rock Ensemble, and was a guest trumpeter in the bands of Paul Kuhn, Erwin Lehn, Thilo Wolf, Max Greger, and the Hessischer Rundfunk Orchestra and Munich Philharmonic. He has performed on dozens of recordings, and recorded a solo CD titled *Let's Go To Spain* (Merkton).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Clamor, Thomas (b. Minden, Westfalen, Germany, Aug. 5, 1963). German trumpeter and conductor. Clamor began playing the trumpet at age ten, and studied at the Northwest German Music Academy in Detmold with Rudolf Lodenkemper. He was a member of the opera orchestras in Hagen and Frankfurt before joining the Berlin Philharmonic Orchestra in 1986, becoming the youngest member of the orchestra at the time. He currently performs with the Berlin Philharmonic Brass Ensemble, Brasserie Berlin, Berlin Brass, and the German Brass. He previously taught at the Franz Liszt Hochschule in Weimar, and currently teaches chamber music at the Hanns Eisler Music School.

As a conductor, Clamor leads the Simon Bolívar Youth Symphony Band in Venezuela, and the Venezuelan Brass Ensemble. He enjoys water sports and spending time with his family.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Clark, Keith [Collar] (b. Grand Rapids, Michigan, Nov. 21, 1927; d. Fort Pierce, Florida, Jan. 10, 2002). American trumpeter. Very few musicians are remembered from a single performance, but when

Sergeant Keith Clark, Principal Bugler of the US Army Band, played *Taps* at President John F. Kennedy's funeral on November 25, 1963, his reputation was cemented.

Clark grew up in Grand Rapids, Michigan. He studied at the Interlochen Music School under Clifford Lillya and Lloyd Geisler before becoming a member of the Grand Rapids Symphony Orchestra. He joined the US Army Band in 1946, and eventually became the chief bugler at Arlington National Cemetery in Washington, D.C. He performed *Taps* countless times during a twenty-year period. Thus, he was the senior bugler called to perform for the slain president's funeral.

The day of the funeral was hectic as various ceremonial groups rehearsed for the parade ceremonies that were to be viewed by millions of television and local onlookers. Clark was required to stand at attention in the freezing rain for over three hours. Just before he played, a twenty-one-gun salute was fired within a few feet of him, causing him to become temporarily deaf. He was then given the signal to play. As the entire world wept for Kennedy, Clarke played a beautifully heartfelt rendition of *Taps* but cracked the top note. This single note would forever mark his career. Clark later played principal trumpet in the Southwest Florida Symphony and taught trumpet in colleges in Washington, Maryland, and New York. In addition, Clark wrote articles for the *International Trumpet Guild Journal.*

Clarke retired from the army in 1966, and began a career as

a teacher and writer who wrote numerous trumpet-related articles. A deeply religious man, Clark amassed a huge collection of hymns (over 9,000!) that are now preserved as the Clark Hymnology Collection at Regent University in Virginia Beach, Virginia. Clark and his wife Marjorie had four daughters. He died on January 10, 2002 of an aortic aneurysm, and is buried in Arlington National Cemetery. The bugle used at Kennedy's funeral is currently on display at the Arlington Cemetery Visitor Center.

Bibl.: Goldstein, Richard. "Keith Clark, Bugler for Kennedy, Dies at 74" (*The New York Times,* Sept. 16, 2002); Keim, Friedel. *Das große Buch der Trompete* (Schott); Villanueva, Jari. "The 40th Anniversary of the Broken Note" (www.tapsbugler.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Clarke, Herbert Lincoln (b. Woburn, Massachusetts, Sept. 12, 1867; d. Long Beach, California, Jan. 30, 1945). American cornetist and composer. Based on the incredible number of solo performances with Sousa's band and others, Clarke's stature as the greatest cornetist is unparalled.

Herbert's father, William Horatio Clarke, was a celebrated organist, writer, and composer who accepted numerous positions in the United States and Canada, mostly as a church organist and public school music teacher. He taught young Herbert about music and encouraged him to practice the violin, but Herbert's obsession with the cornet was obvious from an early age. William did not care for his young son playing a band instrument, because he considered "band boys" to be a troublesome lot. Although forbidden to practice the cornet, Herbert would often practice in secret on his older brother's cornet. His father preferred that Herbert's education be geared towards architecture, for which Herbert showed a great aptitude. In later years, Clarke felt that this education helped him analyze his cornet playing and correct problems.

Herbert was the fourth of five sons in the Clarke family. The first four were close in age. Will, the oldest, became an organist and

pianist, but did not pursue music as a profession. The second son, Edwin, became a fine violinist and cornetist who eventually played cornet in Sousa's band and became Sousa's general manager. Ernest, the third son, became a prominent trombonist, and solo trombonist in Gilmore's band until the band broke up. He later played in the New York Symphony Orchestra for fifteen years.

In Herbert's autobiography containing a detailed family history, nothing is mentioned of Herbert's younger brother; even his name is missing. Herbert's mother's name is also missing.

The family moved from Woburn to Dayton, Ohio, when Herbert was four or five years old. A short time later, they moved to Indianapolis where his father was a church organist, and involved with the manufacturing of organs. In 1878, they moved to Somerville, near Boston, and two years later, to Toronto. In Toronto, young Herbert heard a performance by the acclaimed American Band of Providence conducted by the great David Wallace Reeves. The cornet soloist was Bowen R. Church and Herbert, now thirteen, became totally enthralled by the sound of the cornet and his newly discovered hero, Church. Since Herbert was now older, his father approved of his serious studying of the cornet.

Herbert played violin in Dr. F.H. Torrington's Philharmonic Society Orchestra, a fine amateur group in Toronto, and joined the Queen's Own Regimental Band as a cornet player. During the summer of 1882 when he was fifteen, Herbert and his brother Edwin were paid members of the Baker and Farron Company Orchestra in Buffalo, New York, but Herbert stayed for only a month, because he did not enjoy living away from his family, which was still in Toronto. He graduated from high school in June of 1884.

The family moved back to Indianapolis in 1885, at which time Clarke became a close friend and long time associate of Walter B. Rogers. Rogers was older than Clarke, and at the time was a much more proficient cornet player. He gave Clarke many pointers on cornet playing, which helped Clarke with his solo performing. As he traveled through the area, Clarke also listened to live performances of several great cornet soloists, including Jules Levy, Walter Emerson, and Alessandro Liberati.

Clarke began playing the viola in order to join his brothers Ernest and Edwin as members of the When Clothing Store Band of Indianapolis. This group also played hand bells and were called the When Clothing Store Bell Ringers. In 1886, he entered his first cornet solo contest in Indianapolis, performing Levy's *Whirlwind Polka*. He won first place and was awarded a prize: Henry Distin, a brass instrument manufacturer, presented him with a unique pocket cornet, a treasure Clarke enjoyed playing occasionally for the rest of his life. As a young man in his late teens, Clarke explored several business jobs, but with the encouragement of his friends, and after winning the solo contest, he decided to pursue a career as a cornet soloist.

In September of 1887, Clarke returned to Toronto to become cornet soloist with the Citizen's Band, which was essentially the Queen's Own Regimental Band. He began to study harmony and composition, and at age twenty-three, assumed a position at the Toronto Conservatory as instructor of violin, viola, cornet, and all other brass instruments. He also became a member of the Conservatory String Quartet. In the fall of 1890, he resigned his position with the Citizen's Band in order to accept a position as director of the Heintzman's Piano Company Band in Toronto, his first conducting position. Since the band performed mostly in the summers, Clarke formed a string group named The Canadian Trio in order to continue performing during the rest of the year.

By this time, Clarke's brother Ernest was a trombonist in Patrick Gilmore's band in New York City, and arranged a private audition for Herbert. So, in February of 1892, Clarke traveled to New York to audition for the cornet soloist position with Gilmore. Clarke recalls the event:

Upon my calling at Mr. Gilmore's and waiting in his library for about half an hour, he appeared and greeted me so affably, a characteristic that made him such a lovable man to all, that I forgot my excitement for the moment…Before starting, he advised me to "warm up a bit," and this gave me more confidence...I commenced to play one of my most difficult solos; I think it was Levy's "Whirlwind Polka"...When I finished this number in a credible manner, Mr. Gilmore simply nodded his head and said, "go on." I then played a difficult air varie, finishing on a very high note, top F, that was not in the music. His exclaiming "bravo!" encouraged me to play another solo with more execution, or technique...He next asked me if I could play some simple ballads, suggesting "The Last Rose of Summer," which I knew and interpreted to his astonishment and satisfaction...Then suddenly he asked if I knew the popular soprano aria from "Robert the Devil" by Meyerbeer. "Yes." "All right, play it," he said. I certainly did my best and played the entire aria faultlessly, thinking of each phrase as it was taught to me, and putting all of my knowledge of music into the rendition. After I finished, Gilmore came over to me, patted me on the back, and told me that he had been looking for a great cornet player who could play musically, with the endurance I had displayed this afternoon and that at last he had found one!

Clarke played as cornet soloist with Gilmore until Gilmore's death in 1892. Although Victor Herbert took over the leadership of the band, without Gilmore's genius for concert promotion, the group eventually disbanded because of lack of bookings.

After his time with Gilmore's band, Clarke did substitute work in theaters, restaurants, hotels, and even dance work in New York City. He worked at resorts with Ellis Brooks, a well-known contractor in New York. Here, he met trombonist Frank Holton, a man he would be associated with for the rest of his life. In March of 1893, Clarke received a wire from John Philip Sousa offering him the solo cornet spot in his band. At the time, Sousa was a relatively unknown bandleader, but he established a fantastic band by picking up many former members of the Gilmore band. Clarke accepted the position without audition. One of the soloists in Sousa's band was the great trombonist Arthur Pryor, who encouraged Clarke to compose his own

solos, telling him that all respected soloists should have their own unique repertoire.

Sousa's band would tour for weeks or months at a time**,** and then have several weeks or months off. Clarke continued filling this time by working with Ellis Brooks at resorts in New York and Florida.

He also played for a month with the Light Opera Company (the "Bostonians"), and in 1897, played eight weeks with Neyer's (formerly Cappa's) Band in Central Park. He began arranging music for various publishing houses in New York City. On December 1, 1898 he played second trumpet in the New York Philharmonic Orchestra conducted by Emil Pauer; he enjoyed the repertoire and was allowed to play the cornet in the ensemble. After only one season, he rejoined the Sousa band and embarked on a nine-month tour of the United States.

In 1898, Clarke began to record many of his cornet solo compositions for the Berliner Company (later Victor) in Camden, New Jersey. Many of these recordings included the Sousa Band as accompaniment, but Sousa did not participate in the sessions because he felt that "canned" music would become the downfall of live concerts. Over the next twenty-two years, Clarke recorded for several labels including Victor, Eldridge Johnson Company, Columbia, Odeon, and Edison. He was paid five dollars per day to record several cylinder masters of two solos.

In 1900, during an inactive period for the Sousa Band, Clarke was invited by Pauer to play first trumpet in the Metropolitan Opera Company. He accepted the job, but was not pleased that he was required to play trumpet rather than cornet. After a few months, Sousa called Clarke and informed him of an upcoming European tour, but Clarke was uncertain that he could be released from the orchestra in midseason. Sousa met with Pauer and the orchestra manager, and arranged for Clarke's early release, provided that they could find a suitable substitute. A new trumpeter in the city, Mr. Louis Penzkofer from Germany was selected, so Clarke was able to perform at the Grande Exposition in Paris with the Sousa Band in 1900.

Throughout 1900, Clarke continued tours of the U.S. and Canada with Sousa, and made several more recordings. In September of 1901, the Sousa Band traveled to England where they played a

Command Performance for King Edward VII; Sousa wrote a march for the occasion, *Imperial March*. On the return voyage, Clarke composed another solo, *Valse Brilliante*, that at Sousa's suggestion, was renamed *Sounds from the Hudson*.

In 1902, Clarke accepted an offer to direct the American Band of Providence (Rhode Island), the prominent band he had heard as a boy in Toronto; he recorded *Bride of the Waves* and *Love's Old Sweet Song* with this group. The decision to take the job was based on his need to be with his family more often. He also directed the Naval Brigade Band of Massachusetts and the First Light Infantry Band of

Providence, and managed to perform with Sousa at several world's fairs. Finally, in 1904, he rejoined the Sousa Band as cornet soloist, principal cornet, assistant conductor, and personnel manager. During this busy time he earned a fantastic salary.

Sousa tours continued with Clarke filling inactive periods by appearing as a soloist with other bands such as George Stewart's Band of Boston (eight weeks at the St. Louis World's Fair). He sorely missed his family; so he took them with him on a Sousa tour of Europe in December of 1904.

His family visited Clarke's parents during the summer of 1906 in Reading, Massachusetts, and while there, Clarke purchased a twenty-acre farm as a home, thinking that it would be a wonderfully relaxing place to live and rest after touring; the family immediately moved there.

Sousa was planning a yearlong world tour for 1907, so Clarke turned down many playing opportunities in order to keep the dates free. However, a dispute between Sousa and an Australian tour manager caused Sousa to tear up the contract, leaving Clarke without employment for the coming year. Clarke decided to accept pupils and began to advertise his "Clarke School for the Cornet" which he would teach out of his country home in Reading.

The on-again, off-again performance schedules with Sousa and other bands began to affect Clarke's endurance. Now forty years old, he decided that he needed to find a more efficient way of playing, and began working on a breathing system by learning to play scale and arpeggio exercises many times in one breath. After noticing much improvement in his embouchure, he systematized his exercises into four books, which he published himself around 1908-21. The books, *Elementary Studies, Technical Studies, Characteristic Studies,* and *Setting-Up Drills,* are still core books in today's pedagogy for trumpet and cornet, as well as other brass instruments.

For the next three years, Clarke's activities alternated among teaching, touring with Sousa and other bands, and recording. On a Sousa tour to Australia and New Zealand in 1910, Sousa became quite ill and was unable to complete the tour. Clarke took over the conducting of the remaining concerts, and continued playing solos as well. It was during this trip that he composed his solo, *Southern Cross*.

Clarke played with Sousa until the fall of 1912. Then on January 13, 1913, he took a job in Elkhart, Indiana, as a cornet tester for the Conn Company. He alternated working for Conn with touring for Sousa for three years until Charles G. Conn sold the company; Clarke was told that he did not need to return. He then worked with Frank Holton in designing the Holton-Clarke long-model cornet.

After witnessing the great Jules Levy perform long after his prime, Clarke told Sousa many times that he wanted to retire from touring at age fifty, regardless of his playing ability at that age. In keeping with this idea, Clarke played his last Sousa tour in 1917, ending with a concert at Willow Grove, the home of the Sousa Band rehearsals. He moved to Chicago, opened his School for Cornet and accepted numerous students, including Renold Schilke. Clarke occasionally performed as soloist with Sousa in special concerts such as at world's fairs or expositions, but his touring days were over.

In 1918, Clarke became director of the Anglo-Canadian Leather Company Band in Huntsville, Ontario. He was paid fifteen thousand dollars per year, a generous salary for the time. He attracted many great players to the band including his boyhood friend Walter B. Rogers. He recorded his last solos in 1921. When his five-year contract with the band expired, he asked to be released in order to move to Los Angeles where the climate was more agreeable to him and his wife, Lilian. In October 1923, after moving to California, Clarke was asked by the manager of the Long Beach Municipal Band whether he would be interested in assuming the position of director. After some initial reluctance, he accepted and became director on November 30, 1923. He occasionally performed solos with the band until 1928, and continued conducting it until 1943.

Clarke was a charter member and president of the American Bandmasters Association, and was an editor for Filmore's magazine (later *Jacobs' Band and Orchestra Monthly*). Late in life, he received an Honorary Doctorate from Phillips University in Enid, Oklahoma. He passed away on January 30, 1945 at the age of seventy-eight.

During his career, Clarke made over seven thousand solo appearances, including 473 in one season. He recorded more than any other cornetist, and participated in thirty-four U.S. and Canadian tours, four European tours, and one world tour. In addition to Clarke's four instructional books, he composed over 240 solos, duets, trios, quartets, and band works. His best-known solos include *Bride of the Waves, Carnival of Venice, Southern Cross, Twilight Dreams, Sounds from the Hudson, The Debutante, From the Shores of the Mighty Pacific, Stars in a Velvety Sky,* and *La Veta Caprice*.

At Clarke's funeral, the Long Beach Municipal Band played Clarke's own *Past Glad Hours*, and Forest Ray performed the cornet solo, *Twilight Dreams*. In 1947, his ashes were interred in the Congressional Cemetery in Washington, D.C. near the gravesite of John Philip Sousa. His memorabilia were donated by the Clarke family to the University of Illinois, and placed next to the John Philip Sousa Library in the A.A. Harding Band Building. (The Clarke Library has recently been relocated within the campus.)

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Clarke, Herbert L. *A Cornet-Playing Pilgrim's Progress* (series of 24 articles for *Jacobs' Band and Orchestra Monthly)* (Hickman Music Editions); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3, detailed disc; Oct. 2008).

Clarke, Jonathan (b. South Wales, England, Oct. 14, 1977). British trumpeter. Clarke began playing the trumpet at age eight, taking his first lessons from his band director, Bill Davis. He attended the Trinity College of Music (1996-2000) where he studied modern and natural (valve-less) trumpet with Robert Farley. His postgraduate diploma was earned at the Royal Academy of Music in London, where he studied with Ian Balmain, James Watson, and Mark David (2000-01).

During his early career, Clarke gained a great deal of experience from subbing in the Malaysian Philharmonic Orchestra, Netherlands Philharmonic Orchestra, and Singapore Symphony Orchestra, as well as serving as guest principal trumpet of the Royal Philharmonic Orchestra, BBC Philharmonic Orchestra, BBC Concert Orchestra, Rotterdam Philharmonic Orchestra, Royal Philharmonic Concert Orchestra, Orkest Van Het Oosten, Netherlands Opera Orchestra, and the Manchester Camerata. He was appointed principal of the Netherlands Radio Philharmonic Orchestra (2001-02), Royal Philharmonic Orchestra (2004), West Australian Symphony Orchestra

(2004), Hallé Orchestra (2007), and assistant principal of the BBC Philharmonic Orchestra (2008-09).

Clarke has been principal of the Hong Kong Philharmonic Orchestra (since 2003). He has taught at the Hong Kong Academy of Music (since 2003), Hong Kong Chinese University (2004-06), and Hong Kong Baptist University (2007-10).

Bibl.: "Jonathan Clarke" (www.4barsrest.com/classifieds/cards_details.asp?id=2763).

Clayton, Wilbur Dorsey ("Buck") (b. Parsons, Kansas, Nov. 12, 1911; d. New York, New York, Dec. 8, 1991). American trumpeter. Clayton began playing the piano at the age of six, and was performing in a kid's band in the following year. His father was a minister and a fine amateur tuba and trumpet-playing musician who taught Buck how to play. Buck took up the trumpet at the age of seventeen, after being inspired from hearing Louis Armstrong.

After graduating from high school in 1930, Clayton moved to California where he began playing in various jazz groups at night, while working regular jobs during the day. Within a couple of years, he was working fulltime with musicians such as Duke Ellighew, the Irving Brothers, Lavern Floyd, Charlie Echols, and Earl Dancer. When Dancer was caught gambling with the band's money, he was kicked out of the band, and Clayton was elected its new leader. When Teddy Weatherford came to Los Angeles in 1934 looking for a band to take to China, he selected Clayton's group. They played at the International Settlement in Shanghai from 1934 to 1935, and made excellent salaries. The band returned to Los Angeles in 1935.

Clayton was offered a job playing in Willie Bryant's orchestra in New York City. Clayton accepted the position, and began the long drive from Los Angeles to New York. He stopped in Kansas City to see his mother and check out the jazz scene in town. There, he was persuaded by Count Basie to replace Hot Lips Page who had left the band. He decided to stay in Kansas City to play in Basie's band, and became the main soloist of the group from 1936 to 1943. Some of his best featured numbers were *Topsy, Swinging the Blues, Fiesta in Blue, Sent for You Yesterday, Good Morning Blues, Swinging at the Daisy Chain, One O'Clock Jump,* and *Jumpin' at the Woodside* (original version). Many of these solos were performed with cup mute.

In addition to recording with Basie, Clayton also backed many popular jazz singers, such as Teddy Wilson, Billie Holiday, and Lester Young, in recordings. He also recorded with the Kansas City Five in 1938. Clayton was an excellent composer and arranger, contributing numerous tunes to the orchestras of Basie, Benny Goodman, Tommy Dorsey, and Duke Ellington. Works included *Avenue C, Down for Double, Love Jumped Out, Taps Miller,* and *Red Bank Boogie*. He also appeared with the Basie orchestra in the 1943 film, *Reveille with Beverly*

Clayton was drafted into the Army in 1943. During his three years of service, he played with bands led by Sy Oliver and Mercer Ellington. He earned the distinction of *Best Trumpeter in the Army*. After his military years, he played mostly with small groups and Norman Granz's Jazz at the Philharmonic (1946-48). In 1949, he worked in the United States and Europe, and often recorded. He played with Jimmy Rushing and Joe Bushkin in the early 1950s, and toured Europe with Mezz Mezzrow in 1953. Clayton became a leading Dixieland player, and recorded a series of jam session recordings in 1953-56 for Columbia Records under his own name.

The 1950s and '60s were good years for Clayton. He played with Tony Parenti and Benny Goodman (1955-56), and in 1955 appeared in the film, *The Benny Goodman Story*. In 1958, he performed with Sidney Bechet at the World's Fair in Brussels. He worked and recorded with Eddie Condon from 1959 to 1964, and participated in the Count Basie reunion band in 1961, making numerous appearances in Europe and on television. In 1967, he also appeared with John Hammond's thirtieth anniversary *Spirituals to Swing* concert.

Health and dental problems plagued Clayton in 1967. As things worsened, he had to quit playing from 1972 to 1976. He made a playing comeback at the Grande Parade du Jazz in Nice in 1976 and 1979, and with his band that toured Africa in 1977 sponsored by the US State Department. He became depressed during the 1970s and worked as a salesman, although he spent some of his time working in the musicians' union office and supervising recording sessions for Chiaroscuro Records. In 1983-86, he led a big band and toured Europe. He taught at Hunter College for five years, but did not find this to be very satisfying. In his last years, much of his time was devoted to composing and arranging. He wrote his memoirs in *Buck Clayton's Jazz World* in 1987. He died on December 8, 1991 at the age of eighty.

Buck Clayton is a model in mainstream jazz playing, showing a good tone quality, swing, and inspiration. He used the following trumpets: Blessing Super 1938, Besson Meha (1940s-50s), Selmer K Modified (1950s-60s), Holton Galaxy, HN White King Liberty, and Getzen Eterna (end of his career) with an Al Cass mouthpiece.

Bibl.: Clayton, Buck and Nancy Miller Elliott. *Buck Clayton's Jazz World* (Oxford University Press); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. excerpt on mp3; Oct. 2008).

Clendenin, W[illiam] Ritchie (b. Columbia, South Carolina, June 7, 1943). American trumpeter and cornetist. Clendenin grew up in Boulder, Colorado, and began studying with Frank W. Baird in 1953 at

the age of ten. He graduated from Boulder High School in 1961, and attended the University of Colorado under Baird from 1961 to 1965. After receiving his bachelor of music degree, he earned a master of music degree at Yale University (1965-67) where he was a student of Robert Nagel. He then became a member of the US Marine Band "The President's Own" in Washington, D.C. from 1967 to 1971, giving him the opportunity to tour the country in 1968 and 1969, as well as perform at The White House as a member of the White House Orchestra. He was also the trumpet soloist for The White House wedding of Lynda Bird Johnson and Capt. Charles Robb in 1967. After his military obligation, he earned a doctor of musical arts degree at the University of Colorado (under Baird) in 1973. Additional studies were with Charles Brady.

Dr. Clendenin accepted a trumpet professorship at California State University in Fresno during the fall of 1973, where he taught until 2002. He was given the distinction of Professor Emeritus of Music in 2003. He has performed as a member of the Colorado Brass Quintet (1971-73), New Haven Symphony Orchestra from 1965 to 1967 (principal, 1966-67), Colorado Music Festival Orchestra from 1977 to 1979 (principal, 1978-79), and is the current cornet soloist and section leader of the WSC Colorado Brass Band (since 1990) and a member of Bugles Across America since 2007. He also played with the Fresno Philharmonic, Fountain Creek Brass Band, Golden State British Brass Band (Los Angeles), and the British Brass Band of CSU. He taught at the University of Illinois during the summer of 1975, and is an active cornet soloist with brass bands and school bands in Colorado and California. He is on the board of directors of the Rocky Mountain Trumpet Fest. Among his many former students are Frank G. Campos, Larry Engstrom, and Michael Caldwell. Now retired, W. Ritchie Clendenin resides in Boulder, Colorado. His hobby is performing with local brass bands.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interviews, Jan. 20 and 24, 2012.

Cline, Gilbert D. (b. Honolulu, Hawaii, Oct. 2, 1953). American trumpeter. Cline grew up in California. His father, an amateur cornet player and traditional jazz fan, was a California State Park Ranger who was transferred to various locations. As a result, Cline lived in Boulder Creek (beginning trumpet in fifth grade), Cambria, Sonoma, and Fortuna. His first formal trumpet lessons were with Richard Stroud. Other influential music teachers were Millard Martin, Richard Schneider, Leon Rye, William Swackhamer, and Kenneth Brungess. Cline attended Humboldt State University where he studied with John Carr, graduating with a bachelor's degree in 1975. He also earned a master's degree at California State University-Hayward, studying with Marv Nelson (1980), and a DMA studying with George Recker at the University of Oregon (1990).

Cline first taught at Humboldt State University in Arcata, California, in 1977, and was appointed professor in 1982. In the early 1980s, he performed with the Oakland Symphony, Eugene (Oregon) Symphony, and Oregon Bach Festival Orchestra. At HSU, he teaches scoring and music history, is director of the Humboldt Bay Brass, and teaches jazz band. He is an authority on the natural (valveless) trumpet, and has played it with the Seattle Baroque, American Bach Soloists, Chanticleer, Magnificat, Trinity Consort, Indianapolis Baroque Orchestra, Musica Angelica Baroque, Portland Baroque Orchestra, Jefferson Baroque Orchestra, and San Luis Obispo Mozart Festival Orchestra. He leads the Trumpet Consort von Humboldt. Cline has composed some forty works, made dozens of historical arrangements, and is a founding member of the Humboldt Chamber Music Workshop and the Historic Brass Society.

Cline and his wife Valorie have a son, Tyler, a violinist. Gilbert's hobbies include gardening, mouthpiece customizing, masonry, automotive maintenance and customizing, and aviation.

Bibl.: personal interviews, Sept. 7 and 12, 2010.

Clodfelter, [Timothy] Mark (b. Winston-Salem, North Carolina, Aug. 17, 1966). American trumpeter. Clodfelter received a bugle for Christmas when he was six years old, and was given early instruction on the instrument by his father, who had played trombone in high school. Mark began playing trumpet at age twelve under the guidance of his band director John Olsen, and during his senior year of high school took private lessons from Tim Phillips. After graduating from North Davidson High School in 1984, he attended Lenoir Rhyne College (1984-89) where he studied with Don Eagle of the North Carolina Symphony and earned a bachelor of music education degree. He earned a master of music degree studying with Raymond Mase at the North Carolina School of the Arts (1989-91). He also studied with James Thompson and David Hickman.

Clodfelter's professional career began when he played with the Western Piedmont Symphony (1987-91), Greensboro Symphony (1990-97), Salisbury Symphony (1991-97), Greenville Symphony (1992-96), and the Eastern Music Festival's Eastern Philharmonic (1994). He taught at Mars Hill College from 1996 to 2002 before joining the faculty at the University of Kentucky in the fall of 2002. He accepted a one-year position at the University of North Carolina at Greensboro during the 2012-13 academic year while taking a leave of absence from the University of Kentucky, and later won the permanent position in November of 2012. He has also performed as principal trumpet of the Asheville Symphony Orchestra, the Trade Winds (Tampa, Florida), and as coprincipal of Orchestra Kentucky. A highly versatile performer, he has also played with the DiMartino/Osland Jazz Orchestra and the Kentucky Jazz Repertory Orchestra. He has backed celebrity artists such as The O'Jays, Gladys Knight, Mannheim Steamroller, the Moody Blues, The Lettermen, Doc Severinsen, Bob Mintzer, Frank Mantooth, Lou Rawls, Glen Campbell, and Ray Charles. He is an active recitalist and chamber musician who often performs with his wife, pianist Rebecca Wilt (married in 2009). In addition, he has taught at the Eastern Music Festival, served as trumpet instructor of the Carolina Crown Drum and Bugle Corps, and is a founding member of the Giannini Brass.

Clodfelter has a daughter, Hannah (b. 1999). His hobbies include fishing, hunting, snow skiing, home studio recording, watch collecting, and tobacco pipe collecting.

Bibl.: Mark Clodfelter's official website: www.markclodfelter.com; personal interview, Sept. 15, 2012.

Clyman, John [Jr.] (b. c1916; d. 1981). American trumpeter. As a young man, Clyman played in the All American Youth Orchestra under Maestro Leopold Stokowski, which performed a world tour in 1941. (The other trumpeter was Lloyd Geisler.) His teacher was Vladimir Drucker. He spent twenty-five years of his career as a staff trumpeter at the Paramount and Twentieth Century Fox studios in Hollywood, California, where he performed on hundreds of soundtracks for Hollywood films during the 1940, '50s, and early '60s. He also played principal trumpet with the Los Angeles Philharmonic (1947-50) and the Hollywood Bowl Orchestra.

Clyman was an active teacher who had a reputation for being extremely strict and intimidating with his students; he told them that he would give them a little sugar now and then, but most of what he would give them would be vinegar. He wanted to toughen them up for the real world. "Tough love" was his style for the first year or so, but once he knew that a student was completely committed to a career as a trumpet player, and would do everything it took to get there, he showed more interest in them and their playing than before. He taught lessons at his home in Pacific Palisades, which was always very neat and clean. (One student described it as a four-star hotel lobby.) During the mid 1970s, he also taught at the University of Southern California. Some of his students include Bill Bryant, Chase Craig, Dean Drummond, Russell Kidd, Patrick Kunkee, Larry Gianni, A. Howard Lackey, Kim Pensyl, Bob Reeves, Tom Snelson, and Philip Tauber. Clyman taught the pedal tone method similar to Claude Gordon and Louis Maggio.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "John Clyman" thread on www.TrumpetMaster.com (accessed on 11/4/10); Tarr, Edward H. *East Meets West* (Pendragon Press).

Coassin, Robert ("Bob") (b. Hamden, Connecticut, Nov. 11, 1953). American trumpeter. Coassin began playing trumpet at age six. He progressed rapidly, and before graduating from high school, was studying in New York City and touring Europe with jazz trumpeter Clark Terry. At age eighteen, he became the lead trumpet player with the Ray Charles Orchestra, touring the world for four years and releasing six albums. He then played for three years with the Buddy Rich Big Band, and performed with Stan Kenton's last band.

Coassin moved to Europe in 1980 where he toured as lead trumpet with the bands of Mel Lewis, Bob Brookmeyer, Dizzy Gillespie, Bill Holman, and Al Cohn. He also taught at various schools on a part-time basis and recorded for films and television productions, backing such artists as Frank Sinatra, Mel Tormé, Caterina Valente, Jose Feliciano, and Smokey Robinson. He was also a member of Tower of Power, the James Last Orchestra, and the Peter Herbolzheimer band.

Relocating to Sydney, Australia, in 1988, but still playing with James Last, Coassin formed his own band called Superforce. He has also performed and recorded with Anthony Warlow, Olivia Newton-John, INXS, Grace Knight, and Kate Ceberano. He remains an active freelance trumpeter, studio player, and teacher.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bob Coassin" (www.johnfarnham.info/band/bob.htm).

Cobb, Kevin (b. Bowling Green, Ohio, May 28, 1971). American trumpeter. Cobb began his studies at age ten under the guidance of Martin Porter. In just three years he performed his first solo, Herbert Clarke's difficult *The Debutante*, with the Naperville (IL) Municipal Band. At age fifteen he was the winner of the Toledo Symphony Orchestra's youth solo competition; his other early teachers were Terry Schwartz and John Aley. From 1986 to 1989, he studied with John Lindenau at the Interlochen Arts Academy in Michigan, and from 1989 to 1993 earned a bachelor of music degree at the Curtis Institute in Philadelphia where he studied with Frank Kaderabek. He completed his studies at The Juilliard School (1993-95) with Mark Gould, receiving a master of music degree.

An active freelance performer, Cobb has played with many of New York's leading ensembles including Speculum Musicae, New York New Music Ensemble, Metropolitan Opera Orchestra, Orchestra of St. Luke's, New York Ballet Orchestra, and the New York Philharmonic. From 1995 to 1998, he spent his summers as principal trumpet of the Utah Festival Opera Company. He is also a member of the New York Big Brass, and tours with the Paragon Ragtime Orchestra. He joined the American Brass Quintet in the fall of 1998, and with that appointment became a faculty member at The Juilliard School and the Aspen Music Festival. He is also on the faculty of the Mason Gross School of the Arts at Rutgers University, State University of New York at Stonybrook (since 2005), and the Hartt School of Music (since 2008). He is a former member of the Manhattan Brass Quintet and the Meridian Arts Ensemble.

Cobb is an active soloist and chamber musician who has served as a judge at several national music competitions. He has recorded nearly a dozen CDs with the American Brass Quintet and has released the solo CD, *One*, on the Summit Records label. Along with Brian McWhorter, he cohosts the Integral Trumpet Retreat. He is coprincipal of the Festival Orchestra at the Aspen Music Festival, and also teaches at the Colorado College Summer Music Festival.

Cobb's hobbies include playing guitar and composing music unrelated to the classical arts. He likes to hike and bicycle outdoors, and is learning about psychology.

Bibl.: "Kevin Cobb" (www.juilliard.edu/degrees-programs/music/faculty/detail.php?Facultyid=51); "Kevin Cobb" (www.stonybrook.edu/commcms/music/aboutus/faculty/cobb_kevin.html); "Kevin Cobb" (http://en.wikipedia.org/wiki/Kevin_Cobb); personal interviews, Dec. 7 and 20, 2012.

Coble, George (b. Boston, Massachusetts, Mar. 27, 1948). American trumpeter. Coble grew up in Syracuse, New York, and studied with Don L. Smithers at Syracuse University and with Rudolph Nashan, then principal of the Syracuse Symphony Orchestra. Additionally, he has studied with Charles Schlueter, Robert Nagel, Bernard Adelstein, Frank Kaderabek, and Emory Remington.

Coble began performing with the Syracuse Symphony in 1969, and was appointed principal trumpet in 1972. After twenty-two years in the orchestra, he became the associate principal/third trumpet of the New York Philharmonic in 1992, but returned to Syracuse a short time later to resume his prior position there. He also played with the Syracuse Symphony Brass Quintet and the Syracuse Rock Ensemble. He was invited to play at Festivals at Tanglewood, Chautauqua, Oberlin, and the Blossom Festival under Robert Shaw, as well as with the Cleveland Orchestra and the Scranton Philharmonic. He has taught at the Colgate University, Hamilton College, and Syracuse University.

Coble's wife Deborah has played in the SSO since 1995, and is the current principal flute. George retired from the SSO in 2009. The Cobles have two children. George's hobbies include cooking, wine tasting, and hiking.

Bibl.: Campos, Frank G. "An Interview with George Coble" (*International Trumpet Guild Journal*, Dec. 1991); Syracuse Symphony Orchestra website (www.syracusesymphony.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Coffman, Janis Marshelle (b. Dallas, Texas, Nov. 23, 1949). American trumpeter. Coffman began playing the trumpet at age eleven, and studied with George Gaidosh and Ronald Modell. She attended the

Interlochen Arts Academy in Michigan, graduating in 1968. She then studied with Louis Davidson at Indiana University (1968-72), earning a bachelor of music degree. She was cosecond place winner (no first prize was awarded) of the Munich Competition (1971), and performed a recital during the National Trumpet Symposium in Denver, Colorado (1973). In that same year, she gave her New York debut recital at Carnegie Hall. Additionally, she has studied with Samuel Krauss (Philadelphia, 1970) and Timofei Dokshitser (Gnesin Institute, 1976-77).

Coffman was principal trumpet of the Munich Philharmonic Orchestra for one season (1972-73), but left because of sexual bias against females by several male members of the brass section. She then became coprincipal of the Stockholm Philharmonic Orchestra (August 1973-82). After resigning from the orchestra, she earned a master of music degree studying with Vincent Cichowicz at Northwestern University (1983). She was featured with the Cologne Radio Orchestra, Barcelona Symphonic Orchestra (November 1972), and various ensembles in Holland (1973), and participated in the ITG Conference at Ithaca College (1983). In addition to freelancing in the Chicago area, Coffman was a guest orchestral trumpeter with the Dallas Symphony Orchestra, San Diego Symphony, Oklahoma Symphony, Milwaukee Symphony Orchestra, Munich Bach Orchestra, West Berlin Opera Orchestra, and the Royal Philharmonic Orchestra in London.

In 1990, Coffman decided to leave orchestral playing, and study computer software and programming at DePaul University in Chicago, earning a master of science degree in 1995. She has been working in the computer industry since that time. She has two children, Michael and Elena.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Janis Marshelle Coffman" (1973 National Trumpet Symposium program booklet); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Cohen, Paul ("Pauly") (b. Oct. 3, 1922). American trumpeter and bandleader. Cohen grew up in Brooklyn, New York, and graduated from Lincoln High School. He is a big band trumpeter who began his career during the mid 1940s with the Earl Hines Orchestra. He became a friend and mentor to the young trumpeter, John Birks ("Dizzy) Gillespie, who also played with Hines at the time. Over the years, Cohen performed and recorded with several big bands led by illustrious names such as Tommy Dorsey, Artie Shaw, Charlie Barnet, and Count Basie (lead trumpet, 1970-74 and 1979). He also recorded with a host of leading artists that also include Buddy Rich, Quincy Jones, Buddy DeFranco, Willie Nelson, Woody Herman, and Roy Eldridge.

Since the 1980s, Cohen has fronted his own big band in South Florida. Now approximately ninety years old, he remains an active trumpeter and bandleader.

Bibl.: www.swingandjazzpreservationsociety.org/item_detail.asp?id=23&itemdesc=February+15%2C+2005+Concert+Review.

Cohn, George ("Sonny") (b. Chicago, Illinois, Mar. 14, 1925; d. Chicago, Illinois, Nov. 7, 2006). American trumpeter. Sonny Cohn's father was an amateur trumpeter. Sonny began playing the trumpet at age nine under Charles Anderson (1936), and eventually played in his sister's band, Francis & Her Rhythm Kings (a trio consisting of trumpet, piano, and drums). His professional career began in 1942 with Richard Fox, followed by Walter Dyett's DuSable-ites (1943-45), and then a stint in a military band (1943-45). He played on and off with Red Saunders from 1945 to 1960, and also performed with

Louie Bellson and Erskine Hawkins. Cohn recorded with Tab Smith and Jodie Christian.

Sonny Cohn's main reputation came from being a staple in Count Basie's orchestra, beginning in 1960 and continuing until 1990, six years after Basie's death. Cohn was known for his muted solos,

excellent arrangements, personal reliability, clean-cut looks, and responsible personality. He also served as Basie's road manager for twenty years while being a member of the band. During his career, Cohn participated in nearly two hundred recording sessions, at times backing famous artists such as Frank Sinatra, Ella Fitzgerald, Sarah Vaughan, and Sammy Davis Jr.

After leaving the Basie band in 1990, Cohn went into semiretirement. He continued playing, however, even after heart surgery in 2002. He passed away in 2006 at the age of eighty-one.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Sonny Cohn" (www.answers.com); "George "Sonny" Cohn (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuiuvres & XXe Siècle* (CD-Rom; Oct. 2008).

Cola, George ("Kid Sheik") (b. New Orleans, Louisiana, Sept. 15, 1908; d. Detroit, Michigan, Nov. 7, 1996). American trumpeter. Always referred to as "Kid Sheik Colar," he discovered in 1963 when requesting a passport that the correct spelling of his name was Cola, not Colar. Cola learned to play piano and drums, then the trumpet from "Wooden" Joe Nicholas (1924), Chris Kelly (1924), Louis Dumaine, and the classical cornet player George McCullum.

At age fifteen, he formed his first band, the Kid Sheik's Swingsters (1923 to 1945). He also played with Chris Kelly—his main influence (1924), brass bands led by Kid Rena, Kid Howard, and in the Tuxedo Brass Band.

Cola joined the Air Force Music School from 1943 to 1945, and was a company bugler in the army. After his military service, he returned to New Orleans and worked with George Lewis (1949), the Eureka Brass Band, Olympia Brass Band, and other groups. In 1963, he toured England with Barry Martyn.

During the 1960s, Cola played with John Handy. The 1970s and '80s were spent mostly performing and touring with the Preservation Hall Jazz Band. He recorded a great deal between 1961 and 1981, and had a large following of fans. Some of his best albums include *Kid Sheik's Swingsters* (Jazzology), *Kid Martyn in New Orleans with Kid Sheik's Band* (77), *Kid Sheik in England* (GHB), *New Orleans Jazz in Cleveland* (Eureka), *The Sheik of Araby* (504 Records), *Kid Sheik and His Cado Street Jazz Band 1960* (504 Records), *Kid Sheik in Cleveland and Boston* (American Recordings), *Kid Sheik and Brother Cornbread in Copenhagen* (Jazz Crusade), *In the Groove* (GHB), and *Kid Sheik's First Europe Tour* (GHB).

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Cole, Grace ("Gracie") Elizabeth Agnes Annie (b. Rowlands Gill, County Durham, England, Sept. 8, 1924; d. Westcott, Surrey, England, Dec. 28, 2006). British trumpeter and bandleader. Cole's father Albert moved to Yorkshire in search of work as a miner when Gracie was two

years old. He played cornet in colliery bands and taught Gracie to play the cornet when she was twelve. She excelled quickly, winning several solo competitions within a year or two. During her teens, she played with various local brass bands, including the Firebeck Colliery Band with her father, and Besses o' th' Barn. Her first radio performance was at age fifteen on the BBC Radio's *Children's Hour* program. In 1942, she became the first woman to compete for the Alexander Owen Memorial Scholarship, which she won by an unprecedented twenty-one points.

Cole's father encouraged her to do her part for the war effort during World War II, so she auditioned for Gloria Gaye's All Girls

Band that toured various theaters and military forces shows organized by the Entertainments National Service Association. Gaye asked her to switch to the trumpet, but Cole told him that, *I love my fat little cornet, close to my face, close to my heart.* Gaye replied that *it* [cornet] *was good enough for Louis Armstrong*, and she was hired (1942). After eighteen months, however, she joined Rudy Starita's All-Girl Band that also entertained military troops throughout Europe. Then, in

November of 1945, she joined Ivy Benson's band as lead trumpet and soloist, and toured with it for the next six years. The band was featured on numerous radio and television broadcasts, including its own *Ladies Night* series.

In 1951, Cole married Bill Geldhard, a trombonist with the George Evans Band. When a newspaper called for a performance and photograph of the combined bands of Benson and Evans, Cole's hot trumpet solo in an arrangement of Dizzy Gillespie's hard bebop tune, *Shaw Nuff*, impressed Evans enough to hire her for his previously all-male band. After eighteen months, she and her husband joined the Squadronaires, the most popular band at the time. She became uncomfortable being the only woman in the band, so she quit, and formed an all-female band that she led from 1952 to 1956. In 1958, she fronted an all-male band at Mecca Ballrooms.

Cole and Geldhard had two daughters, Kim and Lois, both of whom became musicians. Cole devoted most of her time to raising her family, and did little musical work during the 1960s, although she occasionally played piano and trumpet in recordings or television shows. In 1978, she began playing trumpet again, and performed with brass bands in Oxted, Surrey, and Horsham, West Sussex. Her pioneering efforts for women in music were appreciated during the 1980s, and she often granted interviews concerning the women's movement. Because of her inspiration to many brass bands, she was made a Freeman of the City of London in 1990.

With the demise of commercially viable big bands, Cole's jazz career began to wind down. In 2000, she became ill with Alzheimer's disease, and was eventually forced to give up her trumpet playing. She continued to play piano in nursing homes until a few weeks before her death at age eighty-two.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Gracie Cole" (Obituary, *The Guardian* newspaper, Jan. 19, 2007); "Gracie Cole" (http://en.wikipedia.org/wiki/Gracie_Cole).

Cole, Ward (b. Helena, Montana, c1930). American trumpeter and composer. Ward Cole, a student of William Vacchiano, worked during the 1950s in New York City as first trumpet in Fred Waring's touring group, The Pennsylvanians. He was a versatile trumpeter who played jazz and classical styles with the Seattle Symphony, and at Radio City Music Hall.

Cole moved to Toronto, Ontario, in Canada to teach trumpet and conducting at the University of Toronto (1960s), and played extra with the Toronto Symphony Orchestra. In 1968, he took a position as head of the music department at the University of Calgary where he continued playing and teaching trumpet for five years. After leaving this position, he freelanced in Calgary as a jazz and classical musician until retiring to Oceanside, California, in 1981.

Cole is still active as a composer and performer with local big bands. He was on the Interim Steering Committee of the International Trumpet Guild during the mid 1970s.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Ward Cole" (www.windmusicsales.com/composer/Cole/Ward#).

Coleman, William ("Bill") Johnson (b. Centreville, Kentucky, Aug. 4, 1904; d. Toulouse, France, Aug. 24, 1981). American trumpeter. Coleman came from a musical family. His father Robert Henry Coleman played snare and bass drums, his uncles were brass players—Ernest Coleman on tuba, and John Coleman on cornet. He grew up in Cincinnati and first began vocal lessons under Jessie Seltzer in 1920. He also learned piano under Miss Hargrave (1921) and began on alto horn in Ernest Moore's Concert Band in Cincinnati (1919). Coleman briefly played the C melody sax, but switched to trumpet at the age of eighteen after being inspired by a recording of Louis Armstrong. He received lessons on trumpet mainly from Wingy Carpenter, and later from Steve Dunn (1924), Gus McClung (1927), and Cuban Bennett (1928). He taught himself to read music while playing with the bands of J. C. Higginbotham and Edgar Hayes.

Bill Coleman played as a professional with J.C. Higginbotham and Edgar Courance (1922), Edgar Hayes, and Clarence Paige (1923). In 1923-24, he played in the Zack Whyte Orchestra alongside Steve Dunn on trumpet.

Coleman moved to New York City in 1927, where he soon played with Lloyd and Cecil Scott (1927 to 1929 alongside Frankie Newton on trumpet). He made his record debuts with Cecil Scott in 1929, and his solo on *Springfield Stomp* shows his innovative, fluent style. In 1929, he joined Luis Russell's band, but he felt overshadowed by Henry "Red" Allen and left it to play with Cecil Scott's Bright Boys (late 1929 to spring 1930) and Charlie Johnson (1930-31, including a show with Bessie Smith), but returned to Russell's band in 1931-32. He later played with Ralph Cooper's Kongo Knights and recorded with Russell and Don Redman.

From June to October 1933, Colman toured France and Monte Carlo with Lucky Millinder. When he returned to the U.S. later that year, he played with Benny Carter (late 1933) and Teddy Hill (late 1934 to spring 1935), as well as recording with Fats Waller (fourteen sides in 1934). He returned to Europe (1935) with Freddy Taylor (until 1936) and became a top soloist with other groups as well. He spent a total of five years in Europe, performing with Taylor, Willie Lewis (June 1937 to December 1938), Leon Abbey (tour of Bombay, November 1936 to April 1937), and as coleader of the Harlem Rhythm Masters (touring Egypt in 1938-40). He made some excellent recordings as a leader in Paris, and also recorded with Garnett Clark's Hot Club Four, Willie Lewis, Alix Combelle, Eddie Martin, Eddie Brunner, and others. He became a star in Europe, especially France.

Despite his popularity in France, Bill Coleman returned to the U.S. from 1940-48. He recorded with Lester Young's Kansas City Six, Billie Holiday, and Coleman Hawkins, and performed as well with Joe Marsala (April 1940), Benny Carter (May 1940), Fats Waller (1940), Teddy Wilson (1940-41), Andy Kirk (1941-42), Ellis Larkins (1943 at the Café Society), Mary Lou Williams (1944-45),

the John Kirby Sextet (1944-45), toured Japan and the Philippines (1945), and then joined Sy Oliver (1946-47), Billy Kyle (1947-48), and Slim Moore in a boppish repertory (1948). He also led his own groups off and on. In the United States, he was a well-respected jazz soloist known for his elegance and fluidity. At the invitation of Charles Delaunay in December of 1948, Coleman moved permanently to Paris, France, but visited the U.S. in 1954 and 1958.

Bill Coleman performed at the Edouard VII Theatre (October 1948), with Kenny Clarke (Geneva, 1949), and recorded with Sidney Bechet (*Happy Go Lucky Blues*) and Buck Clayton (*BC and BC,* 1949). Quite influenced by the bop style, he made a good session with Don Byas, recording *What Is this Thing Called Love*. He led his own All-Stars in 1952 (which included Dickie Wells and Zutty Singleton). He also led his own band at the Trois Mailletz in Paris (1955-60) and toured Italy with Benny Waters (1956), then with Albert Nicholas and Don Byas (1957). He was a guest soloist with the Dutch Swing College Band in 1957. He was guest with Count Basie at the Antibes Festival (1961) and toured Switzerland in 1962-63.

From 1960 to 1963, Bill Coleman studied harmony under Julien Falk. He also collaborated with Jef Gilson (1966), toured England (1966 and 1967), played with Buddy Tate (Antwerp, 1969), Raymond Fonsèque (from 1969), and did a television show with Duke Ellington (1970). Bill Coleman appeared at the Montreux Festival (1973) and the Grande Parade du Jazz in Nice (1974) where he played with Earl Hines, Barney Bigard, Cozy Cole, Vic Dickenson, Jo Jones, and Joe Venuti, among others. He established himself in the south of France, and was the golden-father of the Marciac Jazz Festival (1979). In April 1980, he joined Michel Laplace's Trumpet Workshop in a Tribute to Louis Armstrong, and in 1981 appeared on French television with Raymond Fonsèque to introduce his autobiography, *Trumpet Story*. (The English version was published in 1991 by Northwestern University Press.)

Coleman was a popular and elegant swing trumpeter from the 1940s until the 1970s and could play some bebop and Dixieland, if needed. With Roy Eldridge and Harry Edison, Coleman was a model of mainstream jazz playing on trumpet—very legato with some velocity. His early influences were Dijau and Dolly Jones (1918), Joe Smith (1922), Doc Cheatham (1923), Louis Armstrong (1925), Roy Eldridge (1927), Jabbo Smith (1928), Peanuts Holland (1931), and mainly Cuban Bennett. Great at playing ballads, Bill Coleman made the Couesnon flugelhorn very popular. Some of his best albums are *Swingin' in Switzerland* (Black and Blue), *From Boogie to Funk* (Brunswick), *Bill Coleman Sings and Plays Spirituals* (1971, Concert Hall), *Bill and the Boys* (Concert Hall), and *Really I Do* (Black and Blue).

Coleman died in France at the age of seventy-seven. He is buried at the Cadeillan Cemetery in southwest France.

Bibl.: Coleman, Bill. *Trumpet Story* (Northwestern University Press); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom with a full study, excerpt on mp3, video clip; Oct. 2008).

Coles, John ("Johnny") (b. Trenton, New Jersey, July 3, 1926; d. Philadelphia, Pennsylvania, Dec. 21, 1997). American trumpeter. John Coles was self-taught on the trumpet starting at the age of ten, and continued his music studies at the Mastbaum Vocational School in Philadelphia. He then played in an army service band. After his military duties, Coles joined Slappy and his Swingers (1945-48) and other rhythm and blues bands such as those of Eddie "Cleanhead" Vinson (1948-51), Bull Moose Jackson (1952), and Earl Bostic (1955-56). At the same time, he also played bebop in Philadelphia with Philly Joe Jones (1951) and jam sessions at the Elks Lodge with Miles Davis.

Coles's excellent reputation stemmed from his playing of trumpet and flugelhorn with James Moody (1956-58), Gil Evans and Miles Davis (1958-66), and Charles Mingus's Sextet (1964). He also recorded with Duke Pearson and Astrud Gilberto. His warm and serene solos were a result of the influences of Miles Davis and Dizzy Gillespie (and later by the vocals of Ray Charles). He was a founding member of Herbie Hancock's band in 1968, and toured with Ray Charles (1969-70 and 1974-75), Duke Ellington (1970-73), Art Blakey's Jazz Messengers (1976), and the Count Basie Orchestra led by Thad Jones (1985-86). Coles also worked with Dameronia and the Mingus Dynasty.

Although most of Johnny Coles's recordings were as a member of other people's bands, he did record as a leader for Epic (*The*

Warm Sound, 1961), Blue Note (*Little Johnny C*, 1963), Mainstream (*Katumbo*, 1971), and Chris Cross (*New Morning*, 1982). However, many of Coles's listeners consider *Out of the Cool* with Charles Mingus to be his best album, even though he was not the leader. Coles can also be seen and heard in the video, *Charles Mingus Sextet* (Shanachie, 1964).

Johnny Coles was an underappreciated artist who spent most of his career as a significant sideman. He was married and divorced, but had no children. He moved to San Francisco in 1985, but retired to his hometown of Philadelphia in 1989. He died of stomach cancer in the following year. The 5-foot 3-inch trumpeter weighed only sixty pounds at the time of his death. The PECO Energy Jazz Festival honored him with their Living Legends of Jazz award.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Johnny Cole" (www.jazzhouse.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Colin, Charles [Coleen Kalbofsky] (b. Salem, Massachusetts, Sept. 22, 1913; d. Port Chester, New York, Feb. 7, 2000). American trumpeter and publisher. Colin's father was a women's tailor and a part-time furrier; his mother had health problems and was frequently in the hospital; he had five brothers and grew up in Salem, Massachusetts.

At the age of nine, he began studying the violin but switched to cornet when his neighbor and professional trumpeter Harry Berken offered to give him a cornet and instruct him in how to play it. But, because of Berken's drinking during lessons, Colin soon quit studying with him even though they remained friends for many years.

At age eleven, Colin began studying with Aaron Harris, an accomplished euphonium player who had recently played with Sousa's band. Harris was an excellent teacher, and Colin made excellent progress through his eight years of study with him. After graduating from high school in 1932, Colin attended the New England Conservatory where he studied with Louis J. Kloepfel. He also played in the New England Brass Ensemble (1935-36).

Colin moved to New York City, and joined the local musicians' union. He lived in a hotel, and made friends with Hans Bach, the younger brother of Vincent Bach, who owned a music store where Colin began working, and where he would practice whenever no customers were present. In 1935, two policemen from Jersey City, New Jersey, came into the store to purchase band supplies, and heard Colin practicing. Impressed with his ability, the men arranged for the mayor of Jersey City to hire him as principal trumpet of the Patrolmen's Benevolent Association Band. In order to entice Colin to move there, the mayor guaranteed to also arrange for him to teach private lessons to one hundred young students. This was Colin's first fulltime position, one that sparked his keen interest in teaching.

After a year in New Jersey, Colin moved back to New York and opened a teaching studio (in 1939). He also played with the WMCA Radio Orchestra and Charlie Barnet's band, with which he toured extensively and for a while was the band's road manager. Colin became tired of life on the road, so he accepted a position with Dick Raymond's band in New York where he played on a regular basis at the Hotel Astor. In addition, he played with Benny Meroft at the Paramount Theatre in Times Square for two years.

Colin became engaged to Irene Blinn, a fine saxophonist, who saw all of the handwritten manuscripts of exercises he was giving to his students, and suggested that he publish them by starting his own company, and so Charles Colin Music Publishing was born in 1940 with which Irene assisted. Charles and Irene were married in 1940, and remained together for fifty-nine years. Colin's first successful books were *100 Original Warm-ups* (published by David Gornston in 1940), *Lip Flexibilities* (1942), and the world famous *Advanced Lip Flexibilities*, which greatly influenced the trumpet world, especially in France with advocates such as Jean Greffin and later, Pierre Thibaud. There were some difficulties with protecting his copyrights on these books because not all teachers and publishers were knowledgeable about copyright laws, and some people tried to sell pirated copies.

Colin's reputation as a teacher and publisher grew during the 1950s and '60s. He published articles in *Downbeat, Dial, Rhythm, Orchestra World,* and *Metronome,* as well as publishing other books through his company such as *Advanced Daily Studies, Vital Brass Notes, The Brass Player*, *Breath Control Range and Endurance,* and *Melodious Fundamentals*.

Colin had many students, among the best known being Sonny Berman, Bugs Bower (his son-in-law), Norbert Carnovale, Stan Fishelson, Bernie Glow, Pat Harrington, Max Herman, Dr. Kirby Jolly, Nat Pavone, Al Porcino, Alan Popick, Shorty Rogers, and Georgie Schwartz. Colin was open-minded toward jazz, supported the early boppers, and published many jazz methods.

Colin's concern for the education of students led to a discussion at lunch with Don Butterfield, Robert Giardinelli, Lester Salomon, and Gerard Schwarz, who formed the New York Brass Conference for Scholarships (NYBCS), a nonprofit corporation; Colin was elected Director. This organization has held annual conferences in New York City since 1973, and was one of the pioneering organizations in large brass meetings. Colin also attended many National Trumpet Symposiums (Denver) and International Trumpet Guild Conferences.

Colin served as Executive Director of the National Brass Clinic at Elon College and was on the board of directors of the International Trumpet Guild, North American British Band Competitions, and Big Stage Band Era. He received the Award of Merit from the International Trumpet Guild and in 1966, an Honorary Doctorate in Music from Elon College in North Carolina.

Colin died in Port Chester, New York, on February 7, 2000 at the age of eighty-six. His son Allan and daughter Liz own and manage Colin Publications, as well as direct the New York Brass Conference for Scholarships.

Bibl.: Colin, Charles. *Charles Colin Reflections* (Colin Publications); Smith, André M. "The Life of Charles Colin and the Silver Jubilee of the New York Brass Conferences, 1973-1997" (*International Trumpet Guild Journal*, Feb. 1997); Laplace, Michel. *Lip Flexibilities* (Jazz Hot Internet suppl. no 626, 2005; *Gazette des Cuivres* no. 2, 2006); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. A full study; Oct. 2008).

Collins, Burton ("Burt") J. (b. New York, New York, Mar. 27, 1931; d. Feb. 24, 2007). American trumpeter. Collins's parents were vaudeville performers; his father was a trumpet player. Burt grew up in Philadelphia where his idol was Red Rodney. He moved to New York City and played with the big bands of Neal Hefti (1955), Woody Herman (1956), Dizzy Gillespie (1956-57), Quincy Jones, Duke Pearson, Donald Byrd, Cannonball Adderley, James Moody, and others. As the big bands died out, he worked as one of New York's most active studio musicians and Broadway show performers. He recorded on hundreds of albums, television jingles, movie soundtracks, etc., and with artists such as Phil Woods, T. Rex, Manhattan Transfer, David Matthews, O'Donel Levy, Neil Sedaka, Janis Ian, Duke Pearson, Lee Konitz, and Engelbert Humperdinck. He also published *18 Jazz Duets* for Music Minus One Records.

Collins married Ann Ruckert, but later divorced. His second wife, Barbara Collins, predeceased him. He was one of the most beloved musicians in New York.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Burt Collins" (www.local802afm.org/publication_entry.cfm?xEntry=33871694).

Collins, Kiku (b. Chester, New Jersey, Sept. 2, 1971). American trumpeter. New Jersey native Collins attended the National Music Camp at Interlochen, Michigan, during two summers before enrolling in the Interlochen Arts Academy where she studied with John Lindenau.

After graduating in 1989, she attended the Manhattan School of Music in New York where she studied with Metropolitan Opera principal trumpet Mel Broiles until she left school upon her mother's untimely

death. As a classical trumpeter, Maurice André influenced Collins musically, but Chet Baker and Sarah Vaughan ultimately shaped her playing style as a jazz and pop musician. Her older brother also played the trumpet.

Finding little work as a trumpeter after leaving the Manhattan School of Music, Collins put aside music to work in advertising, acting, and modeling. Picking up the trumpet again a few years later, she began her transition to pop playing in a funk band. She worked extensively as a studio musician and can be heard in commercials for Sprite, Ikea, Wisk, Certs, Checker Auto Parts, Etrade, Corn Nuts, Hawaiian Punch, Nicotel, The History Channel, Miller Beer, Sony, HBO Latin, VISA, Burger King, ABC's *Nightline*, Philips, Carefree Gum, and many others. She has also produced a great number of jingles.

As a result of an exhaustive audition process in 2006, Collins joined Beyoncè Knowles's all-girl band playing trumpet and valve trombone. After appearing extensively on television awards shows and in performances around the world, she left Beyoncè a year later to spend more time raising her daughter (born 2001). Since then, Collins joined Michael Bolton's band where, in addition to playing trumpet, she also sings backup vocals. She released her debut solo album, *Here With Me*, on Innova Records, and has performed with her own quintet at various clubs in New York City including The Cutting Room and The Metropolitan Room, as well as at international jazz festivals in Italy and England.

Kiku (which is Japanese for "Chrysanthemum") is a licensed personal trainer and enjoys writing. She is currently working on her second album and has acted and played for off-Broadway shows, as well as performing as an actress in several TV commercials including a spot for *Marshall's Department Store*, playing the trumpet with her then six-year-old daughter.

Bibl.: Biggs, Alice. "Kiku Collins" (*The Brass Herald*, May 2008); Lyren, Del. "From Classical to Pop: An Interview with Kiku Collins" (*International Trumpet Guild Journal,* Oct. 2008); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interviews, Feb. 22, 2010 and Mar. 3, 2011.

Photo credits (see color pages): Andrew T. Foster

Collins, Leeds ("Lee") (b. New Orleans, Louisiana, Oct. 17, 1901; d. Chicago, Illinois, July 3, 1960). American trumpeter. Collins's father John played the trumpet, and gave Lee his first lessons at the age of thirteen. Lee also studied under Jim Humphrey. Within three years, Lee was playing professionally as a jazz musician. He organized the group Young Eagles with Pops Foster (1917-18), played with the Buddy Petit Brass Band (1919-20), Petit's Band (1922), Albert Nicholas (1922), Alphonse Picou (1922), and other groups in New Orleans, Mobile (Alabama), and Pensacola (Florida).

In 1924, Collins played concerts in Florida, but moved to Chicago in order to play in King Oliver's band as Louis Armstrong's replacement (September to December). He made his first recordings there with Jelly Roll Morton on the piano. After six months, Collins returned to New Orleans where he worked with Lorenzo Tio Jr. (1925-29), Oscar Celestin's Tuxedo Jazz Orchestra (1926), and recorded four hot solos with the Jones-Collins Astoria Hot Eight in 1929. In the following year, he moved to New York City and joined Luis Russell's band as a replacement for Red Allen who was on vacation. In 1930, he returned to Chicago, this time to play with Dave Peyton, W. McDonald's Chicago Ramblers, Johnny Dodds, Zutty Singleton (1932), and others.

Collins made several recordings in 1936 with artists such as Richard M. Jones, Hannah May's State Street Four, Lil Johnson, Blue Scott Blue Boys, and Victoria Spivey. In the late 1930s, he began leading his own bands that played mainly at the Victory Club (1940-54). His band backed singer Chippie Hill in 1946 (recording five tunes), Little Brother Montgomery in 1947 (recording four tunes), and he toured with Kid Ory in 1948. Lee Collins played with Art Hodes in 1950-51. Collins then joined Mezz Mezzrow's band to play in France (1951-52). He made records with Mezz on Vogue, and was at his best at this time.

Emphysema became a problem for Collins in 1951. He recovered for a while, and traveled to San Francisco in 1953 where he performed a series of concerts before visiting New Orleans to record four tunes with Jack Delaney in 1954. These were his last recordings. He toured Europe again in 1954 with Mezzrow, but became very ill and was forced to return to Chicago. The effects of emphysema and a stroke caused him to end his playing career.

Collins began writing his autobiography in 1943. Not able to perform music any longer, he decided to finish the biography. With the help of his wife Mary, Collins completed the book in 1960. The autobiography, *Oh Didn't He Ramble*, was published posthumously in 1974 by the University of Illinois Press. It is an important glimpse into his life, and provides valuable information on several important but unrecorded early New Orleans jazz musicians. Influenced by Bunk Johnson, Buddy Petit, and Louis Armstrong, Collins was a strong player who could play with great excitement and beautiful lyric phrasing.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books**);** Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Collins, Lester Rallingston ("Shad") (b. Elizabeth, New Jersey, June 27, 1910; d. New York, New York, June 6, 1978). American trumpeter. After growing up in Lockport, New York, Collins began his career by playing with Charlie Dixon (1928), Eddie White (1929-30), Chick Webb (1931), Benny Carter (1933), Tiny Bradshaw (1934), Eubie

Blake (1933-34), and Teddy Hill (1936-37, with whom he toured Europe and recorded with band members such as Dickie Wells and Bill Dillard).

Back in the United States, he played with Count Basie from December 1938 to January 1940. He was a fine swing player with a

cutting and fiery tone, and a percussive staccato. He often used mutes when accompanying others. During the 1940s, he played with Benny Carter, Lester Young (1941), Buddy Johnson, and replaced Dizzy Gillespie in Cab Calloway's band (on and off from 1941 to 1946). During the 1950s, he worked mainly for Sam "The Man" Taylor, but also played with Buster Harding, Al Sears, and Jimmy Rushing.

During the late 1950s, Collins recorded several discs with Paul Quinichette that are excellent representations of his playing. He recorded for Bluebird, Swing, Decca, Okeh, and Vanguard. Recently, CDs have been issued that include *Nice Work* (with Vic Dickenson, Vanguard), *For Basie* (with Paul Quinichette, Original Jazz Classics), and *Basie Reunion* (with Paul Quinichette, Original Jazz Classics). He also composed *Rock-a-Bye Basie*, now a standard.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo from Frank Driggs collection: Shad Collins (1940) with Doc West on drums and Lester Young on tenor sax.

Collins, Philip ("Phil") (b. Orange, New Jersey, Jan. 3, 1948). American trumpeter. Collins grew up in Summit, New Jersey, and began taking trumpet lessons at age nine from Nelson Keller, a former member of the Fred Waring Orchestra and student of Ernest Williams. During high school, he attended the Brevard Music Festival in North Carolina for three summers where he studied with Ruth Still, Ralph Montgomery, and Peter Ciurczak. Still inspired his passion for orchestral playing, and Collins soon became a huge fan of orchestral recordings featuring Adolph Herseth, William Vacchiano, Roger Voisin, Gilbert Johnson, and Armando Ghitalla. While in high school, he also studied in New York with Mel Broiles and William Vacchiano, and at the Tanglewood Institute with Armando Ghitalla. After graduating from Summit High School in

1966, Collins earned a bachelor of music degree at the Eastman School of Music. While a student, he performed with the Eastman Brass Quintet and as third trumpet of the Rochester Philharmonic. He studied with Daniel Patrylak and Sidney Mear.

After graduating from Eastman in 1970, Collins attended the Blossom Music Festival in Cleveland. He auditioned for and won an open fourth position in the Cleveland Orchestra, and in the fall of 1970 began two years with the orchestra. During his second year in the orchestra, he did graduate work at the Cleveland Institute of Music with Bernard Adelstein, principal of the Cleveland Orchestra. He also took occasional lessons in Chicago from Adolph Herseth and Arnold Jacobs. From 1972 to 1975, he was principal of the National Arts Centre Orchestra in Ottawa, Canada.

Collins became principal of the Cincinnati Symphony Orchestra in 1975, a position he held for over thirty years until retiring in 2007; he also played principal in the Cincinnati Pops. Between the two orchestras, he recorded over 125 albums on the Telarc, Vox, and Candide labels. Since 2002, he has been an adjunct faculty member at the Cincinnati Conservatory of Music of the University of Cincinnati. He has published several etude books including *In the Singing Style, 100 Trumpetudes,* and *Studies in the Style of the Pops Orchestra.*

While a student at Eastman, Collins met his wife Sandra, a violinist and pianist who teaches privately; they have a daughter, Tracey (b. 1974), and five sons: Jeff (b. 1977), Tim (b. 1981), Wes (b. 1984), Jeremy (b. 1986), and Zak (b. 1988). Collins is a strong family man and devout Christian.

Bibl.: Hayes, Adam. "Three Decades and Counting: An Interview with Phil Collins" (*International Trumpet Guild Journal*, Mar. 2007); "About Phil Collins" (http://philstudents.blogspot.com); Laplace, Michel. *Trompette, Cuivres &v XXe Siècle* (CD-Rom; Oct. 2008); personal interview, May 8, 2010.

Collins, Richard ("Dick") Harrison (b. Seattle, Washington, July 19, 1924). American trumpeter. The Collins family of musicians goes back several generations. Dick began playing the cornet at age five, taking lessons from Red Nichols's father in San Jose, California (1929-30). At age six, Dick had his own radio show in San Francisco (!). He switched to trumpet, and studied with Grace Adams from 1934-35. His first playing experience on the trumpet was with the Earl Gladman orchestra (1938-40).

Along with his brother Bob, a trombonist, Dick joined Dave Brubeck's octet from 1946 to 1950. For a while, in 1948, Collins studied composition in France with Darius Milhaud. While there, he had an opportunity to record with Hubert Fol's Be-Bop Minstrels. After returning to the U.S., Collins performed and recorded with the big bands of Charlie Barnet (1951), Charles Mingus, Alvino Rey (1952), and Woody Herman (1954-56). He also recorded with Charlie Mariano, Nat Pierce, Paul Desmond, and Cal Tjader (1953-54). Collins led his own groups in two albums for the RCA/Victor label, including the popular *Horn of Plenty* (1954).

In the mid 1950s, Collins moved to Los Angeles and became a studio performer. He also toured on and off with the Les Brown Orchestra (between 1956 and 1966), touring through much of Europe, Asia, and Africa. From 1968 to 1986, Collins worked as a music

librarian for various institutions in California, but also performed with Nat Pierce's quintet (1978) and the Capp-Pierce Juggernaut (1998).

It is surprising that the talents of Dick Collins are not better known. He is reportedly a nice and humble man who never craved the limelight. During his youth, his nickname was Bix, mostly because he was a country boy who could play jazz.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Colombo, Lou (b. Brockton, Massachusetts, Aug. 22, 1927). American trumpeter and bandleader. Lou's father gave him a bugle at age ten in order to join a local drum and bugle corps. Lou took up the cornet the following year, and played trumpet in a three-piece jazz combo at age thirteen. His early influences were Roy Eldridge, Billy Butterfield, and Harry James. During high school, Lou split his time between music and baseball.

After graduating from high school, Lou Colombo was recruited by the Brooklyn Dodgers. He was a good hitter with a .300 batting average, but a severe ankle injury abruptly ended his career in baseball. He returned to music at the age of twenty-four, and played with Dick Johnson, Dick McKenna, Charlie Spivak (early 1950s), Buddy Morrow, Artie Shaw, Perez Prado, Benny Goodman, Dizzy Gillespie (late 1980s), and George Masso. In 1956, Colombo was a winner in *Arthur Godfrey's Talent Scouts* show, and appeared on television several times. Due to overblowing in 1964, his upper lip suffered an injury that required him to shift his mouthpiece position to the extreme right of his mouth. In order to allow himself adequate rest, Colombo learned to play the mandolin and guitar. Lou Colombo only cut one album as leader, *I Remember Bobby* (Concord Jazz), a tribute to his close friend Bobby Hackett.

Colombo is a naturally talented musician who often plays the trumpet by holding it with his right hand only. Dizzy Gillespie said of him, *Lou Colombo is a trumpet artist. He is the most natural player I ever heard—the greatest trumpet player in America*. Likewise, Herb Alpert is quoted as saying, *Lou has a very passionate, warm, romantic, and above all, honest approach to music, a truly wonderful musician*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Lou Colombo" (www.provincetownjazzfestival.org); "Lou Colombo" (www.roadhousecafefl.com).

Colson, John [Francis] (b. Marengo, Iowa, June 21, 1933). American trumpeter and conductor. Colson grew up in Marengo, Iowa. He began playing the trumpet at age ten; his first teachers were Anne Forbes, Paul Kuentzel, Harold Harmon, and William Gower Sr. After graduating from Marengo High School in 1951, he attended the University of Iowa, earning a bachelor of music degree in 1955 and a master of arts degree in 1956. His professors were William Gower Sr., J. Robert Hanson, John Beer, Robert Getchell, Walter Moeck, and Alex Pickard. He played professionally for eight years in the trumpet section of the Tri-City Symphony Orchestra.

Colson's teaching career began at Lake Park High School (in Iowa, 1956-57), and continued at Garner High School (in Iowa, 1957-59), Adams State College (in Colorado, 1962-63), Bettendorf Middle School (in Iowa, 1963-65), and finally South Dakota State University (in Brookings, 1965-2002). Among his many students were Del Lyren, Calvin Hofer, Scott Olson, Kent Foss, and the identical triplets Sarah, Mary, and Kristin Stoneback.

As a conductor, Colson led the SDSU-Civic Symphony for thirty-four years, as well as numerous honor bands and orchestras, and dozens of summer festival ensembles. He received the 2001 National Federation Interscholastic Music Association Outstanding Music Educator Award. His publications include *Conducting and Rehearsing the Instrumental Music Ensemble: A Study Guide for Advanced Instrumental Conducting, Rhythm and Pulse,* and *Braces and Brass* (coauthored with Ronald Stoneback). During his forty-six-year career, Colson worked with over one hundred guest soloists of national and international distinction. He also founded and directed two summer music camps that are still flourishing.

Colson and his wife Nancy K. Colson have been married since 1955, and have four children: David (b. 1957), Peter (b. 1961), Scott (b. 1963), and Elizabeth (b. 1971). Now retired, he spends his time listening to music, playing tennis, and teaching private brass lessons.

Bibl.: personal interview, Feb. 8, 2011.

Colyer, Ken[neth] (b. Great Yarmouth, Norfolk, England, Apr. 18, 1928; d. south of France, Mar. 8, 1988). British trumpeter. When his older brother William John Colyer went off to serve in World War II, Ken studied his brother's jazz records and became self-taught on trumpet and guitar at an early age. At age seventeen, he joined the Merchant Navy and traveled to places around the world including Montreal and New York where he heard numerous famous jazz musicians. After his military service, he returned to England and soon led the Crane River Jazz Band (1949) and played with the Christie Brothers Stompers (1950-51). He rejoined the Navy and traveled to the United States, but Colyer jumped ship and began playing in New Orleans (November 1952 to 1953). He played with George Lewis and made records, including some good ones with Emil Barnes. Because of his British accent, his American friends nicknamed him "The Guv'nor."

In March of 1953, Colyer was caught and briefly jailed before being deported back to England. Later in 1953, he formed Ken Colyer's Jazzmen, a septet that recorded and performed to much acclaim. He also led the Omega Brass Band. He played again with George Lewis (1958, 1959) and appeared with Little Brother Montgomery (1960). His new group, the New Orleans Jazzmen (1959), introduced clarinet player Sammy Rimington Sr. (1960-61). He also reunited the Crane River Jazz Band (1960s). After a bout with stomach cancer in 1971, Colyer took his doctor's advice and stopped leading a band (1970-76), only appearing here and there as a guest player with Mike Casimir and Barry Martyn. He also performed folk music on the side, where he sang and played guitar. He re-formed the New Orleans Jazzmen

in 1976. He then appeared with Chris Blount, and in the early 1980s formed the All Star Jazzmen, as well as touring with *Max Collie's New Orleans Mardi Gras Show*.

Colyer performed on the soundtrack for the film *West 11*, but health problems began to slow him down during his last few years until he was forced to stop playing in 1987, just a year before his death at the age of fifty-nine. Recording for such labels as Storyville, Decca, Vogue, 77, Joy, Black Lion, GHB, Stomp Off, and his own label, KC Records, Colyer released many albums including *Ken Colyer in New Orleans* (Vogue), *New Orleans to London* (Decca), *Club Sessions with Colyer* (Decca), and *They All Played Ragtime* (Decca). Recent CD compilations include *In the Beginning* (Lake), *The Decca Skiffle Sessions* (Lake), *The Decca Years* (Lake), *Serenading Anne* (Upbeat), *The Classic Years* (Uptown), *Up Jumped the Devil* (Uptown), and *Ken Colyer's Jazzmen with Sammy Rimington* (GHB).

Colyer experienced problems with his lips, teeth, and gums around 1986. He had planned to issue historic recordings of his band on his own KC Records label, but before the first LP was produced, his health took a turn for the worse. He moved to the South of France in hopes that the warmer climate would improve things for him, ending up in the small fishing village of Les Issambres. He was taken in by a French couple. Shortly after a stomach operation, Colyer died in his sleep on March 8, 1988. His ashes were scattered in the Channel close to the French shore. His autobiography, *When Dreams are in the Dust*, is published by the Ken Colyer Trust and is available on its website: www.kencolyertrust.org. A new biography by Mike Pointon and Ray Smith is in preparation.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Ken Colyer" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Côme, André M. ("Andy") (b. Cambridge, Massachusetts, 1934; d. Boston, Massachusetts, June 12, 1987). American trumpeter. Côme attended the public schools in Newton, Massachusetts, and began learning to play the trumpet at age seven from his uncle, Marcel Lafosse of the Boston Symphony Orchestra. During the Korean War, Côme served as a member of the Air Force Band. After being discharged from the military, he joined the Baltimore Symphony. In 1957, at the age of twenty-three, he succeeded his uncle as second trumpet of the Boston Symphony, a position he held until his unexpected death in 1987. For many years, Côme also served as principal trumpet of the Boston Pops Orchestra. He taught at the New England Conservatory of Music, Boston University, and Brown University.

Côme took part in many recordings, such as *Great Performance-The Antiphonal Music of Gabrieli* (1959, with Armando Ghitalla, trumpet, W. Gibson, K. Kahila, trombone, E. Power Biggs, organ); *Heroic Music for Organ, Brass & Percussion* (January 1962, with E. Power Biggs, organ and the New England Brass Ensemble with Ghitalla, trumpet, E. Firth, percussion); Telemann, *Getreue Music* (CBS 61648, reissued on CD, *Glorious Sound of Brass*); *Millennium Collection-The Boston Pops* (1967, as a soloist with the Boston Pops: J. Webb, "By the Time I Get To Phoenix"); and *The American Brass Band Journal* (on E-flat cornet, with Armando Ghitalla on B-flat cornet & Empire Brass, Columbia M 34192).

Côme was a quiet and unassuming man who was greatly respected as a person and musician. He was tall and handsome, and had a friendly, gentlemanly character. He was sometimes described as being regal in appearance and manner. He died at the age of fifty-three. More than one thousand friends and admirers attended a memorial concert in Côme's honor at the Tanglewood Institute's summer theater in Lenox, Massachusetts. Funds from the concert helped establish an endowment for the André Côme Fellowship that supports scholarships to the BSO's summer institute.

Bibl.: Yeo, Douglas. "Trumpet Players of the Boston Symphony" (*International Trumpet Guild Journal,* Dec. 1990); "André M. Côme, 53 was Trumpeter with BSO" (*The Boston Globe*, June 14, 1987); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Conforzi, Igino (b. Poggio Mirteto, Italy, May 5, 1958). Italian trumpeter. Conforzi studied with Alberto Ceccarelli, and earned a diploma studying with Edward Tarr at the Schola Cantorum Basiliensis in Basel, Switzerland. He also studied with Anthony Plog.

Conforzi has specialized in playing the natural (valveless) trumpet, and in 1992 he established the early music ensemble, Tibicines, which has released numerous recordings using period instruments of the Baroque. His many albums also include *Battalia!* (Arts Music), *Girolamo Fantini* (Quadrivium), and *Tra Sacro e Profano* (Arts). Conforzi has performed with such ensembles as the Orchestra Giovanile Italiana, Tonhalle Zürich, Basel Symphony Orchestra, Concerto Italiano, Fiori Musicali, Kantorei Schopfeim, Collegium Aureum, Edward Tarr Brass Ensemble, Concerto Köln, Stuttgart Baroque Orchestra, Concerto Copenhagen, Orquestra Barroca de Sevilla, La Cappella Musicale di San Petronio, Forma Antiqua, Orquesta Barroca de Canarias, and many others.

Conforzi is also a composer and conductor, and has taught and presented workshops in Italy, Germany, France, Brazil, and the United States. He is presently living in Bologna and is teaching natural trumpet at the Bologna Conservatory of Music.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Igino Conforzi's official webpage: www.iginoconforzi.net.

Conn, C[harles] G[erard] (b. Phelps, New York, Jan. 29, 1844; d. southern California, Jan. 5, 1931). American manufacturer. Conn came from the Finger Lakes region of upstate New York and moved to Elkhart, Indiana, when he was eleven. He studied piano and violin, and then cornet (age fourteen). One of his teachers was Theodore Hoch. He served as a musician with the 21st Regiment Band and as a sharpshooter in the Union Army during the Civil War, but spent some time in a Federal prison camp until the war ended. After the war, he returned to Elkhart and worked in his father's grocery store. He also began learning the technique of making rubber stamps, and engraving and plating silverware.

Conn played the cornet extensively and toured as a solo cornetist with bands and circuses. After a Fourth of July celebration concert, he got into a fistfight with a fellow musician and was struck in the mouth, nearly ending his cornet playing. In order to play on his badly bruised and cut lips, he developed a cornet mouthpiece with a rubber rim. This proved to be very successful, and he began making them on a commercial basis, patenting the mouthpiece in 1875. Before long, he developed his mouthpiece making into a small business. In 1875, Conn met the French instrument maker, Eugène Dupont. They formed a legal partnership known as Conn & Dupont, and began making cornets. In the following year, they purchased three large furniture store buildings and set up a large factory in Elkhart. By the time they dissolved their partnership in 1879, they were employing over one hundred workers. Conn purchased the entire company and renamed it the C.G. Conn Company.

Conn was a tall, handsome man with a likable personality. He was good-natured and had a fine sense of humor. He was deeply involved with the Freemasons, and was quite vocal about his views on public morality and religion. He edited an in-house newsletter called *The Musical Truth* that purported his opinions on politics and business. In 1880, at the age of thirty-six, he was elected to his first of two terms as a representative in the Indiana General Assembly.

A fire destroyed the Conn factory in 1887. Conn rebuilt on the same site, and reopened about a year later. During this time, he acquired a factory in Worchester, Massachusetts, purchased from Isaac Fiske who had decided to retire. As soon as the new Elkhart factory was opened, Conn closed the Worchester plant. Within five years, he employed three hundred workers and claimed that he owned the world's largest musical instrument company in the world. He was elected Mayor of the city of Elkhart (1880-83) and also spent two years in Washington, D.C. as an Indiana Congressman (1892-94).

Conn played cornet with the Heywood Peerless Concert Company (1891), Albert Couturier's Grand Concert Band (1893), and Patrick Gilmore's Band and gave concerts in Berlin (1906). In 1896, he was nominated as a Democratic vice-presidential candidate, but lost the election. His political career ended when he lost the Indiana gubernatorial nomination in 1908, and after an unsuccessful run in 1910 for the US Senate.

He sold a large number of Sousaphones (often called "raincatchers") to the government for use in military bands, and in 1898 opened a retail shop in New York City that was a commercial success. The Conn factory was unionized in 1906. They were now producing over eight hundred instruments each month. He also made and imported string instruments. Many great cornet soloists endorsed Conn instruments including Jules Levy, Bowen Church, Walter Rogers, Thomas Short, Alessandro Liberati, Walter Emerson, Albert Bode, Theodore Hoch, W. Paris Chambers, Herman Bellstedt Jr., and Marie McNeil. His instruments won a medal in the 1893 Columbian Exposition.

A second fire completely destroyed the Elkhart factory in 1910. In order to fund an even larger plant at a different location in Elkhart, Conn and his wife Kate mortgaged their home and other assets. The new factory was larger than before, and employed two hundred fifty men and fifty-three women. His success was significant, and he used his business reputation as a means to continue professing his idealistic morals and religious beliefs. His philosophical book, *The Sixth Sense—Prayer*, published in 1916, taught that prayer developed growth of new brain cells and would ultimately lead to salvation and the conquering of sin.

A strange turnaround occurred during the last fifteen years of Charles Conn's eighty-seven-year life. He began to go into debt, often drank too much, and was known for his sexual exploits with various women. In 1915, he sold his company to a group of Ohio capitalists headed by Carl D. Greenleaf. The company was renamed C.G. Conn Ltd., and began operating under assembly line production, making it even more productive than before by turning out over 2,500 instruments each month.

After forty-six years of marriage, Charles and Kate divorced. He had sold all of his holdings to pay off loans and settle his divorce. He moved to southern California and remarried in 1919 at the age of seventy-five. He and his much younger second wife had one son.

C.G. Conn died penniless in 1931. The Elkhart Masonic Lodge raised funds so that his body could be transported to Indiana for a proper burial in Elkhart. Money for a headstone was raised six years later by the Elkhart Chamber of Commerce. This seems an ironic and sad ending for a successful businessman and public leader who made a huge impact on musical life in America. He is buried at the Grace Lawn Cemetery in Elkhart.

Bibl.: Banks, Margaret Downie. "The C.G. Conn Company: A Retrospective" (*CIMCIM Newsletter*, No. 14, 1989); Schwartz, Richard I. *Supplement to the Cornet Compendium* (self-published); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Charles Gerard Conn" (www.findagrave.com).

Conner, Jeff (b. Framingham, Massachusetts, Mar. 13, 1963). American trumpeter. Conner grew up in the city of Holliston, Massachusetts. He began to play the trumpet at age ten, studying with Richard Givens. After graduating from Holliston High School in 1981, he attended the Boston Conservatory from 1981 to 1985 where he studied with Timothy Morrison and Peter Chapman. He continued graduate work with Morrison and Roger Voisin at Boston University from 1985 to 1987, earning a master of music degree. It was at this time that he and four other students founded the Boston Brass (1986), a group that has become one of the world's finest and most active brass ensembles. Today, Conner remains the only original member. He has also performed with the Northeast Philharmonic, Pierre Monteux Orchestra, Salem Philharmonic, Music at Gretna Summer Festival Orchestra, Harvard-Radcliffe Chamber Orchestra, Boris Goldovsky Summer Opera Orchestra, and other ensembles.

Conner and his wife Carrie, a teacher, have a son, Jack (b. 2002). His hobby is playing catch with his son.

Bibl.: Biggs, Philip. "Jeff Connor" (*The Brass Herald* magazine, No. 37, 2011); personal interview, May 29, 2012.

Conrad, Jörg (b. Zürich, Switzerland, July 26, 1945). Swiss trumpeter. Conrad began playing trumpet at age sixteen. From 1968 to 1970, he studied with Jean Venos at the Conservatory in Winterthur, and in 1975 studied with Henri Adelbrecht at the Musikhochschule in Zürich.

Conrad was principal trumpet of the Lucerne Symphony Orchestra from 1971 to 1998, and has since continued as a substitute principal. He has recorded CDs with the Lucerne Trumpet Ensemble, and since 1974 has been a professor of trumpet at the Lucerne Musikhochschule.

Bibl.: Keim,Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Cook, Wayne (b. Pearsall, Texas, Dec. 16, 1939). American trumpeter. Cook grew up in Cotulla, Texas, and graduated from Cotulla High School in 1958. He studied with John J. Haynie at North Texas State University (now the University of North Texas) where he earned a bachelor of music degree in 1962. He studied with Haskell Sexton at the University of Illinois, and received a master of science in music education degree in 1964. He did postgraduate work towards a doctorate at the Eastman School of Music.

Cook taught trumpet at Indiana State University from 1964 to 1966, before becoming professor of trumpet at the University of Wisconsin-Milwaukee (UW-M) from 1966 to 1999 (Emeritus in 1999). He is currently on the faculty at the Wisconsin Conservatory of Music (since 2002) and the faculty at Alverno College (since 2008). He was also an administrator at the University of Wisconsin-Milwaukee, where he served as director of graduate music studies, associate dean of Fine Arts, and director of the department of music.

As a performer, Cook was a member of the Milwaukee Symphony (fourth/utility) for fifteen years from 1966 to 1981. He was also principal trumpet of the Skylight Comic Opera, Music Under the Stars, Milwaukee Ballet Orchestra, Florentine Opera Orchestra, Waukesha Symphony, and Festival City Symphony (thirty-two years). In addition, he performed with the Waukesha Symphony Brass Quintet and the UW-M Faculty Brass Quintet. He has recorded *Epifania: Five Pieces of Leonard Salzedo with Tuned Gongs* for Albany Troy Records (2002), and has performed as a soloist and freelance trumpeter in twenty-six countries on four continents.

Cook and his wife Marlene, a pianist, have three daughters (Julie, b. 1968; Sheri, b. 1970; Leslie, b. 1974) and six grandchildren. His hobbies include gardening and investing in financial securities.

Bibl.: "Wayne Cook, trumpet" (www.tomjewett.com); "Wisconsin Conservatory Faculty Biographies" (www.wcmusic.org/faculty.html; "Wayne Cook" (news item, *International Trumpet Guild Journal*, Sept. 1993); personal interview, Feb. 11, 2010.

Cook, Willie [John] (b. Tangipahoa, Louisiana, Nov. 11, 1923; d. Stockholm, Sweden, Sept. 22, 2000). American trumpeter. Cook's father worked for the Illinois Central railroad. When Willie was four years old, the family moved to East Chicago, Indiana. Willie's older brother played trumpet in the school band, giving Willie an opportunity to play on his brother's instrument. Willie also studied the violin for a short while, but trumpet ended up being his instrument of choice. Later, Willie played in the school band.

Willie Cook turned professional in 1941 when he joined Claude Trenier's band. He started his own band in the following year, but it had little success. In late 1942, he joined up with Jay McShann and made his first recordings. In 1944, he was recruited by Earl Hines, playing with him until 1947. He also arranged music for Hines's orchestra. In 1948, Cook was a member of the Jimmy Lunceford ghost band, and from late 1948 to 1950, he was a member of Dizzy Gillespie's band. When the Gillespie band broke up in 1950, Cook joined Gerald Wilson's band for a short time, and also became Billie Holiday's music director. However, he became disillusioned with the music profession and its inadequate financial rewards. He stopped playing in order to take a job in the construction industry.

In 1951, Cook received a call from Duke Ellington inviting him to join his famous organization as lead trumpet. He played with Ellington from 1951 to 1957. Here, he shared solo duties with Clark Terry, Ray Nance, and Cat Anderson. These proved to be the best years of his career. However, in 1958-59 Cook decided to freelance in New York. He also played some with Mercer Ellington and Jimmy Jones. He rejoined Duke Ellington's band from 1959 to 1969, and reappeared with him in 1973. He then retired to Houston, Texas, but managed to play with Clark Terry in 1978, also playing with Count Basie at about the same time.

During the late 1970s, Cook married a Swedish woman and moved to Copenhagen where he worked with several Swedish bands in the early 1980s, including the Gugge Hedrenius Big Blues Band and his own band. He also worked with Ernie Wilkins and the Danish

Radio Big Band. He remained active as a musician for twenty more years.

Some of Cook's best albums include *Christl Mood* (Phontastic), *Kansas City 6* with Basie (Original Jazz Classics), and *Buenos Aires Session* with Paul Gonsalves (Catalyst). He died in 2000 at the age of seventy-six.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Willie Cook" *The Last Post* (www.jazzhouse.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Coolidge, David ("Dave") R. (b. Anderson, Indiana, Sept. 4, 1965). American trumpeter. Coolidge grew up in Anderson, Indiana. His early trumpet teachers were Tim Shelton (grades 3-9) and Mark Murray (grades 11-12 and college). After graduating from Anderson Highland High School in 1983, he attended Anderson University (1983-87), and Indiana University, studying with trumpet instructors William Adam and Bernard Adelstein, and jazz teachers David Baker and Dominic Spera. He began his professional career during the summer of 1988 in a show band for *Celebrate America* at Busch Gardens in Williamsburg, Virginia. In May 1989, he began his eleven-year tenure as a lead trumpeter at Walt Disney World, primarily with EPCOT's renowned ensemble, Future Corps, which was featured at various music conventions, Drum Corps International competitions, and on television shows such as *Live with Regis & Kathy Lee* and *Good Morning America*. The group also toured Japan three times.

Since moving to Arizona in 2000, Coolidge has become one of the busiest freelance artists in the Phoenix metro area. He is an active clinician who has served on the instructional staffs for several nationally prominent drum and bugle corps and marching bands, and is often a judge at jazz, marching band, and concert band competitions. He is a former adjunct jazz faculty member at Arizona State University, and a former trumpet instructor at Phoenix College.

Coolidge and Alisa Turner Coolidge, a revenue management analyst, have been married since 1993. His hobbies include watching sports, reading news and technology blogs, target shooting, and spending quality time with his wife and their pet dog.

Bibl.: "Coolidge Biography" (http://coolhorn.com/Biography.html); personal interview, May 23, 2012.

Coon, Jack ("Jackie") Merle (b. Beatrice, Nebraska, June 21, 1929; d. Hawaii, Mar. 25, 2007). American trumpeter and flugelhornist. Coon grew up in southern California, and was introduced to the trumpet at age eleven when his brother played for him a recording of Louis Armstrong in *West End Blues*. It was at that moment that he decided to become a jazz trumpet player. After graduating from high school, Coon went on the road with Red Fox and His Musical Hounds. He also played for three months with Jack Teagarden's band, something that Coon described as "a high point in my life." Although he made several recordings with Teagarden, they were not released until the 1990s (Arbors Records). He also played with Earl Hines, Louis Prima, and Charlie Barnet.

Coon's official recording debut was in 1957 with Barney Bigard. He also played the mellophone solo on Red Nichols's great recording of *Battle Hymn of the Republic* (1959). Coon worked as a Los Angeles studio player during the 1960s and '70s, backing such artists as Bob Crosby and Pete Fountain. Known as a superb swing and Dixieland player, Coon performed regularly at Disneyland for nine years (1968-78), and toured with the Silver Cornet Orchestra. Coon appears in the film *Meet Me After the Show* (1951, with Betty Grable), and a video called *March of Jazz* (1996).

Although Coon had several chances to become famous, his desire to stay close to his family prevented him from leaving southern California for very long. He did make several significant albums, however, including *Jazzin' Around* (Sea Breeze), *Back in His Own Backyard* (Arbors), *Softly* (Arbors), *Jazzin' with Jackie* (Arbors), and *The Joys of New Orleans* (Arbors). He moved to Big Sur, near Monterey, and continues to live in California. He is known for his cool-toned flugelhorn solos and relaxed vocals.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo by Mal Domber: Johnny Varro, Bob Haggart, Jackie Coon, and Ed Metz, Jr.

Cooper, David [Thomas] (b. St. Charles, Illinois, Nov. 26, 1963). American trumpeter. Cooper grew up in Green Bay, Wisconsin. He began playing the trumpet at age ten, and while attending Green Bay Southwest High School, studied with Lovell Ives. After graduating in 1982, Cooper earned a bachelor of music degree at the Lawrence Conservatory in Appleton, Wisconsin, where he studied with Robert Levy (graduating in 1987). He also studied jazz improvisation with Fred Sturm and John Harmon. Cooper then earned a master of music degree at the University of Akron where he studied with Scott Johnston,

and served as a graduate trumpet assistant (1987-90). He continued his graduate work at the University of Wisconsin-Madison, earning a doctorate in music degree in 1993, studying with John Aley. Cooper played in the Wisconsin Brass Quintet (faculty), and with the Dallas Brass during the summer of 1993.

A highly versatile trumpeter, Cooper has performed with symphony orchestras: Dubuque (1994-98, principal since 2001), Canton, Milwaukee (1993-98), Madison, and La Crosse (1996-2003);

and with Count Basie, Gerry Mulligan, Dizzy Gillespie, Bob Mintzer, Joe Williams, Jiggs Whigham, the Temptations, Walt Disney World, Aspen Jazz Ensemble, Cleveland Jazz Orchestra, Tim Whalen Nonet, Art Blakey Tribute Band, New Breed Jazz Quintet, and with artists such as Doc Severinsen, Adolph Herseth, Charles Lazarus, Bobby Shew, Lynn Harrell, and Lew Soloff. He has backed celebrities such as Wayne Newton, Bobby McFerrin, Bob Newhart, Marie Osmond, and Robert Goulet. Cooper has performed at the International Trumpet Guild Conference, New York Brass Conference, and as a soloist and clinician.

Since 2005, Cooper has taught trumpet and jazz at the University of Wisconsin-Platteville. He is a published composer and arranger, and has released numerous recordings including *Festive Arias for Voice & Trumpet (vols. 1 & 2), Bach Cello Suites on Trumpet (1-6), Telemann Canonic Sonatas, Live at the Magnus,* and *Petite Monde*.

Cooper is also the author and host of the trumpet educational website, www.AllThingsTrumpet.com, a blog that contains articles on practice and performance tips, improvisation techniques, and general trumpet issues for the serious trumpet player. There is also an ever-evolving list of trumpet repertoire reviewed, analyzed, and performed by Cooper on the site.

Cooper and his wife Kelly De Haven, a jazz singer and marketer for the University of Wisconsin, have a daughter, Skye (b. 1996). His hobbies include kayaking, camping, and home brewing.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); David Cooper's official website: http://www.DavidCooperMusic.com; personal interview, Dec. 13, 2010.

Cooper, Stefan T. (b. Modesto, California, Oct. 29. 1969). American trumpeter. Cooper grew up in the Bay area of California, and received his bachelor of music degree at California State University-Stanislaus in 1991. He then studied with David Hickman at Arizona State University, earning a master of music degree in 1992. Other teachers include David Goedicke, Laurie McGaw, and Bo Nilsson.

Cooper was principal trumpet of the Orchestra Sinfonica Nazionale della RAI of Torino, Italy. He moved to Sweden in 1997 to become principal of the Malmö Opera Orchestra (1997). He has performed with the Malmö Symphony Orchestra, Norrköping Symphony Orchestra, and the Royal Opera orchestra in Stockholm. He also served as principal of the Stavanger Symphony Orchestra in Norway for four years. A versatile musician, Cooper has played with various big bands, Afro-Cuban bands, chamber ensembles, and the Göteborgs Musiken. Stefan Cooper has released a solo album titled *Meditation*. He is also conductor of the Malmö Brass Band in Sweden.

Bibl.: "Stefan Cooper" (www.malmobrassband.com/band/profiles/stefan_cooper.htm).

Copeland, Ray M. (Norfolk, Virginia, July 17, 1926; d. Sunderland, Massachusetts, May 18, 1984). American trumpeter. Copeland was classically trained in Brooklyn during his teens. His first played professionally with Cecil Scott in 1945, and later played with Chris Columbus, Mercer Ellington (1947-48), and the Savoy Sultans (1948-49). During the first half of the 1950s, he worked for a paper company, performing music only part-time with Andy Kirk, Lucky Thompson, and Sy Oliver. He also recorded with Thelonious Monk in 1954.

Copeland played fulltime again in 1955. Soon, he played with Lionel Hampton (1957-58), Randy Weston (1957-59), Monk (more recordings in 1957), Tito Puente, Oscar Pettiford (1958), Johnny Richards, Gigi Gryce (1958-59), and his own band. Between 1959 and 1961, he occasionally performed as a member of New York's Roxy Theater Orchestra. He can be heard with the Johnny Richards Orchestra on the soundtrack of the 1959 movie, *Kiss Her Goodbye*.

Much of the 1960s were spent touring with Louis Bellson and Pearl Bailey (1962-64), Ella Fitzgerald, Randy Weston (touring Africa under the auspices of the US State Department, 1966 and 1970), and Thelonious Monk (touring Europe in 1967). Copeland composed *Classical Jazz Suite in Six Movements* that was premiered at Lincoln Center in New York in 1970. In 1974, he toured Europe with the revue *The Musical Life of Charlie Parker,* and later played in various pit orchestras on Broadway.

Copeland taught at Hampshire College from 1979 to 1984. His book, *The Ray Copeland Method and Approach to the Creative Art of Jazz Improvisation* was published in 1974. During his career, he recorded for labels such as RCA, Dawn, Mainstream, Savoy, United Artists, Warner Brothers, Bakton, Bethlehem, Polydor, EmArcy, and Prestige. Recently released CDs include *Monk* (Original Jazz Classics), *Monterey '66* (Antillas), *Tanjah* (Antilles), *African Cookbook* (Koch), *How High the Moon* (Biography), *Deep Passion* (GRP/Impulse), *Thelonious Monk with John Coltrane* (Original Jazz Classics), and *Sugan* (Original Jazz Classics).

Bibl,: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Coppola, John (b. Geneva, New York, May 11, 1929). American trumpeter. Coppola began playing trumpet at an early age, and began playing professionally at age thirteen. At age twenty-one, he joined Charlie Barnet's band, and during the 1950s and '60s performed with the bands of Stan Kenton (1951, 1954), Woody Herman (1955-56), Billy May (1952), Frank Sinatra, Nat "King" Cole, Gerald Wilson, Petula Clark, Dizzy Gillespie, "Tennessee" Ernie Ford, Nelson Riddle,

and Henry Mancini. A highly versatile musician, he performed many Broadway shows and worked as a studio player.

Coppola is married to the swing band singer, Frances Lynne Coppola.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo of Herman trumpet section (1956), left to right: Woody Herman, Burt Collins, John Coppola, Dudley Harvey.

Cord, Edmund ("Ed") (b. Indianapolis, Indiana, June 9, 1949). American trumpeter. Cord grew up in Indianapolis. He began playing trumpet at age nine; his first teacher was Max Woodbury, principal trumpet of the Indianapolis Symphony Orchestra. After graduating from Thomas Carr Howe High School in 1967, he attended Indiana University, studying with Herbert Mueller, Louis Davidson, and Charles Gorham, and earning a bachelor of music degree in 1972. Additionally, he studied with Vincent Cichowicz, James Stamp, Thomas Stevens, and Arnold Jacobs. He was a member of the National Repertory Orchestra during the summer of 1971, and received The Music Director's Award from Maurice Abravanel at the Music Academy of the West in 1972.

Cord became principal trumpet of the Israel Philharmonic in 1972, but left to become associate principal of the Utah Symphony (1976-78), and then coprincipal in 1978; in 1985 he was named principal. He also spent the summers of 1978-80, and 1990 as principal of the Santa Fe Opera Orchestra.

In 1989, Cord left the Utah Symphony to assume duties as a professor of trumpet at Indiana University, a position he still holds, and where he is director of the brass choir. He has also taught at the Rubin Academy of Music in Tel Aviv and the University of Utah, and served as brass coach and trumpet teacher of the Asian Youth Orchestra (1994-2000). Cord has presented master classes, clinics, and workshops in brass performance in Australia, England, Israel, and throughout Asia and North America. Among his many former students are Susan Rider, Ram Oren, Yoram Levy, Brad Weil, Richard Sandals, E. J. Ramos, Lertkiat Chonjirajitra, Travis Peterson, Eric Swisher, and David Champouillon.

During his long and productive career, Cord has been a guest principal of the Saint Louis Symphony, Indianapolis Symphony, Houston Symphony Orchestra, San Diego Symphony, Ft. Wayne Philharmonic, and the Indianapolis Chamber Orchestra. He has also performed with the Louisville Orchestra, Vancouver Symphony, Grand Teton Festival Orchestra, Doc Severinsen, Ella Fitzgerald, Henry Mancini, Marvin Hamlisch, the Moody Blues, Mannheim Steamroller, The Temptations, Carmel Brass, and several Broadway touring companies. He has been a soloist with the Israel Philharmonic Orchestra, Bangkok Symphony, Utah Symphony, and the Hong Kong Pro Arte Orchestra.

Cord and pianist Ruth Cord have been married since 2007. His children (from a previous marriage) are Aliza (b. 1977), Benjamin (b. 1980), and Rebecca (b. 1980). His hobbies include astronomy, reading, and his automobiles (1980 Fiat "Spider 2000" and 1987 BMW 325iS).

Bibl.: "Edmund Cord" (http://newsinfo.iu.edu/sb/page/normal/851.html); personal interview, Apr. 4, 2011.

Photo credit: Indiana University

Cornelius, Edward ("Corky") Jr. (b. Hoosier, Indiana, December 3, 1914; d. New York, New York, Aug. 3, 1943). American trumpeter. His father, Edward "Corky" Cornelius Sr., was a professional jazz drummer who played in territorial bands in Texas. Edward Jr. was raised in Binghamton, New York, and learned to play the trumpet from his father. He began his career during the early 1930s with the bands of Les Brown, Frank Dailey, and Buddy Rogers. His main reputation, however, came when he joined the Benny Goodman Orchestra in 1939. When drummer Gene Krupa left the Goodman organization to form his own band, Cornelius moved with him, but soon switched to the Casa Loma Orchestra in New York from 1941 until 1943.

Corky Cornelius married Gene Krupa's vocalist Irene Daye. They had a daughter shortly before his sudden death at age twenty-nine from kidney failure. He is buried in Lawrence, Massachusetts.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Edward 'Corky' Cornelius" (http://en.wikipedia.org/wiki/Corky_Cornelius).

Cosh, Paul (b. Sherborne, England, June 26, 1948). British trumpeter. Cosh's first lessons were with his father. He later studied with Charlie Parsons, and joined the town brass band. In 1966, he studied with William Overton at the Royal Academy of Music where he was a founding member of the Royal Academy Big Band and Royal Academy Drama Club. After graduating, he played in various pit orchestras for musicals and plays at the National Theatre (directed by Sir Lawrence Olivier) and at the Royal Shakespeare Company. He also freelanced as a studio musician, and recorded with celebrity singers such as Elton John, Bryan Ferry, Mike Westbrook (1976), and George Michael. He also toured with Diana Ross, Jack Jones, Perry Como, and Leo Sayer.

During the 1980s, Cosh recorded several movie soundtracks including *Star Wars, Superman I and II, Ghandi,* and *Napoleon.* He also played as an extra with several leading orchestras throughout the United Kingdom. He was a professor at the Guildhall School of Music and Drama from 1984 to 1987, and was a member of the BBC Symphony Orchestra from 1987 to 2005. He has also taught at Oxford University and York University. He conducts various champion brass bands. He is married to Sandy Cosh and has two sons, Ben (b. 1974) and William (b. 1976). He enjoys mountain hiking.

Bibl.: Harrell, Martin. "The BBC Symphony Orchestra Trumpet Section" (*International Trumpet Guild Journal*, Sept. 1995); Keim, Friedel. *Das große Buch der Trompete* (Schott); "Paul Cosh"

(www.gsmd.ac.uk); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Couch, Charles Allan ("Al") (b. Los Angeles, California, Oct. 28, 1942). American trumpeter. Couch grew up in Pasadena, California. He began playing the trumpet at age eight; his first teacher was Charles Mendenhall. During high school, he and his family moved to Saratoga, California, where he studied with Ernest Ortone, a student of the great Ernest Williams. After graduating from Campbell High School in 1960, he attended the University of Southern California for one year, studying music and business. He attended the University of California-Berkeley during his sophomore year in 1961-62 without declaring a major. A year later, he transferred to San Francisco State College where he began studying music in earnest, studying with Victor Kress, and graduating in June of 1965. He continued work there for an additional year in order to receive a Special Secondary Teaching Certificate in music. Additionally, he studied privately with Donald Reinberg.

Couch was drafted into the Army in 1966, and taught trumpet for three years at the Armed Forces School of Music in Norfolk, Virginia. After his service, he enrolled at Boston University where he studied with Roger Voisin from 1969 to 1971, earning a master of music degree. Upon graduating, he became principal trumpet of La Orquesta Sinfonica del Estado de Mexico in Toluca from September of 1971 to June of 1972. He then joined the Cleveland Orchestra, where he played until 2002, mostly as third and assistant first trumpet. He has also performed with the Cleveland Pops, Cleveland Chamber Symphony, Cleveland Jazz Orchestra, and Heritage Brass Quintet. He has been teaching at Cleveland State University since 1986.

Charles and Joanne Couch (a soprano) were married in 1970, and have three children: David (b. 1971) and twin sons Jonathan and Jeffrey (b. 1974). His hobbies include guitar and yoga.

Bibl.: "Allan Couch" (www.heritagebrassquintet.com/couch.htm); personal interview, June 28, 2011.

Courtois, Antoine (b. 1770; d. 1855). French manufacturer. Courtois's father established a brass instrument company in 1789 in Paris. Antoine Courtois himself opened the "Courtois Frères" shop in 1803 at which time he began making instruments under the exclusive name of Courtois. Courtois's bugles were played in the Garde Républicaine Band, and he also produced curved trumpets, slide trombones, keyed bugles, horns, and ophicleides. Circa 1830, Courtois Frères produced a cornet in C with two valves.

In 1844, Courtois's son Antoine Denis Courtois (1800?-1880) took over the business from his father and spent much of his time at work developing the *cornet-à-piston.* He worked closely with Jean-Baptiste L. Arban to design the "Arban-system" cornet around 1845. At his death, he was succeeded first by Auguste Mille (1881-98), then E. Delfaux, Emmanuel Gaudet (from 1917), P. Deslaurier (1933-37), and Paul Gaudet, Emmanuel's son. Gaudet's workshop was established in Amboise (from 1956). In 1980, Jacques Gaudet succeeded Paul Gaudet, and the Courtois company is today a leading manufacturer owned by the Buffet Crampon Group.

Many legendary and historic trumpet and cornet stars played Courtois instruments. These include Albert Adriano, Matthew Arbuckle, Herbert Barr, Roger Delmotte (adviser), Pierre Dutot, Denis Egan, Walter Emerson, Conrad Gozzo, Arthur Haneuse, Bunk Johnson, Georges Jouvin, Hermann Koenig, Mannie Klein, Jules Levy Sr., Ralph Marterie, Louis Menardi, Sergey Nakariakov, Pierre Pollin (adviser), Wilfred Roberts, Rocky Rockwell, Thomas V. Short, and Dan Tetslaff, to name a few.

Bibl.: Mathez, Jean-Pierre. *Antoine Courtois* (1997, *Brass Bulletin*); "Antoine Courtois" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Cousins, M. Thomas (b. Wilson, North Carolina, Oct. 9, 1914; d. Charlotte, North Carolina, Oct. 22, 1972). American trumpeter and composer. Cousins is today best known for his numerous compositions for chorus, band, and orchestra. He was a leading trumpet player who was a member of the National Symphony Orchestra in Washington, D.C. He was selected to serve on the committee that designed the "Committee" trumpet for the Martin Band Instrument Company in 1939. He was also a skilled arranger.

Bibl.: "M. Thomas Cousins" (www.worldcat.org/identities/ccn-no00-39499). http://www.worldcat.org/identities/lccn-no00-39499.

Couturier, Ernest Albert (b. Poughkeepsie, New York, Sept. 30, 1869; d. Wingdale, New York, Feb. 28, 1950). American cornetist. Couturier's parents, Charles Couturier and Amalia Feger, were emigrants from France and Brazil, respectively. One of Albert's eyes was defective at birth and he nearly lost his sight. He studied the piano at age ten, began playing the violin at age eleven, and then the cornet at age fourteen.

For a short time, Couturier attended the New England Conservatory of Music in Boston where he studied violin, cornet, and harmony. His cornet teacher told his parents that he should drop the cornet and concentrate on his other music studies. Couturier left school and returned to his hometown of Poughkeepsie to work in his uncle's watch repair shop.

During a trip to New York City in 1885, young Couturier happened to hear a band concert in Central Park. The cornet soloist who played was Theodore Hoch, a brilliant cornetist who also worked for the Carl Fischer Company. Couturier was quite impressed with Hoch's playing and began taking lessons from him. Hoch insisted that Couturier place

all of the mouthpiece pressure on his bottom lip and jaw, so that the top lip could vibrate freely. After four years of study, Couturier developed an amazing range, and was able to play seven Cs. Soon, he was able to play all of the solos by Arban, Hartmann, and Levy. His first solo performance in public was at the age of seventeen, when he played Arban's *Carnival of Venice*.

In the late 1880s, Couturier played in various minstrel shows and circuses that traveled across the United States and Canada. He was the featured cornet soloist with the Heywood Peerless Concert Company for two seasons beginning in 1892. In that same year, he formed his own band that performed at the St. Louis Exposition; in the following year, he joined the Innes Band. At various times, he was contracted to be the cornet soloist with the re-formed Gilmore Band under the direction of Victor Herbert. When Herbert resigned as director, Couturier assumed the conducting duties for several weeks.

After the Gilmore Band broke up, Gilmore's widow gave the entire Gilmore Band Library to Couturier. Together, with several former members of the band, they established the P. S. Gilmore Band Library Publishing Company in St. Louis, and arranged reduced scores of many of the 18,000 works in the collection. The company was sold in 1905 to Carl Fischer.

Couturier toured Europe in 1906, and caused a sensation because of his amazing upper register and effortless octave slurs. In the following year, he was offered the cornet solo spot in Sousa's band**,** but declined the offer in order to tour as a featured soloist with numerous bands across the U.S. and Canada, and to demonstrate Holton cornets. He continued these activities for ten years.

Couturier designed his own "Conical Bore Cornet" in 1918, and had it made by the York Company in Grand Rapids, Michigan. After some success with the instrument, he established his own manufacturing company in La Porte, Indiana. He acquired the rights to his designs and began producing fine cornets of his own make; he sold the company to Lyon & Healy in 1923. Couturier cornets continued to be produced until 1929.

Couturier went totally blind in 1925 at the age of fifty-six, but began touring as a soloist in vaudeville shows and circuses until he developed heart problems. He retired and moved to Mt. Vernon, New York.

Couturier suffered a mental breakdown and died in the Harlem Valley Psychiatric Center in Wingdale, New York, on February 28, 1950 at the age of eighty. He never recorded his main solo repertoire because of the limited recording time of 78-rpm records during that period; he refused to allow the pieces to be cut up. However, he did record four solos for the Edison Company: *Schubert's Serenade, Endearing Young Charms, A Dream* (Barlett), and *The Rosary*. His usual solos remain unpublished and include *Carnival of Venice; Waltz in D-flat; Moonlight; Saturn; Mercury; Venus; Jupiter; Uranus; Mercury*.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *The Cornet Compendium* (self-published); Galloway, H. Michael. "Ernest Albert Couturier: American Cornet Virtuoso" (*International Trumpet Guild Journal*, May 1980).

Cowell, John ("Johnny") Marwood (b. Tillsonburg, Ontario, Canada, Jan. 11, 1926). Canadian trumpeter and composer. Cowell's father and three uncles were brass players. Johnny began playing the trumpet at an early age and performed his first solo at age six. He was mostly self-taught, but did study for a while in Toronto with Edward Smeale. By age fifteen, he was playing professionally as soloist with the Toronto Symphony Band, and at age sixteen, joined the Toronto Symphony Orchestra.

During World War II, Cowell was a member of the Royal Canadian Navy Band and principal trumpet of the Victoria Symphony Orchestra (1943-45). He sustained a lip injury and was unable to play the trumpet for some years. After his honorable discharge from the military, he received a scholarship in composition to the Royal Conservatory of Music in Toronto where he studied with Oskar Morawetz and John Weinzweig. He was adept at composing pop tunes; many of his over two hundred tunes were recorded by major artists such as Andy Williams, Al Hirt, Tony Martin, and Lawrence Welk. Some, including *Walk Hand in Hand, Our Winter Love,* and *His Girl* climbed to number one on the pop charts.

After eight years of hard work, Cowell was able to play the trumpet again. He won a position in the Toronto Symphony Orchestra (again) in 1952, a position he would hold until 1991. He resumed his solo career and was featured as a pops trumpet soloist with the TSO and other leading orchestras and bands throughout Canada. He also performed with dance bands led by Stanley St. John, Art Hallman, Jack Denton, and others.

Cowell released seven solo albums: *The Art of Johnny Cowell* (Doremi), *Carnival of Venice* (Fanfare), *Hot Brass* (Audat), *The Virtuoso Trumpet* (Fanfare), *Tender Loving Care* (Ampersand), *Those Were The Days* (Broadland), and *Bridge Over Troubled Waters* (CTL). He also played on many other recordings, often performing his own compositions. As a composer, he has had many commissions, including one for *Roller Coaster*, a trumpet trio commissioned by Maestro Seiji Ozawa as an encore during a Japan tour by the TSO. Another commission was for a fanfare for Queen Elizabeth's visit to Canada in 1984.

Upon his retirement from the TSO in 1991, Cowell became principal of the Toronto Philharmonic and soloist with the Hannaford Street Silver Band. His final concert as a soloist was in 2003 at the age of seventy-seven. He received letters of congratulation from the Prime Minister of Canada, Premier of the Province of Ontario, Mayor of the City of Toronto, and president of the Toronto Musicians' Association. He also received a special letter from pops conductor Erich Kunzel, and the Lifetime Achievement Award from the Toronto Musicians' Association in 2005.

Bibl.: Frink, Laurie. "ITG Profile: Johnny Cowell" (*International Trumpet Guild Journal,* Oct. 2006); Keim, Friedel. *Das große Buch der Trompete* (Schott); "Johnny Cowell" (The Canadian Encyclopedia: www.thecanadianencyclopedia.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Cox, Allan E. (b. Seattle, Washington, Nov. 10, 1945). American trumpeter. Cox grew up in North Loup, Nebraska. He began playing the trumpet at age ten; his first teacher was Clark Yonda. After graduating from North Loup-Scotia High School in nearby Scotia, Nebraska, in 1964, he attended the University of Nebraska, studying with Dennis L. Schneider and earning a bachelor of music education degree in 1968. Cox then became a graduate trumpet teaching assistant at Wichita State University, studying with Walter Myers and earning a master of music degree in 1970. Additionally, he has studied with Vincent Cichowicz, Manny Laureano, Raymond Mase, Michael Sachs, Gerard Schwarz, James Stamp, and James Thompson.

Cox began his fulltime teaching career at East Carolina University (1970-72) and the University of Southern Mississippi in

1972, receiving the university's Excellence in Research Award for performance and creative activity in 1995. He performed with numerous area orchestras and the Southern Arts Brass Quintet (faculty) until accepting his current position as professor of trumpet at Vanderbilt University in 2000. He was Guest Professor of Trumpet at Musashino Academia Musicae and a member of the International Brass Quintet in Tokyo, Japan (1980-82), and taught at the Sewanee Summer Music Festival in Tennessee (1985-2001). He has been a member of symphony orchestras in Lincoln, Wichita, Pensacola, Gulf Coast, Meridian, and Lakeside, as well as a member of the International Brass Quintet, Sewanee Festival Orchestra (principal), Sonus Brass (since 1987), and the Blair Brass Quintet (since 2003). Cox has performed as a soloist in Japan, Germany, South Korea, Mexico, Venezuela, Taiwan, Italy, and throughout the United States. Among his many successful students are Michael Tunnell, Joan Retzke, Larry Clemens, and Leland Kornegay. His solo CDs are *Petite Pieces for Trumpet and Piano* and *Hymus* for trumpet and organ (Mark Custom Recording Service).

Cox has been married to Dr. Hildegard Holland Cox, an organist and church choir director, since 1993. His children are Damon (b. 1967) and Mathew (b. 1970) (from a previous marriage), and stepdaughter Ilona Johnson (b. 1982). His hobbies include being an avid sports fan, golf, traveling, coin and stamp collecting, landscaping, crossword puzzles, and Sudoku.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Allan Cox" (http://blair.vanderbilt.edu); personal interview, Feb. 27, 2011.

Cox, Pierre (b. Lüttich [Liège], Belgium, Sept. 26, 1929). Belgian trumpeter. Cox began studying trumpet with his father, Théodore, and later with Joseph Martin. For ten years, he attended the Royal Conservatory of Music in Liège, studying with the noted Michel Nicolay. He won second prize at the Geneva Competition in 1950 (Roger Delmotte, first prize). In 1948, he became third trumpet, in 1949 principal, of the Liège Opera Orchestra, which in 1960 became the Orchestra of Liège. He made radio recordings of various concertos, including those by Jolivet (second concerto) and Loucheur, conducted by the respective composers. From 1951 to 1994, among other places, he taught at the Royal Conservatory of Music in Liège, where he had a reputation as a severe teacher. Among his pupils were Antoine Acquisto, Jean Lambert, Marc Frankinet, and Dominique Bodart.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Macaluso, Rosario. "Le cours de trompette au Conservatoire royal de musique de Liège depuis 1826," Bulletin de la Societie liégoise de Musicologie (Oct. 1992).

Cracchiolo, Salvator ("Sal") William II (b. Long Beach, California, Oct. 3, 1954). American trumpeter. Cracchiolo's father, Sal Cracchiolo I, owned a music studio where he taught piano and played professional accordion. His mother, Edith, started him off on trumpet at age twelve. He later studied with James Stamp, Claude Gordon, Don Ferrara, and Bobby Shew. While still in high school, he played with the Cerritos College jazz and concert bands. He began playing professionally at age fifteen, playing in various nightclubs with Latin and Rhythm & Blues bands.

Cracchiolo began his long musical relationship with Poncho Sanchez in 1970, becoming the original trumpet player with the Poncho Sanchez Latin Band (starting in 1977) that led to the production of eighteen record albums. During the 1980s, he also played with the Pasadena City College Big Band under Gary Foster. While with this band, he performed with such legends as Lee Konitz, Peter Erskine, and Warne Marsh. Cracchiolo toured internationally with Sanchez and others during the late 1980s, and also played and recorded with artists such as Arturo Sandoval, Dizzy Gillespie, Freddie Hubbard, Chick Corea, Tito Puente, Terence Blanchard, Eddie Harris, Bobby Shew, Stanley Turrentine, Tito Puente, Mongo Santamaria, Clare Fischer, Joey DeFrancesco, Dianne Reeves, Andy Martin, and Celia Cruz. He participated in recorded film soundtracks for *The Mambo Kings, A Million to Juan, Luminarias*, and *The HBO Cinema Latin Session*. He has also toured worldwide with Tom Jones, Tower of Power, Vikki Carr, Brian Setzer, Pete Escovedo, and others.

Cracchiolo is currently performing, recording, and touring with his own sextet that includes his wife, vocalist Melanie Jackson. Their CD, *Fly*, was nominated for a Latin Grammy in 2001. Their 2003 CD is titled *Spirit*.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Sal Cracchiolo" (www.jazz.com/encyclopedia/cracchiolo-sal-salvator-william-cracchiolo-II).

Crisara, Raymond D. (b. Cortland, New York, Oct. 19, 1920). American trumpeter. Crisara has had a long and productive career. He began playing trumpet at age ten under the guidance of his father, a local community band director and tool and die maker. Crisara graduated from high school at age fifteen, and began playing in various music ensembles in upstate New York. He played in the New York All-State Band (Ithaca, 1936) before going to New York City to study with Ernest Williams at the Ernest Williams School of Music (1937-40) where he played in the Ernest Williams Music School Bands (1936-39). There, he met classmates Donald Jacoby, Ray Wetzel, Frank Scimonelli, James Burke, and Gilbert Mitchell. He also played with the Goldman Band, and was cosoloist with Del Staigers (1940). During his third year with Williams, band conductor William D. Revelli came by the school, and offered Crisara a position at the University of Michigan as assistant band

director and trumpet teacher. This was a rare opportunity for an undergraduate student, so Crisara accepted the job.

Vincent Bach came to the University of Michigan in 1941 to work with the band, and at Revelli's request, Crisara performed for Bach. This must have made quite an impression on Bach, because a few months later, he contacted Crisara about an opening at the Metropolitan Opera Orchestra in New York. Crisara took the audition and became principal trumpet in the fall of 1941, but was drafted into the army in 1942. He was initially stationed at Ft. Dix in New Jersey, but was later transferred to Ft. Jackson, South Carolina, and then to the Special Service unit at Ft. Slocum, New York, where he performed in a show band.

After finishing his military service, Crisara won an audition to become third and associate principal of the NBC Symphony under Maestro Arturo Toscanini. The first trumpeter was Harry Glantz, and the second was Frank Falcone. Crisara stayed with the orchestra until Toscanini's death in 1954, when the orchestra was disbanded. He worked as a studio musician for many more years, playing for television shows such as *Victory at Sea, Project 20, Wide Wide World*, and *The Defenders*. He performed in many Broadway shows, and taught as an adjunct faculty member at New York University and the University of Bridgeport in Connecticut. He was also a member of the André Kostelanetz Orchestra, Pablo Casals Festival Orchestra, Paul Lavalle's Band of America, Xavier Cugat Orchestra (1959), Morton Gould's orchestra, Leopold Stokowski's orchestra, the Burke-Phillips Band, and the ABC Brass Quintet. Crisara has recorded hundreds of jingles and concert works, including Paul Hindemith's *Sonata* with Glenn Gould, piano.

In 1978, Daniel Patrylak, director of the school of music at the University of Texas in Austin, called Crisara about the possibility of replacing Frank Elsass as professor of trumpet. Crisara accepted the position in the fall of 1980, and during the next twenty-three years taught hundreds of students including Craig Morris, Alan Hood, Vincent DiMartino, Billy Ray Hunter, and Nick Norton. Crisara held the Frank C. Erwin Jr. Centennial Professorship, and was once named the music school's Outstanding Teacher. He retired in 2003, and was succeeded by Raymond Sasaki.

Crisara was known to be a technically precise and musical player who possessed a phenomenal single-tongue articulation. Doc Severinsen said of him, *I cannot recall a time over the years that I ever heard Ray make a musical error or even miss a note. He is the most schooled trumpet player I have ever known or heard*. Crisara is also one of the most beloved musicians. John Ware said of him, *Ray Crisara is a gentleman with character of the highest degree, and is a trumpeter of unsurpassed excellence. My experiences playing with Ray are among my fondest memories*.

Crisara received the Edwin Franko Goldman Memorial Award from the American Bandmasters Association in 1994, and the Award of Merit from the International Trumpet Guild in 2004. On October 16, 2010 approximately forty of Crisara's former students held a ninetieth birthday celebration in his honor at the University of Texas. Crisara lives in Austin, Texas, with Angela, his wife of over sixty years.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom with mp3 excerpt; Oct. 2008); Winking, Keith. "Raymond Crisara: Teaching by Example" (*International Trumpet Guild Journal*, Mar. 2000); "Interview with Raymond Crisara" (www.trumpetguild.org/2004conference/wed/204.html).

Crowley, Andrew ("Andy") (b. London, England, Jan. 17, 1962). British trumpeter. Crowley studied at the Royal Academy of Music in London from 1980 to 1983. He has held several important principal trumpet positions in London orchestras, including the City of London Sinfonia, English Chamber Orchestra (from 1990), and London Sinfonietta (1991-94). He is a founding member of the London Brass, and currently serves as its manager.

As a leading studio performer, Crowley has recorded over four hundred film soundtracks, including those of *The Legend of Bagger Vance, The Mask of Zorro, Tinker Tailor Soldier Spy, Black Swan, Gladiator, Kick Ass, Shark Tale, Prince of Persia, Kung Fu Panda, Iron Man 2*, and *Captain America*. He has also worked with Paul McCartney, Tom Jones, Cliff Richard, and Quincy Jones, among others. Since 2010, he has toured internationally with Peter Gabriel's production of *Scratch Your Back*. He is also a fine conductor, and has made many guest appearances at leading music festivals.

Crowley has taught at the Royal College of Music since 1993.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2010); Andrew Crowley's official website: www.andrewcrowley.co.uk.

Crown, [Gordon] Thomas ("Tom") (b. Chicago, Illinois, July 9, 1929). American trumpeter. At the age of twelve, Crown began his music studies on E-flat tuba but, being rather small for his age, switched to trumpet at age fifteen. He attended South Shore High School in Chicago (graduating in 1947) and had his first lessons with Isabelle Harridge. He later studied with Renold Schilke, and attended Roosevelt University (under Schilke) between 1949 and 1959, graduating with bachelor and master of music education degrees. He was accepted into the Civic Orchestra of Chicago (1949-52) at which time he received lessons from Adolph Herseth. Subsequently, he studied with Arnold Jacobs.

At age nineteen, Crown began his playing career with the Grant Park Orchestra (four summers) in Chicago. This led to an invitation from Arthur Fiedler

to tour with the Boston Pops orchestra. Crown replaced Elden Benge (who moved to California) in the WGN Radio-Television Orchestra in 1953, then again from 1959-70. Tom Crown was well known in Chicago because he played on WGN's *Bozo Circus* for ten years. He was drafted into military service in 1953 and for eight months was stationed in Stuttgart, Germany. There, he played in the 7th Army Symphony Orchestra, performing in Germany, Italy, France, Ireland, and England. Upon his return to Chicago, he married Donna Frank in 1959.

Crown joined the Chicago Lyric Opera Orchestra in 1962 and remained in this ensemble for thirty years, retiring in 1992. He taught trumpet at Roosevelt University from 1968 to 1988, and in 1969, he founded Tom Crown Mutes, known worldwide. Crown was the host of the Chicago Trumpet Conference in 1971, and from 1973-74, he participated in an exchange with trumpeter Arno Lange, playing that year with the Deutsche Oper Berlin. He also founded Crown Music Press in 1975 with Chicago Lyric Opera Orchestra colleague Charles Stine, but turned the business over to Stine soon afterwards.

Now retired from playing, Tom Crown and wife Donna continue operating the mute company out of their home in La Grange Park, Illinois, near Chicago. He enjoys writing and researching the history of important trumpeters of Chicago, and learning foreign languages.

Bibl.: Mathez, Jean-Pierre. "Tom Crown: History of Mutes" (*Brass Bulletin*, no. 67, III/1989); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tom Crown Mutes website (www.tomcrownmutes.com); personal interview, Feb. 17, 2010.

Culley, Wendell Philips (b. Worcester, Massachusetts, Jan. 8, 1906; d. Los Angeles, California, May 8, 1983). American trumpeter. Culley came from a musical family. He played in the Worcester Concert Band and in local bands in the Boston area, and joined the Bill Brown Brownies in 1930. He moved to New York City in 1930 and played lead trumpet for Cab Calloway (1930-31), Horace Henderson, Noble Sissle (1931-42), Lionel Hampton (1944-49), and Count Basie (1952-59). He played on over two hundred recordings between 1932 and 1959.

After leaving Count Basie's band in 1959, Wendell Culley gave up music and moved to Los Angeles where he pursued a career in insurance. He married Violet Cecilia Jones; their daughter was Christine Gilliard Culley (1930-2009). He passed away on May 8, 1983 and is buried in Rose Hills Memorial Park in Whittier, California, in an unmarked grave.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Culley Family History" (http://rootdigger2011.com/tag/wendell-Phillip-culley); "Wendell Phillip (Cully) Culley" (www.findagrave.com/cgi-bin/fg.cgi?page=gr&Grid=60250077).

Cullum, Jim Jr. (b. San Antonio, Texas, Sept. 20, 1941). American cornetist. Cullum's father was clarinetist Jim Cullum Sr., the founder of the Happy Jazz Band in San Antonio, Texas. Inspired by his father's record collection of Louis Armstrong, Bobby Hackett, King Oliver, and Bix Beiderbecke, Jim Jr. took up the cornet at an early age, and at seventeen was playing professionally. Cullum attended San Antonio College and Trinity University, graduating in 1965. He had joined his father's band in 1962, making fifteen albums with it by 1973 when his

father passed away. Jim Jr. took over the band, and it eventually became known as the Jim Cullum Jazz Band.

Cullum's idol was cornetist Bix Beiderbecke (1903-31). Being an admirer of Bix's tone quality, Cullum plays the same brand and model of cornet as Bix, a Conn "Victor." Cullum has devoted his entire career to traditional jazz music. After his band began performing regularly at The Landing club in San Antonio, Cullum has become nationally known through weekly broadcasts of *Live at The Landing* on National Public Radio. His band has also toured hundreds of college campuses and jazz festivals throughout the United States as well as Mexico and Australia. Among his distinguished guests were Bobby Hackett (1966), Max Kaminsky (1978), and Bob Barnard (1990).

Jim Cullum's albums include *Jim Cullum's Happy Jazz Band* (Jazzology), *Live at the Memphis Jazz Festival* (Jazzology), *Porgy and Bess* (a "concerto/suite" for jazz band arranged by Cullum and recorded on the Columbia label), *Hooray for Hoagy* (Audiophile), *Shootin' the Agate* (Stomp Off), *New Year's All Star Jam* (Riverwalk), *Battle of the Bands* (Riverwalk) and *Fireworks! Red Hot and Blues* (Riverwalk).

Bibl.: Crowther, Bruce. "Jim Cullum: San Antonio Jazz Legend" (www.landing.com/reviews/jjintern.htm); Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: Jim Jr. playing with his father.

Curé, Antoine (b. Bar-le-Duc, France, Apr. 11, 1951). French trumpeter. Curé studied with his father, then with André Bellis at the Caen Conservatory until 1970 when he entered the Paris Conservatory, studying with Ludovic Vaillant until 1974. Additionally, he studied with Roger Delmotte and Marcel Lagorce.

Curé won second prize in the international competition in Toulon in 1975, and first prize in the competition

in Vercelli in 1977. He gave trumpet and organ concerts, appeared on French television (Hummel's *Concerto*), and played with the Ile de France Orchestra. He was a frequent soloist with the Concerts Colonne before joining Pierre Boulez's group, Ensemble InterContemporain, in 1981. Curé played with the Ensemble de Trompettes de Paris from 1983 to 1986 and Jean-Paul Leroy's Concert Arban (quintet) in 1990. He is a member of the Arban Chamber Brass.

Considered to be one of the world's leading contemporary trumpet specialists, Curé has premiered and recorded numerous works for trumpet including several CDs of music ranging in repertoire from Molter to Birtwistle.

Curé replaced Marcel Lagorce at the Paris Conservatory in 1986, and has given master classes around the world.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008).

Curnow, Jeffrey ("Jeff") (b. Wilmington, Delaware, Dec. 11, 1960). American trumpeter. Curnow grew up in Easton, Pennsylvania, where his father was a high school band director. He studied with Seymour Rosenfeld at Temple University in Philadelphia, receiving a bachelor of music degree before attending Wichita State University for one year as a graduate assistant in trumpet to Dr. Walter Myers. There, he also performed in the Wichita Brass Quintet and Wichita Symphony Orchestra. Before completing his master of music degree, however, Curnow left in 1983 to become principal trumpet of the New Haven Symphony Orchestra in Connecticut. Soon, he was also a member of Edward Carroll's New York Trumpet Ensemble.

Curnow's career blossomed when he joined the Empire Brass Quintet in 1987. The group toured the world, released fifteen CDs during Curnow's time with it, and appeared on several national television and radio shows. On occasion, he also performed as an extra or substitute trumpeter in the Philadelphia Orchestra, Chicago Symphony Orchestra, Saint Louis Symphony Orchestra, and the National Symphony Orchestra.

Leaving the Empire Brass Quintet in 1995, Curnow devoted his career to orchestral playing as principal of the Dallas Symphony Orchestra. In 2001, he accepted his current position as associate principal of the Philadelphia Orchestra. An active teacher, Curnow has taught at the University of Connecticut, the Tanglewood Institute, the Royal Academy of Music in London, and is an adjunct faculty member at Temple University, and since 2003, at the Curtis Institute.

Curnow's hobby is videography. He has produced several humorous cartoon videos about trumpet playing.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Jeffrey Curnow" (www.temple.edu/boyer/AppDev/port.asp?portID=323.

Curry, Mark Steven ("Cat") (b. South Bend, Indiana, Aug. 28, 1956). American trumpeter and manufacturer. Curry began playing the trumpet at age thirteen. His first trumpet teacher was Lloyd Higgerson, band director at Kankakee (Illinois) Eastridge High School where Curry graduated in 1974. He then attended the University of Illinois from 1974 to 1978, earning a bachelor of music degree studying with Wayne Gorder, Raymond Sasaki, and David Hickman. During his freshman year, the famous scream trumpeter, William "Cat" Anderson, gave a concert and clinic with the University of Illinois Jazz Band. Anderson took the time to work with Curry for a short while, and his advice enabled Curry to expand his already impressive upper register by a fifth—that day! At the end of the concert that evening, Anderson invited Curry to come on stage and play an encore with him, an event that gave rise to Curry's nickname, "Cat."

Curry freelanced in central Illinois and Chicago (Jazz Members Big Band) until joining Woody Herman's band as lead trumpet during the summer of 1982. A few months later, he moved to Las Vegas and worked in various show and kicks bands. From 1983 to 1989, he toured as lead trumpet in the Ray Charles Orchestra, and substituted with the "Genius of Soul" until Charles's death in 2004. He moved to Reno, Nevada, in 1989, working as a freelance lead player in several casino bands for numerous headliners and shows, while earning his master of music degree in trumpet at the University of Nevada-Reno studying with Dr. Larry Engstrom. Curry is a founding member of the Reno Jazz Orchestra.

Curry began producing trumpet valve caps and mouthpiece "Sound Sleeves" in 1989. He worked with computer numerical control programmer Neil Gorman in Wisconsin, a machinist who helped design many of his prototype mouthpieces. Westside Machine Tool in Elkhorn, Wisconsin, manufactured Curry's first mouthpieces from 1993 to 1997. After learning CNC and computer assisted design/manufacturing programming, Curry was able to expand his mouthpiece line that today include trombone, tuba, horn, and specialty brass instrument mouthpieces. Beginning in 1998, Curry has produced mouthpieces through his company, Curry Precision Mouthpieces in Reno, Nevada.

Since 2003, Curry has lived with his life partner, Linda Collins. He enjoys playing golf, and is an active musician in the Reno area.

Bibl.: personal interview, Feb. 14, 2011.

Curson, Theodore ("Ted") (b. Philadelphia, Pennsylvania, June 3, 1935; d. Montclair, New Jersey, Nov. 4, 2012). American trumpeter. Curson received his first trumpet on his tenth birthday as a present from his father. The Curson family knew Jimmy, Percy, and Tootie Heath, who helped get him started in jazz. Curson attended Mastbaum High School, and then studied at the Granoff Musical Conservatory and Costello Studios. His trumpet teachers were Anthony Del Campo and John Costello.

Curson began his professional career in 1953 by working with Bobby Timmons, then with Charlie Ventura. With the encouragement

of Miles Davis, he moved to New York City in 1956 where he soon worked with Ray Bryant, Philly Joe Jones, Duke Jordan, Mal Waldron, and Red Garland. Curson made his first of many recordings in 1959 (with Cecil Taylor). Perhaps Curson was best known from 1959 to 1962 as a member of the Charles Mingus Quartet.

Curson co-led a band with sax player Bill Barron from 1962 to 1966. He also performed with Max Roach and Archie Shepp. Beginning in 1963, Curson began touring Europe. He moved to Denmark around 1965, but returned to New York in 1976. He played with Gato Barbieri (Paris, 1966), Nick Brignola (Antibes Festival, 1967), Michel Roques (1968), Alan Silva (1971), Harold Mabern

(1972), Karin Krog (1972), and Steve Potts (1972). Since then, he freelanced, and performed or recorded with the Mingus Dynasty, Ron Blake, Sal Nistico, Andrew Hill, Frank Wright (1978), and led his own groups including the Spirit of Life Ensemble. For eight years during the 1980s, Curson hosted jam sessions at the Blue Note. In the early twenty-first century, he played in France (Spirit of Jazz concerts).

A versatile musician, Curson began playing the guitar as a second instrument in 1970. He was also a fine vocalist, and was an excellent player of the piccolo trumpet and flugelhorn. His composition, *Tears for Dolphy*, has been used in several movie soundtracks. His albums as leader include *Typical Ted* (Trident), *Sugar 'n Spice* (Level Green), *I Heard Mingus* (Interplay), *Quicksand* (Atlantic), *Cattin' Curson* (EPM), *Urge* (Fontana), *Studio Live* (Fifty Fifty), *Flip Top* (Freedom), *Blue Piccolo* (Whynot), *Plenty of Horn* (Boplicity), *Fire Down Below* (Original Jazz Classics), *Pop Wine* (Future), *Tears for Dolphy* (Black Lion), *Traveling On* (Evidence), *The Canadian Concert of Ted Curson* (Can-Am), *Snake Johnson* (Chiaroscuro), *Ted Curson and Company* (India Navigation), and others.

Since 1966, Curson performed at the annual Pori Jazz Festival in Finland. His popularity prompted President Tarja Halonen to extend a personal invitation to appear at Finland's 2007 Independence Day Ball.

Curson died of a heart attack on November 4, 2012.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Erdmann, Thomas. "My Own Way: An Interview with Ted Curson" (*International Trumpet Guild Journal*, Jan. 2011); "Ted Curson" (http://en.wikipedia.org); "Ted Curson" (All Tomorrow's Parties: www.atpfestival.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Curtis, Stanley H. (b. Florence, Alabama, Oct. 23, 1963). American trumpeter. Stanley is the son of Mr. and Mrs. Robert O. Curtis. He was raised in Tuscaloosa, Alabama, where he began learning the trumpet at the age of thirteen. He graduated from Central High School in 1982, and played with the Tuscaloosa Symphony. Curtis attended the University of Alabama under Michael Johnson, receiving his bachelor of music degree in 1986. In 1988, he earned a master of music degree from the Cleveland Institute as a student of Michael Sachs. He was a member of the Evansville (Indiana) Symphony Orchestra, and was on the faculty of the University of Evansville for a few years before deciding to attend Indiana University as a doctoral student from 2002 to 2005 where he studied with Charles Gorham and Bernard Adelstein.

After completing his doctor of music degree, Curtis went to Holland on a Fulbright Scholarship to study Baroque trumpet and cornett with Friedemann Immer. Curtis has chaired the Baroque Division of the National Trumpet Competition since 2002, and has been a member of several early music ensembles including the Milwaukee Baroque, Orchestra of the 17th Century, Washington Bach Consort, Washington Cornett & Sackbutt Ensemble, and Apollo's Fire. As a performer on the natural trumpet, Curtis won third prize in the First International Altenburg Competition for Baroque Trumpet in Bad Sãckingen, Germany (1996), and has performed J.S. Bach's difficult *Brandenburg Concerto No. 2* numerous times. In addition, he was assistant principal trumpet of the Orquesta Sinfónica de Galicia in La Coruña, Spain (1995-97).

Stanley H. Curtis joined the United States Navy Band in 1998. He is also a member of the US Navy Band Brass Quintet. Teachers not previously mentioned include Rick Seraphinoff and Thomas Binkley for early music, and Steven Hendrickson and Peter Masseurs for modern trumpet.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Koehler, Elisa. "Thoughts on Historic Brass Performance: An Interview with Stanley Curtis" (*International Trumpet Guild Journal*, Jan. 2008); "MU1 Stanley H. Curtis" *The United States Navy Band* (www.navyband.mil).

Cuvit, Michel (b. Geneva, Switzerland, Dec. 6, 1930; d. Monthey, Switzerland, Aug. 18 or 19, 2010). Swiss trumpeter. Cuvit was self-taught before studying with Paolo Longinotti at the Geneva Conservatory from 1955 to 1957. He joined his mentor in the Orchestre de la Suisse Romande in 1960, and later replaced him as principal trumpet when Longinotti died in 1963. Cuvit remained with the orchestra until 1987.

Cuvit was a fine soloist who recorded the trumpet concertos of Leopold Mozart and Johann Nepomuk Hummel (in E-flat) with the Orchestre de la Suisse Romande under the baton of Maestro Ernest Ansermet.

Cuvit was a teacher at the Geneva Conservatory until 1997. Among his pupils was Gérard Métraillier. He also made mouthpieces of his own brand.

Cuvit was married to Denise Cuvit-Humbersert with whom he had a daughter, Nicole Dewarrat-Cuvit.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "En Hommage à Michel Cuvit" (www.hommages.ch/defunt/55013/Michel_Cuvit); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Czeglédi, Zsolt (b. Sárvár, Hungary, July 23, 1967). Hungarian trumpeter. Czeglédi studied with János Pernecker from 1975 to 1981, and attended the conservatory in Györ from 1981 to 1982. He then studied with István Török at the Béla Bartók Conservatory in Budapest from 1982 to 1985, and with Frigyes Várásdy at the Franz Liszt Music Academy from 1985 to 1990. He won prizes in several competitions including those in Zalaegerszeg (1978), Barcs (chamber music, 1984 and 1986), and Miskole (1985).

Czeglédi began his orchestral career in 1988 as principal trumpet of the Hungarian State Opera Orchestra in Budapest. He became principal of the Philharmonic Orchestra of Budapest in 1991, and has also held the same position with the Budapest Festival Orchestra since 1997. He was a member of the Academic Brass Quintet from 1985 to 1989, and the Hungarian Brass Quintet from 1991 to 1996.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

D

Dahlqvist, Reine (b. Göteborg, Sweden, Sept. 2, 1945). Swedish author and musicologist. Dahlqvist, an amateur trumpeter, has devoted much of his research and writing to the trumpet. He studied musicology in Göteborg with Jan Ling, and in Uppsala with Ingmar Bengtsson. He earned a master's degree at the University of Vienna, writing his dissertation on the keyed trumpet. His PhD was earned at the University of Göteborg in 1988. Dahlqvist received a research scholarship from the Council for Humanities and Social Sciences (1989-92) that enabled him to do post doctoral work.

Dahlqvist taught at the University of Göteborg and served as the School of Music librarian. He has authored numerous articles and texts, including *The Keyed Trumpet and Its Greatest Virtuoso, Anton Weidinger* (The Brass Press).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Dai, Zhonghui, (b. Manchuria, China, Nov. 20, 1957). Chinese trumpeter and conductor. After receiving a degree in music in China,

Dai continued his career in America, earning a master of music degree at the International University of San Diego. He received a fellowship to the Tanglewood Institute during the summer of 1990, a fellowship to the Los Angeles Philharmonic Institute in 1991, and studied for seven years at the University of Southern California Institute. His teachers include Boyde Hood, Rob Roy McGregor, Charles Schlueter, Roger Voisin, Thomas Stevens, and Susan Slaughter.

Dai has recorded two solo albums and two educational videos. He has been the principal trumpeter of the National Symphony Orchestra of Beijing since 1999, and is a professor at Beijing's Central Conservatory (since 2002). He is founder and director of the conservatory brass ensemble and is conductor of the conservatory's symphonic wind orchestra. He is an active soloist and clinician, and is president of the China Trumpet Guild, vice president of the Chinese Association of Symphonic Bands, and a former member of the board of directors of the International Trumpet Guild.

Bibl.: www.philharmonicwinds.org; www.gvsu.edu/trumpetseminar/zhonghui-dai-37.htm.

Daily, Pete [Thamon Pierce] (b. Portland, Indiana, May 5, 1911; d. Los Angeles, California, Aug. 23, 1986). American cornetist. As a boy,

Daily learned the baritone horn, tuba, and bass sax before switching to cornet in high school. Between the years 1930 and 1942, he became a well-known Dixieland performer in Chicago, playing with Jack Davies's Kentuckians (making his debut recordings in 1930), Frank Melrose, Art Von Damme, Bud Freeman, and Boyce Brown. His best records were made with Frank Melrose in 1940.

Daily moved to Los Angeles in 1942, and worked with Mike Riley and Ozzie Nelson before joining the Merchant Marine. After the

service, he rejoined Nelson in 1945. Starting in the mid 1940s, he led the Pete Daily Chicagoans, a Dixieland band based in Los Angeles that recorded for Jump and Capitol until 1954.

Bad health affected Daily in the 1960s. He began to double on valve trombone and moved back to Indiana where he played with Smokey Stover's band. His health worsened in the 1970s, forcing him to play on a part-time basis after moving back to Los Angeles. Finally, a stroke in 1979 ended his playing career.

Pete Daily can be heard in the 1951 film, *Rhythm Inn*. Some of his albums include *Pete Daily and His Chicagoans* (Jump), *Pete Daily's Dixieland Band* (Capitol), and *Dixie by Daily* (Capitol).

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Dale, Delbert (b. Indianapolis, Indiana, c1922; d. 1992). American trumpeter. Dale grew up in Indianapolis and learned trumpet and music

composition in the United States and Japan. He also played in many wind ensembles and symphony orchestras in those countries. He founded the Indianapolis Brass Choir in 1987 and wrote the text, *Trumpet Technique* in 1965 (revised in 1977), and arranged *Londonderry Air* (traditional) and *Somewhere* (Bernstein) for brass in 1987.

Bibl.: Dale, Delbert. *Trumpet Technique* (Oxford University Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: USAF Band touring in Quito, Ecuador in February of 1959. From left to right: Jack Tardy, Art Will, Delbert Dale.

Dámit, András (b. Nagyzsám, Hungary, Aug. 14, 1883; d. Budapest, Hungary, July 27, 1932). Hungarian trumpeter. Dámit studied trumpet with Willi (William) Böhme at the Budapest Academy from 1897 to 1906, as well as composition with János Koossler. He succeeded Böhme as principal trumpet of the Budapest Opera and Philharmonic Society (1907-32), and as professor at the Academy (1908-32).

Dámit was considered the best trumpeter of his generation in Hungary, known for his excellent playing in the operas of Richard Wagner, and it's been reported that he also possessed an excellent Wagnerian tenor voice.

Dámit was the leading trumpet teacher in Hungary during the early twentieth century; among his best-known students are Niklós Forrai, Kálmán Patkos, László Szödy, Willy Neuner (who later changed his name to Vilmos Ernóhézi), Rudolf Borst, and Miksa Sammer. His successor at the Academy was Ernóhézi.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. *East Meets West* (Pendragon Press).

Damrow, Frits (b. Uebach, Netherlands, June 3, 1960). Dutch trumpeter. Damrow began playing the flugelhorn at age nine. When he was twelve, his father bought him an album of Maurice André, and listening to it inspired him to become a professional trumpeter. Damrow attended the music school in Kerkrade, studying with Guus Erkens. Afterwards, he studied with Pierre Wilhelmus at the conservatory in Maastricht. He has also studied with James Stamp, Thomas Stevens, and Pierre Thibaud.

Damrow was principal trumpet of the Radio Symphony Orchestra in Hilversum from 1982 to 1991, and principal of the famed Royal Concertgebouw Orchestra in Amsterdam from 1991 to 2009. He was a professor at the conservatory in Hilversum from 1984 to 1995, and taught at the Amsterdam Conservatory from 1995 until 2010 when he moved to Switzerland to become a professor at the Hochschule der Künste in Zurich. He has given master classes around the world, and has performed recitals at numerous music festivals and conferences of the International Trumpet Guild.

Damrow has published several texts and collections of music including *Fitness for Brass, Multistyle Studies, Bel Canto for Brass, Sound the Trumpet*, and *Festive Brass*, all with de Haske Publications. He has also released the CD, *Sonate*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Danielsson, Bengt (b. Sala, Sweden, Nov. 20, 1962). Swedish trumpeter. Danielsson studied at the University of Göthenburg with Bengt Eklund, and additionally with Claes Strömblad, Philip Smith, and John Wallace. After playing in a military orchestra for one year, he continued his education for one year at the Orchestra School in Londres.

Danielsson's orchestral career began as principal trumpet of the Helsingborg Symphony Orchestra (1986-89), and since 1989 he has been principal of the Göthenburg Symphony Orchestra. He is also a member of Otto Sauter's Ten of the Best trumpet ensemble that has toured the world and made several recordings. His solo playing

can be heard on Lars-Erik Larsson's *Concertino for Trumpet and String Orchestra* on the Intim Musik label (1994). He was selected to play with the World Orchestra of New York in 2000, and is on the faculty of the University of Göthenburg.

Danielsson is married to Ulrika Dahlberg-Danielsson, a professional trumpet player with the Göthenburg Opera.

Bibl.: concert program booklet, Ten of the Best, Sala Nezahualcóyotl, Mexico City, Nov. 14, 2012.

Danté, Jon Paul (b. Brockton, Massachusetts, June 8, 1969). American trumpeter. Danté grew up in Boston. He began playing the trumpet at age nine; his first teachers were Vincent Macrina, then Jay Daly. After graduating from Dover High School (New Hampshire) in 1987, he earned a bachelor of music degree at Boston University in 1991, studying with Roger Voisin, and embarked on a freelance career in the Boston area. He was principal trumpet of the Berkshire Opera Orchestra, Boston Orchestra, and formed the Paramount Brass Quintet, which performed over one hundred concerts per year. He was also an adjunct faculty member at the Boston Conservatory of Music from 1995 to 1999.

Danté became the principal of the New Mexico Symphony Orchestra in 1999, as well as a member of the Santa Fe Symphony. During the summers, he performed with the Santa Fe Opera Orchestra, Bellingham Music Festival, and Colorado Music Festival in Boulder. A highly versatile player, he recorded with the Albuquerque-based ska band, Danny Winn and the Earthlings.

In 2006, Danté accepted a position as principal of the Malaysian Philharmonic Orchestra, a position he held until 2011. He has served as a guest principal of the Puerto Rico Symphony, St. Cecilia Chamber Orchestra in Rome, Singapore Symphony Orchestra, and has played on occasion with the Colorado Symphony Orchestra, Macao Symphony Orchestra, and the Hong Kong Philharmonic. He has taught as an adjunct faculty member at summer festivals including the Maryland Summer Center for the Arts, North Shore Conservatory, Tanglewood Institute, and has been a visiting faculty artist at the Yong Siew Toh Conservatory in Singapore, and Silpakora University in Bangkok, Thailand. In December of 2011, he became the regular principal of the Hong Kong Philharmonic, and also teaches at the Hong Kong Academy for Performing Arts.

Danté is an active soloist who has released the CDs, *Tapestry-Music of Baroque Masters* (Centaur) and *Shepherd's Hey* with the Paramount Brass Quintet. He is also a skilled composer and arranger. His hobbies include photography, motorcycling, and designing websites.

Bibl.: Jon Paul Danté's official website: www.jondante.com; "Jon Danté" (www.santafesymphony.org/jDante.htm); personal interview, Jan. 24, 2012.

Dara, Olu [Jones, Charles III] (b. Louisville, Mississippi, Jan. 12, 1941). American cornetist and trumpeter. Dara grew up in Natchez, Mississippi, and learned to tap dance and entertain audiences at an early age. He took up the trumpet at age seven, and had a natural gift for playing by ear. His trumpet teacher told him that he didn't need to practice, stating that you can't practice life. After graduating from high school, Dara enrolled at Tennessee State University for a short while, but left to join the Navy in 1959. He played in a military band, but by the time he was honorably discharged in 1963, he was burned out on music.

Dara ended up in Brooklyn, New York. Without enough money to go anywhere, he decided to stay. He left music behind, and worked various jobs. Born as Charles Jones III, he changed his name to Olu Dara in 1969. Through the encouragement of several high school and former Navy buddies, he returned to music. He taught himself to play jazz in just two days, and began sitting in with several avant-garde groups in New York City. *I'd make sounds in a trumpet and they considered that top level musicianship. It really confused me. I just smiled and didn't say anything*, said Dara to Larry Katz of the *Boston Herald*. Soon, Dara was playing with Art Blakey's Jazz Messengers (1974), Oliver Lake, Hamiet Bluiett (1976), Doug Carn, Sam Rivers, Henry Threadgill, James Newton, Don Pullen, and David Murray (1981).

During the 1980s, Dara freelanced and worked with Charles Brackeen, Cassandra Wilson, James Blood Ulmer, Threadgill, and Murray's big band and octet. He took up the guitar in the late 1990s, as well as vocals and harmonica. He composed music that expressed his roots in Mississippi, and he switched from trumpet to cornet. He told *Downbeat* magazine, *When I picked up the trumpet, I sounded like all the other trumpet players. When I picked up the cornet, I went back to the way I used to play.* Dara played on the soundtrack for the film, *Kansas City* (1996), and became involved in theater and modern dance. He composed music for August Wilson's Pulitzer Prize-winning play, *The Piano Lesson*.

Although he contributed excellent solos to dozens of other people's recordings, Dara didn't make an album as leader until 1998. Through his son's (rapper Nas Dara) encouragement, Dara signed with Atlantic Records and released *In the World: From Natchez to New York*. His second album is titled *Neighborhoods*. He also recorded for Blue Note, Black Saint, Silkheart, OTC, and India Navigation with such artists as Craig Harris, Cecil McBee, Oliver Lake, Greg Bandy, Julius Hemphill, Charles Brackeen, Hamiet Bluiett, Cassandra Wilson, and James Newton.

Dara married and divorced Fannie Ann Jones. His second wife is Celeste Bullock. They have three children—Nas, Kiani, and Jubarai.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Olu Dara" (www.answers.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Darling, James S. (b. c1945). American trumpeter. Darling earned a bachelor of music degree at the University of Kentucky, and a master of music degree at the University of Illinois where he served as a graduate teaching assistant. His teachers were Glenn Immegart, Herbert Tiemeyer, Bernard Fitzgerald, Jack Hyatt, Haskell O. Sexton, and Adolph Herseth.

Darling taught at the Baldwin-Wallace College Conservatory from 1969 to 2002, at the Cleveland Institute of Music from 1988 to 2004, and at the Oberlin Conservatory for two years. He was appointed fourth trumpet and second cornet of the Cleveland Orchestra in 1973, a position he held until his retirement in 2005.

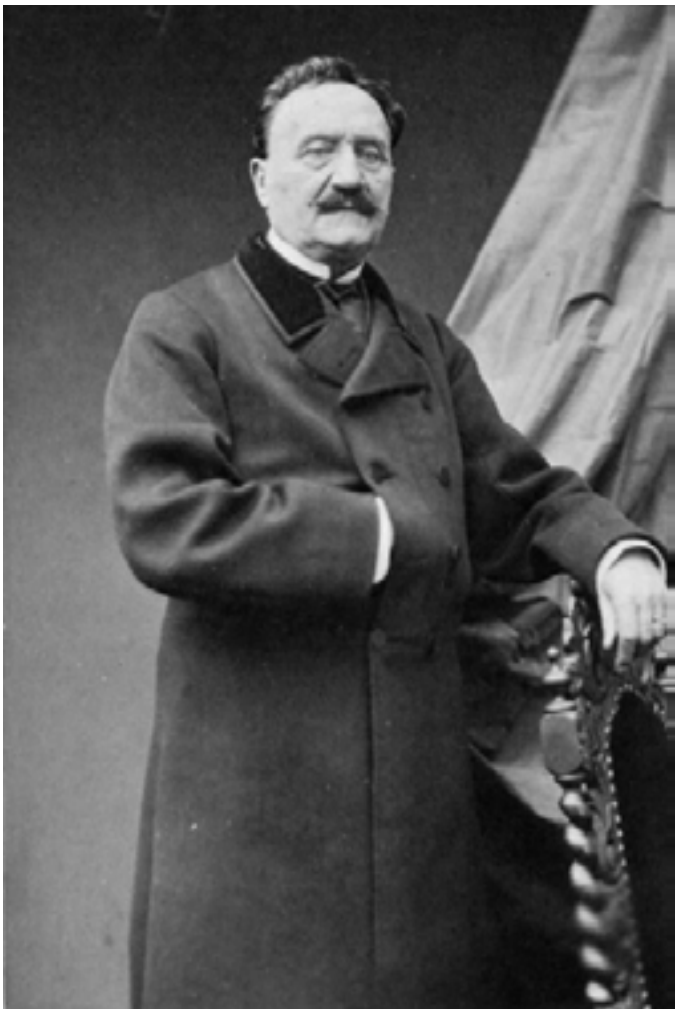
A noted teacher, Darling has produced many professional students. Among them are Robert Earley, Thomas Booth, John Brndiar, Charles Berginc, Brian Appleby-Wineberg, Cathy Leach, and James Ackley. His solo CD is titled *Sonatas for Trumpet* (Sherwood) (formerly released on LP as *Music for Trumpet and Piano* on the Advent label, 1973).

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "James Darling" (www.cdbaby.com/cd/jamesdarling).

Dauverné, François Georges Auguste (b. Paris, France, Feb. 16, 1799; d. Paris, France, Nov. 4, 1874). French trumpeter. Dauverné is historically important to the trumpet in that he wrote the first methods to include not only the natural trumpet, but also various chromatic trumpets used at the time. The portions dealing with the use of valves are the first known pedagogical writings on the subject, and his exercises and etudes are also the first to have been published.

Dauverné's grandfather was a skilled performer of the natural trumpet. Dauverné was also the godchild of his predecessor, David Buhl (1781-1860). In 1814, Dauverné joined the King's Guard Band (until 1830). From 1820-51, he was also principal of the Paris Opera Orchestra. His reputation in France became formidable. Luigi Cherubini, director of the Paris Conservatory, was able to find government funding to begin special classes for trumpet and trombone. Thus, Dauverné was hired in 1833 as the conservatory's first trumpet professor, a position in which he remained until his retirement in 1869. Dauverné attracted the most gifted students from France, including P.N. Blanckeman, Jean-Baptiste Laurent Arban, Jules Cerclier, and Louis Antoine Saint-Jacome.

Dauverné wrote a total of four methods for the trumpet. *Théorie ou tabulature de la trompette à pistons* was published by Janet and Cotelle in 1827 or 1828. His second, *Méthode de Trompette à Pistons* from 1834 or 1835, was written exclusively for the two-valve



trumpet, and was published by Halary (an instrument maker who collaborated with Dauverné on designs of various valve instruments). No doubt, the above-mentioned students used this method. A third, *Méthode théorique & pratique de cornet à pistons ou à cylindres, Op. 7*, was published c1846 by Henri Lemoine. In its preface, Dauverné wrote as an eyewitness that in his opera *Guillaume Tell* (1829**),** Rossini specified the valve trumpet, a remark often overlooked by modern scholars without access to this work. Dauverné's fourth (and more familiar) work, *Méthode pour la trompette*, was written and approved by the conservatory committee in 1856. Auber, the director of the conservatory, reported on March 18, 1856 to Dauverné, *The Trumpet Method of which you are the author was submitted for approval to the Committee for Musical Studies at the conservatory, and examined by it with serious attention. The result of this examination is a report that justifies the high esteem of the committee for your work. Along with the unanimous vote of its members, I add, Sir, my particular congratulations, and thank you for having given our school a work which was missing from the teaching of the class which you were the first called upon to lead, a class whose ongoing success attests to the fine impetus which you imprinted on it.* This method contains etudes, duets, trios, quartets, technical exercises, and historically important information concerning

the natural trumpet (to which four-fifths of the method is devoted), as well as slide and valve trumpets. (Instructions for the keyed trumpet are neglected however, because Dauverné felt that the instrument had a "nasal sound.") This fourth method incorporated much of the previous two methods. A fifth book was published after Dauverné's death: *Grand Method for the Ordinary* [natural], *Valve, and Slide Trumpet*, accredited to Schiltz and Dauverné, published c1880 by J.R. Lafleur and Son. It is basically an abridged version of the 1856 method.

Dauverné believed that the valve trumpet (and cornet?) heralded the future of the instrument. His designs with Halary brought perfection to the two-valve trumpet, but their attempts at producing an in-tune three-valve trumpet failed. It was perhaps Arban, in conjunction with Adolphe Sax, who finally standardized the three-valve system. Arban succeeded Dauverné as professor (of cornet) at the conservatory in 1869.

It should not be overlooked that prominent composers expressed their displeasure with French trumpet performance several times during Dauverné's time. Mendelssohn, in a letter of February 15, 1832 to his teacher Zelter, praised the conservatory orchestra, but also identified several weak spots, including the trumpeters, who "are insecure in the high register and simplify their difficult passages." The same problem with the high register reoccurred when Wagner's *Columbus Overture* (1835) was performed by the same orchestra on February 4, 1841. The composer later wrote in his autobiography *Mein Leben* (1911) that *in the rehearsal the trumpeters depressed me greatly; not once were the delicate high passages played without the tone breaking...I was assured* [afterwards] *that my overture certainly would have been applauded…if the unfortunate trumpeters had not provoked the audience…to an only thinly disguised displeasure by the consistent breaking of their tone on the delicate passage in question.* In his instrumentation method (1843) Berlioz reaffirmed these statements, praising German and English trumpeters, but writing that French trumpeters would have difficulty with a simple arpeggiated figure ascending to high concert c''' on the E-flat trumpet.

Bibl.: Tarr, Edward. "The Romantic Trumpet" (*Historic Brass Society Journal* V, 1993); Keim, Freidel. *Das große Buch der Trompete* (Schott); Rossum, Kelly. *Dauverné's Trumpet Method* (unpublished DMA dissertation, University of Minnesota, 2005).

Daval, Charles (b. Los Gatos, California, Oct. 13, 1956). American trumpeter. Daval began studying the trumpet at an early age. His father was a professional trumpeter who was principal of the San José Symphony for twenty years. When Charles was in high school, he needed braces, so his father switched him to euphonium, and arranged for him to study with Rocco DiStasio, a local band director and friend. After graduating from Los Gatos High School in 1974, Daval attended San José State University, where he studied with Robert Szabo, the school's trombone professor, and earned a bachelor of music degree as a euphonium major. Daval also played trumpet during college, and even performed Bach's *Brandenburg Concerto No. 2* during his senior year. His trumpet teacher during this time was Edward Haug of the San Francisco Symphony.

Daval started playing with Haug in the Carmel Bach Festival Orchestra, and eventually replaced him as principal trumpet. In 1979, Daval entered the Maurice André International Solo Competition, in which he reached the semifinals. One of the judges, Thomas Stevens, advised him to study in Chicago, so Daval applied to Northwestern University, but his application was rejected. Not deterred, he moved to Evanston, and began taking occasional lessons over the next year with Vincent Cichowicz outside of school. Eventually, he was accepted at Northwestern as a scholarship student and member of the Civic Orchestra of Chicago. A year later, Daval received a bronze medal at the Geneva competition, and won the principal trumpet position of the Seattle Symphony Orchestra, which delighted his teachers, Cichowicz and Adolph Herseth.

Daval became the principal trumpet of the Seattle Symphony in 1981. He then became third and assistant first trumpet of the Boston Symphony Orchestra and principal of the Boston Pops orchestra in 1983. At that time, the principal of the BSO (Charles Schlueter) was engaged in a protracted legal dispute with Maestro Ozawa. Because of the unstable situation and Ozawa's reluctance to grant tenure to anyone, Daval's probationary period was extended from one year to three years. After an arbitrator determined that Schlueter was to keep his position, Ozawa declined granting tenure to other orchestra members, and Daval was let go.

After more auditioning, Daval won a position in the Cincinnati Symphony Orchestra in 1988, when he met and married Jennifer Ross. He played in Cincinnati for three years, and then won the principal position with the Montreal Symphony Orchestra in 1991. He and Jennifer commuted during his first year in Canada, but Jennifer resigned from her position as a violinist in the CSO and moved to Montreal in 1992. Charles began teaching part time at McGill University in Montreal, but soon it became obvious to both Charles and Jennifer that he loved teaching more than playing in the orchestra. So after one more year in the symphony, Charles accepted a position in 1993 as trumpet professor at the University of Michigan where he replaced Armando Ghitalla.

Daval very much enjoyed teaching in Ann Arbor, but Jennifer became very restless after remaining jobless for years. In 1995, they had a son, Joseph. Two years later, Jennifer won the position of principal second violin of the Pittsburgh Symphony Orchestra. Charles and Jennifer considered commuting again, but decided that they did not want to raise their family that way. So, in 1997, Daval resigned his position at the University of Michigan, and moved to Pittsburgh to help raise their son. Daughter Rosalie was born in 2001. During this time, Charles won positions in the Pittsburgh Opera and Ballet orchestras, and taught part time at the University of Michigan and Indiana University. For several years, he was an adjunct faculty member at Catholic University in Washington, D.C. where he taught several students who traveled to Pittsburgh for lessons.

Despite his heavy schedule of playing and raising a family, Daval attended law school at Duquesne University in Pittsburgh for four years, and graduated *Cum Laude* in the spring of 2008. That summer, he passed the Pennsylvania Bar exam, and in the following February passed the Bar in Colorado and Wyoming. Although he has not yet become a practicing attorney, he is hoping to be able to teach

practical applications of the law to musicians. In 2011, he accepted a fulltime position as professor of trumpet at the University of Illinois.

Daval was featured as a cornet soloist on a 1986 Maryland Public Television program titled *Onstage at Wolftrap: The New Sousa Band*. He was also featured in the trumpet solo *Ciribirin* on a CD titled *Swing Swing Swing* with John Williams and the Boston Pops Orchestra. He and Jennifer have participated in the Grand Teton Music Festival each summer since 1992. He enjoys hiking and fly-fishing.

Bibl.: Yeo, Douglas. "Trumpet Players of the Boston Symphony" (*International Trumpet Guild Journal,* Dec. 1990); personal interview, Mar. 8, 2010.

Davenport, Wallace (b. New Orleans, Louisiana, June 30, 1925; d. New Orleans, Louisiana, Mar. 18, 2004). American trumpeter. Davenport grew up in New Orleans where he spent most of his life. He began playing the trumpet at age thirteen, and played in the Young Tuxedo Brass Band (1938). He also played with Oscar Celestin from 1940 to 1941. At age seventeen, he joined the US Navy, spending the

next four years in a naval band. After discharge, Davenport returned to New Orleans and, while playing with Roy Brown (1947), became a skilled Dixieland performer.

Davenport's career got a huge jump when he began touring with several internationally known bands, including those of Lionel Hampton (1953-55, 1959, 1967, 1969, 1979-81), Mezz Mezzrow (tour of Paris in mid 1950s), Count Basie (1964-66), Ray Charles, Lloyd Price, Fats Domino, Quincy Jones, Earl Hines, and others. He formed his own record label, My Jazz, in 1971, which lasted until 1976. He recorded with Arnett Cobb, Bob Wilber, George Wein, Panama Francis, Junior Wells, and many other New Orleans musicians. In 1980, he was the guest star soloist with the Maryland Jazz Band in Germany.

Wallace Davenport remained a top Dixieland trumpeter into the 1990s. He released numerous albums, including *Wild Man from Texas* (Black & Blue, with Arnett Cobb), *Darkness on the Delta* (Fat Cat's Jazz), *French Festival* (Black & Blue), *Wallace Davenport* (Polskie Nagrania Muza), *Wallace Davenport and the Jazz Greats* (Shalom), *Wallace Davenport and The Alliance Hall Dixieland Band* (ProJazz), and *Wallace Davenport and His New Orleans Jazz Band* (Black & Blue). He received the Lifetime Achievement Award from the Preservation Resource Center's African-American Historic Preservation Council, plus many other awards from the City of New Orleans and local jazz groups. Davenport also performed a Command Performance for King Olaf V in Norway.

A versatile musician, Davenport played with The Alliance Hall Dixieland Band, backed Frank Sinatra and Sammy Davis Jr., and performed gospel music with The Zion Harmonizers and Aline White. He formed his own Wallace Davenport Gospel Singers to reflect his strong Christian beliefs. He retired from trumpet playing during the late 1990s, and passed away in 2004 at the age of seventy-eight.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Wallace Davenport" (www.allaboutjazz.com); "Wallace Davenport" (www.satchmo.com/nolavl/rip2004/html); "Wallace Davenport" (http://en.wikipedia.org).

Daversa, Jay (b. Los Angeles, California, June 14, 1945). American trumpeter. Daversa began playing the trumpet at age five, and by age six was playing in his father's jazz combo. He began learning to read music at age nine. At age eleven, Daversa joined the Dixieland Small Fry, a kid's band that performed on television shows such as *The Dinah Shore Show* and the *Lawrence Welk Show*. After high school, he enlisted in the military and performed in the 6th Army Band in San Francisco for three years (1962-65).

After completion of his service duties, Jay Daversa returned to Los Angeles and went on the road with Johnny Mathis for three months. He then joined the Stan Kenton Orchestra (1965-67) and later toured with Elvis Presley. In 1968, he was named "Most Promising New Jazz Artist" by *Downbeat* magazine. During the next twenty years, he performed and recorded with many great artists including Barbra Streisand, Louis Bellson, Shelly Manne, Dinah Shore, Herbie Hancock, Henry Mancini, Roger Kellaway, Bud Shank, Oliver Nelson, George Duke, Frank Zappa, Bill Watrous, Don Menza, and Gerald Wilson.

Late in life, Daversa decided to change his embouchure because he felt that he was using too much mouthpiece pressure. He studied with Bob Findley, Rene La Mar, and James Stamp. Although each helped in various ways, he credits his success to Findley's use of the Caruso method.

As an active studio player, Daversa has recorded over two hundred movie and television soundtracks including films such as *Star Trek, Rollercoaster, King Kong, The Main Event, Grease, The Wiz*, and *Animal House*, just to name a few. Television credits include *The Incredible Hulk, The Waltons, Love Boat, The Rockford Files, Vegas, Tennessee Ernie Ford, Make Room for Daddy, The Dinah Shore Show, The Ray Bolger Show, Grease, Wonder Woman*, and *Fantasy Island*, among others.

Bibl.: Hood, Boyde. "Ten Outstanding Trumpet Players in the Los Angeles Area" (*Brass Bulletin*, no. 41, 1983); Jay Daversa website (www.jaydaversa.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

David, Mark (b. Cornwall, England, c1970). British trumpeter. David began playing the cornet at age nine, and later studied with the late John Wilbraham at the Birmingham School of Music. He played

principal trumpet in the Bournemouth Symphony Orchestra and the Opera North before accepting his current position as principal trumpet with the Philharmonia Orchestra in London in 1992. He has also performed on soundtracks for film and television, and often plays with the English Brass Ensemble, London Sinfonietta, and the Nash Ensemble. He participated in The World Orchestra for Peace under Maestro Valery Gergiev.

In addition to being one of the world's leading orchestral trumpeters, David is a professional ski instructor, personal trainer, and Ironman competition athlete. He is an adjunct faculty member at the Royal Academy of Music in London.

Bibl.: "Mark David" (www.schagerl.at/sch_engl/aktuelles/mark_david.html).

Davidson, James Douglas ("Trump") (b. Sudbury, Ontario, Canada, Nov. 26, 1908; d. Sudbury, Ontario, Canada, May 2, 1978). Canadian trumpeter. A true pioneer in Canadian jazz, Davidson formed his Melody Five in 1925. From 1929 to 1936, he performed in Toronto with violinist Luigi Romanelli. In 1937, Davidson formed his own big band that performed weekly broadcasts for NBC Radio through 1942. He also toured England with Ray Noble (1938-39).

From 1944-62, Davidson worked with Horace Lappi's orchestra and led a dance band at Palace Pier in Toronto. A smaller group from the band performed radio broadcasts for CBC and made several recordings. After 1962, he mostly led small groups, with the occasional big band in the mix (between 1974 and 1978), where he sang and arranged many of the tunes. Between 1961 and 1969, he led five Dixieland albums for various Canadian record labels.

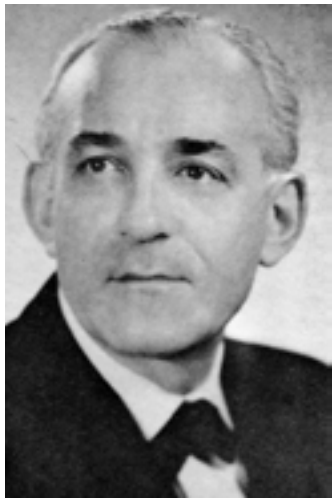
Davidson is today considered to be an important person in the history of Canadian jazz. It is a pity that he did not make any recordings during his early professional years.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Davidson, Louis ("Lou" "Louie") (b. New York, New York, Mar. 16, 1912; d. Studio City, California, Mar. 30, 1999). American trumpeter. Davidson came from a family of musicians: his father, born in Russia, played clarinet and piano; and his brother, Milton, was a trumpet player, as are his nephews Ron Modell and Barry Davidson. Louis began studying with Max Schlossberg at the age of eleven, and showed an incredible talent for music. By the age of fourteen, he was performing in movie theaters in Brooklyn and with the American Orchestral Society during the time that Ernest Williams and Gustav Heim coached the trumpet section. At age fifteen, Davidson was a musician in a dance band on the SS Leviathan, which made several trips to Europe.

Davidson's illustrious career as a symphony orchestra trumpeter began in 1928 when Maestro Fritz Reiner invited him to play second trumpet in the Cincinnati Symphony Orchestra. During his five years there, he studied with the principal trumpeter of the orchestra, Henry Wohlgemuth. Davidson moved back to New York in 1933 (age twenty-one), and played with the Ballet Russe de Monte Carlo under Kurtz and Antal Doráti (two seasons, 1933-34 and 1934-35), with the Radio City Music Hall, and as a staff trumpeter for NBC Radio (alongside Benny Baker or Harry Glantz as principal trumpeters). He also played for numerous Broadway shows.

Davidson became the principal trumpet of the Cleveland Orchestra at the age of twenty-three, and during his twenty-three years as principal played under Artur Rodzinski, Erich Leinsdorf, and George Szell, as well as many guest conductors. During the summer of 1940, Davidson was one of six American musicians invited by Arturo Toscanini to play a special series of concerts at the Teatro Colon in Buenos Aires, Argentina (alongside Harry Glantz, principal and Ray Crisara, third trumpet). He also participated in an American tour with the NBC Symphony during the summer of 1943 (with James Tamburini, second trumpet). In 1943, Davidson played the original trumpet part of Bach's *Second Brandenburg Concerto* (on an H. N. White Mini-Liberty trumpet), the first time that this difficult work was played in the United States without rearranging and simplifying the trumpet part. Davidson retired from the Cleveland Orchestra in 1958, and was replaced by his student Bernard Adelstein as principal trumpet. Davidson taught at the Cleveland Institute of Music, Western Reserve University, and Oberlin College.



In 1963, Davidson was appointed to the faculty at Indiana University in Bloomington where he taught hundreds of excellent students, among them: Kim Dunnick, Janis Marshelle Coffman, Edmund Cord, John Carroll, Ron Modell, and Dick Sudhalter. Davidson was active with the International Trumpet Guild and served on its Board of Directors. He introduced Timofei Dokshitser's playing to the American trumpet community when he produced a recording of Dokshitser in 1968. He also published two books, *Trumpet Technique* (1970) and *Trumpet Profiles* (1975).

Davidson's playing was one of the most elegant of any trumpet player to ever live; his style (mostly on the B-flat trumpet) was very smooth, and his articulations (which he credited learning from trombonist Gardell Simons) were exceptionally clean. Many who attended his wonderful clinic during the 1970 National Trumpet Symposium in Denver remember his exquisite performance of etudes by Charlier.

Davidson died in a rest home in Studio City, California, on March 30, 1999 just two weeks after his eighty-seventh birthday.

Bibl.: Davidson, Louis. *Trumpet Profiles* (self-published); International Trumpet Guild website: www.trumpetguild.org; Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. excerpt on mp3; Oct. 2008).

Davis, Bryan (b. Plymouth, England, Oct. 17, 1974). British trumpeter. Davis grew up in the resort town of Cleethorpes in North-East Lincolnshire and began trumpet lessons at age eight at school.

His first trumpet teacher was J. Brian Brown, a local Salvation Army bandmaster. He also took singing lessons and sang in a local boy's church choir. After watching a television broadcast of Dizzy Gillespie's United Nations Orchestra live at the Royal Festival Hall in London (featuring Arturo Sandoval and Claudio Roditi), he became interested in jazz and joined an after-school jazz band at age fifteen. At age seventeen, he became a member of the National Youth Jazz Orchestra.

In 1993, Davis began studies at the Leeds College of Music under the guidance of Richard Iles and Dick Hawdon, and graduated in 1997. From 1996 to 2002 he again played with the National Youth Jazz Orchestra, and after 1997, freelanced in Leeds where he performed with Tito Puente, Isaac Delgado, Tania Maria, Phil Woods, Bill Watrous, the Supremes, the Brasshoppers, Glenn Miller Orchestra UK, Roberto Pla, Rob McConnell, BBC Big Band, Lower Austria Concert Jazz Orchestra, and others. He has also played in orchestras for numerous touring musicals, and from 2004 to 2009, was a member of *The Rat Pack—Live from Las Vegas* (UK & Europe) / *The Rat Pack—Live at the Sands* (USA) show.

Since 2008, Davis has been married to Cynthia Murray-Davis (an American) and in the following year, began residing in New York City where he has worked with the Artie Shaw Orchestra, Tommy Dorsey Orchestra, Mike Longo's New York State of the Art Jazz Ensemble, Arturo O'Farrill's Afro-Latin Jazz Orchestra, Mr. Ho's Orchestrotica, Gary Morgan's Panamericana, New Life Jazz Orchestra, and others. He has recently enjoyed taking trumpet lessons from Roger Ingram and Brian Lynch and has developed an extraordinary upper register. In 2012, he recorded as part of Brian Lynch's "Madera Latino" project, a Latin-Jazz tribute to Woody Shaw. He continues to perform in Europe with groups including Thomas Gansch's Gansch & Roses, Otto Sauter's Ten of the Best trumpet ensemble, and *The Rat Pack—Live from Las Vegas*. When not working as a musician, he serves as a professional web developer and enjoys hobbies such as watching cricket and baseball (especially the New York Yankees).

Bibl.: "Bryan Davis" (www.trumpetplayerprofiles.com); Bryan Davis's official website: www.bryandavis.info; personal interview, Nov. 18, 2012.

Davis, Charles ("Charlie," "Charley") (b. 194?) American trumpeter. Davis studied with William Adam. He has played and recorded with the Ollie Mitchell Sunday Band, Woody Herman, Buddy Rich, Frank Sinatra, Natalie Cole, and Placido Domingo. As a top Los Angeles studio player since the 1980s, he has recorded music film tracks for hundreds of movies, television shows, and radio programs.

Davis makes his own line of trumpet mutes, and has taught at California State University-Long Beach and at the Henry Mancini Institute.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); www.myspace.com/charleydavistrumpet.

Davis, Ernestine Carroll ("Tiny") (b. Memphis, Tennessee, Aug. 5, 1910; d. Chicago, Illinois, Jan. 30, 1994). American trumpeter. Davis began playing the trumpet at the age of thirteen, and later attended Booker T. Washington High School in Memphis. She played with various groups in the Memphis area before moving to New York City

where she joined the Harlem Play-Girls (1935-36). She was noted for her hot swing solos and beautiful blues ballads.

Tiny became a featured soloist with the all-female band, the International Sweethearts of Rhythm (1940-47), making her first recordings with that group. She then formed her own all-female jazz sextet called the Hell Divers. They recorded six tunes for the Decca label in 1949. She then moved to Chicago and worked with various bands led by others. She performed at the 1980 Women's Jazz Festival in Kansas City, but her work and fame dwindled in the 1980s.

Davis can be heard on the album titled *International Sweethearts of Rhythm* on the Rosetta label (#1312). She is also featured in the documentary film, *Tiny & Ruby: Hell Divin' Women* (1988). More recently, D. Antoinette Handy published the book, *The International Sweethearts of Rhythm* (Scarecrow Press, 1998).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo of Hell Divers band.

Davis, Gregory ("Greg") (b. New Orleans, Louisiana, Jan. 30, 1957). American trumpeter. Not to be confused with Greg Davis, son of trumpeter Miles Davis, Gregory Davis began playing the cornet at age thirteen in his school band. Among his early heroes were Clarke Terry, Dizzy Gillespie and Louis Armstrong. Within a year, Davis was playing with local soul and funk bands. Davis attended Loyola University from 1975 to 1979. While in college he was a founding member of the popular Dirty Dozen Brass Band, a group he has played with his entire career. The group was officially launched in April of 1977.

The Dirty Dozen Brass Band (which shortened its name to Dirty Dozen during the 1990s) broke away from the typical brass bands in New Orleans by incorporating funk, bebop, rhythm and blues, and other styles of music. By 1979 their popularity was growing outside the city, and their first recording, *My Feet Can't Fail Me Now* on Columbia brought them much fame. Other albums include *Voodoo* (Columbia), *Jelly* (Columbia), *Live: Mardi Gras Montreux* (Rounder), *Open Up* (Columbia), *Ears to the Wall* (Mammoth), *This is Jazz* (Sony), *Buck Jump* (Mammoth), *Medicated Magic* (Ropeadope), *We*

Got Robbed (self-released), *Another Joyous Occasion* (Widespread Panic) and *Night of Joy* (Widespread Panic).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Davis, Jeffrey ("Jeff") Hayes (b. St. Albans, New York, Dec. 19, 1952). American trumpeter. Little is documented about Davis's early life. His mother Jean Alston-Davis was a singer, and his grandfather Ovie Alston was a noted trumpeter. Jeff Davis studied at the Berklee School of Music in Boston (1971-75) and was one of the finest big band lead trumpet players in the world during the 1970s. He has played lead for Herb Pomeroy, Lionel Hampton (1972-74), Woody Herman (1974-75), Thad Jones/Mel Lewis ("Grande Parade du Jazz" in Nice, France 1977), Count Basie, Buddy Rich, Machito (European tour with Dizzy Gillespie as a guest in 1982), Clark Terry, Tony Bennett (1975), Caterina Valente, and others. Since 1983, he has been working in Scandinavia (Copenhagen, Stockholm).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Davis, Joyce (b. Pomeroy, Ohio, Nov. 26, 1951). American trumpeter. Davis grew up in Middleport, Ohio, where she began playing trumpet at the age of nine. Her early teachers were Gene Crooks, Dan Presgrave, William Brophy, and Ernest Bastin. During high school, she attended the National Music Camp at Interlochen, studying with Gordon Mathie and Robert Grocock, and completed high school at the Interlochen Arts Academy under John Lindenau in 1969. She studied with Clifford Lillya at the University of Michigan from 1970 to 1972, but finished her bachelor of music degree at Florida State University (1972-74) with Don Hazzard.

After studying with Vincent Cichowicz at Northwestern University during the summer of 1974, Davis became principal trumpet of the Orquesta Sinfonica del Estado de Mexico from 1975 to 1976. She then returned to Northwestern University to complete her master of music degree in June of 1977. From 1978 to 1979, she was associate principal with the same orchestra in Mexico, and in 1979-80 was second trumpet of the Orquesta Sinfonica del Teatro de Bellas Artes in Mexico City.

Davis accepted a position as principal trumpet of the Cape Town Symphony Orchestra in South Africa from 1981 to 1983, and taught at the University of Stellenbosch. She returned to the United States, taught at the University of Charleston in South Carolina, and performed with the Charleston Brassworks during the spring of 1984. From the summer of 1984 to August 1985, Davis returned to Durban, South Africa, where she performed with the Natal Philharmonic Orchestra.

During the 1986-87 academic year, Davis began doctoral studies with Dr. Richard Burkart at The Ohio State University while serving as a graduate teaching assistant in music history. After performing as principal trumpet of the Orquesta Filharmonica del UNAM in Mexico City during the 1987-88 school year, and being a guest lecturer at the National Conservatory of Mexico (1987-88), she was a graduate trumpet teaching assistant at OSU during the 1988-89 year. She became a professor at the University of Florida in 1989, and completed her DMA degree in August of 1990.

Dr. Davis served three terms on the board of directors of the International Trumpet Guild, and was ITG president from 1995 to 1997. She is an active soloist and clinician who has performed in numerous countries including the United States, Mexico, South Africa, Germany, Australia, Russia, and the Ukraine. In 2010, she was made an Honorary Professor at the National Academy of Music of the Ukraine in Kiev, and received the ITG's Award of Merit for lifetime achievement. She has authored or edited numerous books and articles, and has been a substitute or extra trumpet with the Cincinnati Symphony Orchestra, Cincinnati Pops, and the Savannah Symphony Orchestra.

Davis's hobbies include reading and collecting artifacts from different countries and cultures of the world.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Joyce Davis" (www.arts.ufl.edu/bio.aspx?PID=163); personal interview, Jan. 15, 2012.

Davis, Leonard ("Ham") (b. St. Louis, Missouri, July 4, 1905; d. New York, New York, 1957). American trumpeter. Davis grew up in St. Louis and played with local bands such as the Odd Fellows Boys' Band, and with Charlie Creath (1924-25) in which he made his recording debut. He then moved to New York in the late 1920s, and played with Charlie Skeete (1926), Edgar Hayes (1927), Arthur Gibbs (1927-28), and Charlie Johnson (1928-29). Although Davis was a fine

jazz soloist, his beautiful tone and excellent upper register brought him work mostly as a lead player. The high point of his career came in 1929 when he recorded two solos with Eddie Condon's Hot Shots, *I'm Gonna Stomp Mr. Henry Lee* and *That's a Serious Thing*, both recorded on February 8. Davis also had a great feeling for the blues.

During the 1930s and early 1940s, Davis worked with Elmer Snowden (1930-31), Don Redman, Russell Wooding, Benny Carter (1933), Luis Russell (1934-35), Russell's backup band for Louis Armstrong (1935-37), Edgar Hayes again (touring Europe in 1938), Sidney Bechet (1940), Maurice Hubbard's Band (reunited once again with Edgar Hayes), George James (1943), and Alberto Socarras. After the mid 1940s, he became a part-time performer, mostly playing club dates and weddings, until his death in 1957.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Leonard Davis" (www.allmusic.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: Arthur Gibbs's Orchestra: From left to right, back row: Sam Hodges (drums), George Washington (trombone), Leonard Davis (trumpet), Billy Taylor (tuba). Front row: Edgar Sampson (alto sax), Happy Caldwell (tenor sax), Gene Michael (alto sax), Arthur Gibbs (piano), and Paul Bernet (banjo).

Davis, Melvin ("Mel") S. (b. Philadelphia, Pennsylvania, 1931; d. Florida, Dec. 28, 2004). American trumpeter. At an early age, Davis began studying with Seymour Rosenfeld of the Philadelphia Orchestra, and at age twelve began playing in nightclubs. After graduating from high school, he joined the Saint Louis Symphonette, but returned to Philadelphia to study at the Curtis Institute and at Temple University.

During the mid 1950s, Davis moved to New York City where he formed a jazz group called The Lease Breakers that included Buddy Morrow, Harvey Phillips, Tony Mottola, and Sol Gubin. He played with the Benny Goodman band for a while, including a tour of the Far East (1956). He became a top studio player, and was on contract with Command Records as well as NBC Television. He was a regular member of the house band for *Sesame Street* (seventeen years) and appeared on Johnny Carson's *The Tonight Show* and the *Perry Como Show*. He also toured with the *Music for Louis Armstrong Show* (1975) and can be heard with Peter Appleyard (1960) and Phil Bodner (1965).

Davis was a leading soloist during the 1950s and '60s, recording albums such as *Trumpet With A Soul* (Epic), *"Shoot" the*

Trumpet Player (Time Records), *It's About Time*, and *Music for Weight Watchers*. He also played on albums with Billie Holiday (*Lady in Satin*), Neal Hefti (*Pardon My Doo-Wah*), George Benson (*The Other Side of Abbey Road),* Lynn Roberts (*Tribute to Harry James*), Benny Goodman, Jean Goldkette, Perez Prado, and Danny Davis, to name a few. He recorded hundreds of television jingles.

A highly skilled and versatile musician, Davis often played piano, violin, drums, tuba, bass, and accordion. He was also a fine vocalist, composer, and arranger, and penned film scores for *Fame Whore* (1997) and *Scum Rock* (2002). His roots were always in the club scene; he owned a jazz club on Long Island, then one in Port Washington.

Davis retired and moved to Florida where he opened a jazz club. He died at the age of seventy-three. He was survived by his wife Ruth, and daughter Amy.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Mel Davis" (http://en.wikipedia.org/wiki/Mel_Davis_(musician)); "Mel Davis" (obituary, *Allegro Archives*, Vol. CV, no. 3, Mar. 2005).

Davis, Miles [Dewey III] (b. Alton, Illinois, May 25, 1926; d. Santa Monica, California, Sept. 28, 1991). American trumpeter. Davis is considered to be one of the most influential jazz musicians of all time.

He was at the forefront of several major developments in jazz music including cool jazz, hard bop, free jazz, and fusion.

Miles Davis was the son of a wealthy dentist, and lived most of his childhood in East St. Louis. His father gave him a trumpet at age

thirteen, and he began his musical studies with Elwood Buchanan, a local musician. Buchanan taught Davis to play without vibrato of any kind, which became part of his trademark sound. Later, Davis studied under Joseph Gustat. Davis played in the Lincoln High School Band conducted by Buchanan, and by the age sixteen was working as a professional musician. He spent a year with Eddie Randle's band "Blue Devils" (1942-1943). During his senior year of high school, Davis was fortunate enough to substitute in Billy Eckstine's band that visited East St. Louis while on tour (1944). He played for two weeks in this group, alongside Dizzy Gillespie and Charlie Parker. This experience cemented his desire to become a professional jazz musician.

In the fall of 1944, Davis moved to New York City to study with William Vacchiano at the Institute of Musical Art (now The Juilliard School). However, he attended school only a few months before becoming a regular musician at two Harlem jazz clubs, Minton's Playhouse and Monroe's. Here he performed with many musicians that were to become giants in the jazz world, including Fats Navarro, Freddie Webster, J.J. Johnson, Thelonious Monk, Kenny Clarke, and Charlie Parker. Davis began recording in 1945, mainly as a sideman.

Around 1945, Dizzy Gillespie left Charlie Parker's quintet. Davis was hired as his replacement. Their recording of *Now's the Time* featured Davis's vibratoless sound and simple melodic lines (mainly due to his lack of technical ability) that anticipated Davis's cool jazz period. The quintet toured the country, ending up in Los Angeles where Parker was hospitalized for months due to a nervous breakdown. The group eventually resumed, but personal problems between Davis and Parker arose, primarily due to Parker's drug addiction and the fact that Parker was slow in paying the members of the quintet. Davis left the group and began working with the Oscar Pettiford All Stars in 1948-49 alongside Fats Navarro who gave him some advice on how to play up-tempo music. Miles and Fats played together with Tadd Dameron (fall of 1948), after which Miles collaborated with Gil Evans.

Musicians in Evans's group were unhappy with the increasing virtuosity of bebop. Evans wanted an unusual sound for the group and changed the instrumentation so it included a (French] horn and a tuba, the so-called "tuba-band" of nine players. Davis's style was to play in a relaxed and melodic manner with improvisations being relatively simple. The Nonet was active from January 1949 to 1950. They did three sessions for Capitol Records, issued on 78-rpm discs and later reissued under the famous title, *Birth of the Cool*. The influence of Davis's cool jazz was huge, and attracted many musicians including white musicians such as Gerry Mulligan and Dave Brubeck.

At that time, Davis was living in New York with a childhood sweetheart named Irene, with whom he had two children, but at the end of 1949, Davis went to Paris (with Tadd Dameron) and fell in love with singer Juliette Greco. Upon his return to New York, Davis was depressed both from missing Greco and because many of the critics were crediting some of his colleagues with the invention of cool jazz. His relationship with Irene fell apart, and he began using heroin. He supported his habit by playing music, exploiting his friends, and working as a pimp. For the next few years, his life and music making were in shambles. By 1953, heroin affected his trumpet playing and he saw several musician friends such as Fats Navarro and Freddie Webster die from drugs. He himself had been arrested in California for

drug possession, and his addiction was made public in a devastating interview that Cab Calloway gave to *Downbeat* magazine.

After returning to his family's home in East St. Louis, Davis finally kicked his drug habit in 1954. He then played throughout the

Midwest and recorded with many musicians, including pianist Ahmad Jamal who had a large impact on him. Most of these recordings were on the Prestige and Blue Note labels. He began using a stemless harmon mute that became a signature of his style for many years.

In the mid 1950s, Davis moved away from cool jazz and began playing bebop with a slower, but hard beat. This became known as "hard bop." His recording, *Walkin*', was one of the first of this genre. During this period of time, Davis became distant and cold to his audiences and friends. He even seemed angry during many performances. This led to his lasting moniker, the "Prince of Darkness."

After a hugely successful performance at the Newport Jazz Festival in 1955, Davis formed his own quintet. He signed a contract with Columbia Records but had to first record several dates for Prestige in 1956. Prestige quickly released four albums, *Relaxin' with the Miles Davis Quintet, Steamin' with the Miles Davis Quintet, Workin' with the Miles Davis Quintet,* and *Cookin' with the Miles Davis Quintet,* after which the group disbanded in 1957. In 1957, he improvised the film score for the soundtrack of a French film titled *Ascenseur pour l'échafaud* starring the actress Jeanne Moreau. Forming a sextet in 1958, Davis recorded the album, *Milestones*.

In the late 1950s and early 1960s, Davis recorded a series of albums with Gil Evans, a pianist who greatly influenced the group's sound and style. To match Evans's arrangements, Davis began playing a great deal of flugelhorn as well as trumpet. Albums included *Miles Ahead* (1957), *Porgy and Bess* (1958), *Kind of Blue* (1959), *Sketches of Spain* (1959-60), *Miles Davis at Carnegie Hall* (1961), and *Quiet Nights* (1962).

Davis's moodiness caused difficulties within the group, and he also needed extended periods of inactivity that left the musicians without income. As a result, many players came and went in Davis's quintet between 1960 and 1975. Nonetheless, many albums followed including *E.S.P.* (1965), *The Complete Live at The Plugged Nickel 1965*, *Miles Smiles* (1966), *Sorcerer* (1967), *Nefertiti* (1967), *Miles in the Sky* (1968), and *Filles de Kilimanjaro* (1968). An automobile accident in the mid 1950s forced him to retire for a few months, and he suffered from pneumonia for five years.

The influence of acid rock and funk affected Davis. He met artists such as Jimi Hendrix and James Brown through a young model and songwriter named Betty Mabry, whom he married in 1968 but divorced a year later. He began incorporating acoustic and electronic instruments in his group and expanded the size of the ensemble. *In a Silent Way (*1969) and *Bitches Brew* (1975) were his first two recordings of this genre known as "jazz-rock fusion." He was also influenced by the music of Karlheinz Stockhausen. Davis's fans described it as "space music." His group often opened for popular rock groups such as the Steve Miller Band, the Grateful Dead, and Santana. Davis recorded several live albums in the funk-oriented style. These include *Live at the Filmore East, March 7, 1970*, *It's About That Time* (1970), *Black Beauty* (1970), and *Miles Davis at Filmore: Live at the Cellar Door Sessions* (1970). Being trained as a boxer in his youth, Davis contributed to a soundtrack of a documentary about the African-American boxing champ, Jack Johnson. His 1971 album, *A Tribute to Jack Johnson,* was a spinoff of this project. Another album, *On the Corner* (1972), blended funk with traditional jazz styles.

Davis was plagued by health problems in 1974 and 1975. He developed osteoarthritis that led to several hip operations, sickle-cell anemia, depression, bursitis, ulcers, and a renewed addiction to alcohol and drugs (cocaine). His performances were panned, and Davis withdrew from the stage and recording studio, spending some

of his time composing. Columbia released compilation albums, and *Downbeat* magazine placed him in the top ten jazz trumpeters of 1979.

Actress and friend Cicely Tyson helped Davis off of drugs, and he soon regained his enthusiasm for music. However, after nearly three years off of the trumpet, his embouchure was not ready to return to his former level of playing. His album, *The Man with the Horn*, required recording sessions spread over the years 1979-81, and focused mainly on short solo passages. He married Tyson in 1981, but they divorced in 1988.

Feeling that Davis was not playing true jazz, Wynton Marsalis publicly criticized Davis's fusion-based albums, causing Davis to be quite upset. When Columbia Records asked Davis to place a "happy birthday" call to Marsalis, he quickly changed recording labels, moving to Warner Brothers. His first release with Warner Brothers, *Tutu*, received great reviews and received a Grammy Award

in 1987. In 1988, he had a small part as a street musician in the Bill Murray movie, *Scrooged*. He recorded movie soundtracks for *Street Smart, Siesta, The Hot Spot,* and *Dingo* (1991, in which he even played a street musician).

In September of 1991, Davis went to St. John's Hospital in Santa Monica, California, for a "tune-up." He had been complaining of difficulties in breathing, and was hoping that his episodes with pneumonia were not returning. He was in good spirits and felt fairly normal for the most part. The doctors wanted to insert an oxygen tube down his throat, but Davis resisted. When the doctors insisted on this,

Davis became infuriated and had a stroke, slipping immediately into a coma. He was placed on life-support and his family was notified. With his family at his bedside, he died the following day at the age of sixty-five. Davis's death was mourned worldwide. He is buried at Woodlawn Cemetery in the Bronx, near the Duke Ellington family plot. One of his trumpets was buried with him.

Miles Davis received many awards during his long and influential career. Among them are being named Winner of Downbeat's Poll for Best Jazz Trumpet Player (1955, 1957, 1961), Grammy Awards (1960, 1970, 1982, 1986, 1989, 1990, 1992, 1993), a star on the Hollywood Walk of Fame (1998), Honorary Doctorate from the New England Conservatory (1986), Sonning Award for Lifetime Achievement in Music (1984), Knighted by the Legion of Honor (Paris, 1991), Australian Film Institute Award (1991), induction into the Rock and Roll Hall of Fame (2006), Hollywood's Rockwalk Induction (2006), RIAA Quadruple Platinum for *Kind of Blue,* and the St. Louis Walk of Fame. He also received the Honorary Award from the International Trumpet Guild.

Miles Davis is still highly influential throughout the world. Among his disciples are Paolo Fresu and Wallace Roney. Throughout his career, Miles played Martin trumpets, and he liked the Heim mouthpieces because they produced a dark tone for him.

Bibl.: Carr, Ian. *Miles Davis—The Definitive Biography* (Thunder's Mouth Press); Chambers, Jack. *Milestones* (Da Capo Press); Davis, Miles (with Quincey Troupe). *Miles* (Touchstone/ Simon & Schuster); Kernfeld, Barry. "Miles Davis" (*The New Grove Dictionary of Jazz*) (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3, video clip; Oct. 2008).

Davis, Ronald J. ("Spanky") (b. Indianapolis, Indiana, Mar. 6, 1943). American trumpeter. While growing up in Ft. Wayne, Indiana, "Spanky" Davis began playing the trumpet at the age of seven. (He got his nickname when his hair was cut short, with bangs across his forehead, and the drummer of his band said that he looked like Spanky from the television show, *Our Gang*.) By age fifteen, Davis was playing professionally with area groups such as the Thunderbirds (1958-59), the Silhouettes (1959-61), and Jess Gaylor's orchestra (1961-62). He moved to Chicago in 1963, and played with Howard McGhee's big band, Tiny Hill (1966-68), Ralph Marterie's band (1970-74), Bill Reinhardt (1977), Jim Beebe's Chicago Jazz Band (1977-78), and his own Dixieland groups. Davis studied trumpet with George Bean from 1971-72.

Spanky Davis met Roy Eldridge in Chicago in 1978. They were both playing at the funeral of a mutual friend. The two hit it off, and became friends. Eldridge told Davis that if he ever came to New York City, he should look him up at Jimmy Ryan's club. Eldridge

promised to use Davis as a substitute from time to time. So, in late 1978, Davis moved permanently to New York. From 1978 to 1979, Davis studied trumpet with Jimmy Maxwell, one of New York's top lead trumpet players. In addition to playing at Jimmy Ryan's (and replacing Eldridge from 1980-83), Davis worked with Mel Lewis, Gerry Mulligan, Sam Jones (1979-81), Machito (1979-80), Charlie Palmieri (1979), Benny Goodman's sextet (1981-82), Panama Francis's Savoy Big Band (1984-91), Butch Miles (1985-86), Buck Clayton (1988-91), Frank Sinatra, Annie Ross, Buddy Tate, Al Cohn, Tito Puente, Bob Haggart, Arvell Shaw, Rich Szabo, and others.

Davis remains active in New York, performing with his own jazz quartet at numerous clubs and concert venues. He has been featured at several international jazz festivals, and has recorded with Buck Clayton, Walt Levinsky, Roy Eldridge, Chuck Folds, and others. He can also be heard with the Jimmy Ryan All-Stars sextet. Davis can be seen in the Woody Allen film, *Crimes and Misdemeanors*, and in the film documentary, *Machito—A Latin Legacy*. Spanky Davis's recordings include *Spanky and Roy* (Challenge), and *Chuck Folds and Friends Remember Doc Cheatham* (Arbor).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Davis, Stanton Jr. (b. New Orleans, Louisiana, Nov. 10, 1945). American trumpeter and composer. Having developed an interest in trumpet playing and composition at a young age, Davis attended the Berklee College of Music in Boston (1967-69) before transferring to the New England Conservatory (1969-73) where he majored in trumpet and composition. He worked at the MIT radio station from

1968 through 1974. After receiving his bachelor of music degree, he performed in the Boston and New York areas with such notables as George Russell, Mercer Ellington, American Jazz Orchestra (1986), Lester Bowie's Brass Fantasy (1985-87), Cab Calloway (1987), Jim Pepper, Bob Stewart, Charlie Haden, Jaki Byard, James Moody, George Gruntz, Muhal Richard Abrams, Sam Rivers, Ray Anderson, Gil Evans, Steve Turre, Webster Lewis, and Max Roach. Davis became a fixture in Broadway musical pit orchestras, and recorded for television on a Diana Ross Special, a PBS documentary entitled *An American Dream*, and other programs. He also worked with Jazzmobile from 1980 to 1986. He studied trumpet in New York with Carmine Caruso.

Having a keen interest in education, Stanton Davis taught at Southeast Massachusetts University (1976-78), Bennington College, New England Conservatory (1980-82), and Wellesley College (1981-84). In 1983, Davis earned a master of music degree in ethnomusicology from Wesleyan University. That year, he was also program director for the university's radio station.

Davis's style of jazz playing includes bebop and avant-garde. He recorded an obscure LP album in 1977 called *Brighter Days* (Outrageous Records) and a more recent CD entitled *Manhattan Melody* (Enja). As a composer, Davis has won a Creative Artists Fellowship from the Massachusetts Foundation for the Arts and Humanities and a National Endowment for the Arts Fellowship. He is currently working as a contract administrator for the American Federation of Musicians.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Stanton Davis Jr." (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Davison, William ("Wild" Bill) Edward (b. Defiance, Ohio, Jan. 5, 1906; d. Santa Barbara, California, Nov. 14, 1989). American cornetist. Davison was one of the world's leading jazz cornetists, known for his fiery solos and tireless energy. He earned his nickname during his late teens due to his womanizing, heavy drinking, playful antics, and kleptomania.

Davison was the son of Edward Davison (an itinerant worker) and Anna Kreps Davison (a homemaker). He was raised from age seven by his maternal grandparents, and displayed a keen interest in music at an early age. He had the knack of memorizing music after one hearing, and at first learned to play the mandolin, guitar, and banjo. He joined the Boy Scouts in order to learn to play the bugle, and at age twelve switched from bugle to cornet. During his early teens (up to age seventeen), he performed with the Ohio Lucky Seven; his strongest influences were Louis Panico, Bix Beiderbecke, and Louis Armstrong.

Davison became a featured soloist in Chicago's Benny Meroff Orchestra in 1928. Their music differed from New Orleans-style jazz, and came to be known as "Chicago-style" jazz. During the early 1930s, Davison and several members of Meroff's group (including guitarist Eddie Condon) formed their own band that was very successful throughout the Midwest. However, a tragic car accident in 1932 killed the group's star woodwind soloist, Frank Teschemacher, and the Chicago Musicians' Union caused other problems that eventually broke up the band. Davison moved to Milwaukee and began working with several local jazz groups, but after accidently being struck in the mouth by a flying beer mug in 1939, he eventually moved to New York City in 1941 where he became a top jazz musician. He led the band at Nick's nightclub in Greenwich Village (1941-42), fronted the band ay Jimmy Ryan's club in downtown New York (1943), and collaborated with Katherine Dunham in recreating an original Dixieland jazz band.

Davison began recording (mostly with Eddie Condon) for Commodore Records in the fall of 1943. Because of World War II, he was drafted into the military in December of 1943, and worked in an Army band stationed at the Grove Park Inn in western North Carolina. There, the band performed for injured soldiers. He continued performing in New York on weekends, and was honorably discharged from service in September of 1945. His career peaked in New York City during the late 1940s and early 1950s.

Davison married his fifth and final wife, actress Anne Stewart, in 1954. (His earlier marriages ended in divorce or annulment.) In 1957, he made his first European tour that was a huge success. For the rest of his life he mostly played with other people's bands, but he was leader of the Giants of Jazz during concert tours in 1968 and 1969. This group was extremely popular in Japan and Europe.

Although Wild Bill Davison was known for his energetic and outgoing personality and playing style, he was also capable of being very sensitive. He recorded over eight hundred tunes.

Davison died at the age of eighty-three after surgery for an abdominal aneurysm. His ashes are buried in his hometown of Defiance, Ohio.

Bibl.: "Wild Bill Davison" (http://musicians.allaboutjazz.com/musicians.php?id=6158#.ULUG7UJOS-1); "Bill Davison" (http://en.wikipedia.org/wiki/Bill_Davison).

Group photo: Davison is on the far right.

Daws, David (b. Middlesex, England, 1963). British cornetist and conductor. Daws began playing cornet at the very young age of three, taking lessons from Maisie Ringham. He achieved his lifelong ambition to become a member of The Salvation Army's International Staff Band in 1981, and became principal cornet in 1993. He then became conductor of the Regent Hall Salvation Army Band (1993-95),

and for the next twelve years was principal cornet of The Enfield Salvation Army Band. He toured several times as a soloist around the world, and released several CD recordings including *I Hear the Music, The Sound of David Daws,* and *Golden Slippers*. Daws has been a regular cornet teacher for the National Youth Brass Band of Great Britain.

Daws underwent corrective surgery in Toronto (December of 2008), following a tear in his lip muscles. He is currently a member of the Hendon Salvation Army Band, and working to regain his abilities as a soloist. He conducts the Hendon Junior Salvation Army Band, which includes his daughters Stephanie and Isobel.

Bibl.: "David Daws" (www.4barsrest.com/classifieds/cards_detail.asp?id=2741).

Dawson, Colin Thomas (b. South Shields, Durham, England, July 30, 1960). British trumpeter and arranger. Dawson began playing trumpet at age ten, and later graduated from the Newcastle College of Arts and Technology. Having developed a passion for early New Orleans jazz music, he made several trips to the Crescent City between 1976 and 1978 to study early jazz styles. There, he took lessons from Jabbo Smith in 1978, and played at Preservation Hall and at the Jazz Fest. He began his professional career in 1979, and recorded that year with the

Sammy Rimington Band. In 1980, he recorded the album, *Live at the 100 Club, London* with his own band. Dawson toured Europe in 1981, and formed his own Onward Jazz Band (1984-91). He worked with Billy Mitchell, "Peanuts" Hucko, Al Casey, Scott Hamilton, Red Richards, Benny Waters, Eddie Durham, Danny Moss, Red Callender, Barney Kessel, Buddy DeFranco, Milt Hinton, Jake Hanna, Joe Wilder, Harold Ashby, Yank Lawson, Bob Haggart, Eddie Locke, Gene Conners, Chris Barber, Jack Lesberg, and many others.

Dawson was invited to Munich, Germany, in 1989 to arrange for and perform with the Allotria Jazz Band, which toured all of Europe and the United States. In 1998, he recorded the CD, *Sophisticated*, with stride pianist Bernd Lhotzky, and since 1998, has regularly recorded with Echoes of Swing.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Colin Dawson" (www.artbyheart.de/English/colin_dawson).

Dawson, James (b. Willington, Durham, England, Jan. 8, 1901; d. Middlesborough, England, Feb. 28, 1988). British cornetist. Dawson's early cornet lessons were with his father, a trombonist with the Willington Silver Band. He became a fine cornet player who specialized in the soprano E-flat cornet.

Dawson's long and distinguished playing career spanned from 1918 to 1954, during which time he played with the Darton Main Colliery Band (1918-22), St. Hilda Colliery Band (1923-28), Brass Band of Northern England (1928-29), Blackhall Colliery Band (1929-35), Cargo Fleet Works Band (1935-42), and Middlesborough Empire Theatre Orchestra (1942-54). From 1954 to 1965, he served as the conductor of the Teesside Bridge and Engineering Works Band.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Dean, Allan J[ay] (b. Mason City, Iowa, Apr. 29, 1938). American trumpeter. Dean is one of the most versatile trumpeters in the world. He grew up on a farm near Mason City, Iowa, and attended a one-room schoolhouse from kindergarten through eighth grade. Both parents and his two older brothers were fine amateur musicians. Allan started playing the piano in third grade (which he continued through high school), and began playing the cornet in seventh grade. His early lessons were with Carleton Stewart and Paul Behm, whose fee for each lesson was a dozen eggs. Recordings of Rafael Méndez, from whom he also received advice, inspired Dean early.

Dean studied with Robert Hanson at the University of Iowa from 1956 to 1958. Hanson saw a great talent in Dean and encouraged him to go to New York for further study. Dean studied with Nathan Prager at the Manhattan School of Music, where he completed his bachelor of music degree in 1959. In 1960, he earned a master of music education degree at the Manhattan School. His interest in commercial music led to his first professional job in Fred Waring's show band in 1960. He was drafted into military service in 1961, sent to Hawaii, and assigned the duty of a clerk typist, but was soon placed in the 25th Division Army Band. He was released from the Army in 1963, and returned to New York City where he began a twenty-year career performing as a freelance trumpeter in various Broadway pit and other orchestras, as well as on recordings. He joined the American Brass Quintet (1964-65). When Robert Heinrich left the New York Brass Quintet, Dean was asked to replace him, and played with the group from January 1966 until the ensemble disbanded in 1984. In New York, he was active in the contemporary music field, both in concert and in recording as a member of the Contemporary Chamber Ensemble led by the late Arthur Weisburg.

The Saint Louis Brass Quintet invited Dean to join fellow trumpeter David Hickman in the group in 1985. Dean continues performing with the quintet, which has included trumpeters Hickman, Anthony Plog, and Ray Sasaki during his tenure. Dean is also a charter member of the Summit Brass (since 1986), an all-star large brass ensemble consisting of many of America's leading brass performers. He is also a frequent soloist with Keith Brion's New Sousa Band.

Dean became interested in early music when trumpeter Ronald Anderson introduced him to the recorder during the mid 1960s. He soon learned to play the cornetto as well. Dean and four other

musicians formed the New York Renaissance Band, but when one player dropped out, the remaining four changed the group's name to Calliope: A Renaissance Band. Dean has toured and recorded with the ensemble for over thirty years. He also joined the New York Cornett and Sackbut Ensemble, a part-time group that originally included Raymond Mase playing cornetto, and Samuel Pilafian playing bass sackbut.

Dean has a long and distinguished teaching career that began when he replaced Robert Nagel as an adjunct faculty member at Western Connecticut State College in Danbury. He also taught for nearly a dozen years at the Hartt School of Music at the University of Hartford as part of the New York Brass Quintet's residency. He taught for two years at the North Carolina School of the Arts, three years at the Eastman School of Music, and a short time at the Manhattan School of Music. In 1982, he accepted a full time professorship at Indiana University, and taught there until joining the faculty of the Yale University School of Music as an adjunct professor in 1988. In addition, he has served as a guest faculty member at many leading festivals**,** including the Banff Centre of the Arts (Canada), Morella Festival (Spain), Curitiba Music Festival (Brazil), Orford Arts Centre (Canada), Musiki Blekinge (Sweden), Norfolk Chamber Music Festival, and the Rafael Méndez Brass Institute (formerly the Keystone Brass Institute).

As an active recording artist, Dean can be heard on over eighty albums with such ensembles as the Summit Brass, Saint Louis Brass Quintet, New York Brass Quintet, New York Cornett and Sackbut Ensemble, Calliope, The Contemporary Chamber Ensemble, New York Trumpet Ensemble, and the Smithsonian Chamber Players. He is an active arranger who has published numerous works for brass. He and his wife Julie Shapiro, an artist, have a daughter, Eloisa (b. 1992). Dean is an avid tennis player and enjoys reading and hatha yoga.

Bibl. Keim, Friedel. *Das große Buch der Trompete* (Schott); Lyren, Del. "Cornettos, Recorders, and Trumpets, Oh My! An Interview with Allan Dean" (*International Trumpet Guild Journal*, Mar. 2005); personal interview, Feb. 10, 2010; Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

D'Earth, John (b. Framingham, Massachusetts, Mar. 30, 1950). American trumpeter and composer. D'Earth started playing the drums under the guidance of his father, but switched to trumpet at age eight. As a teen, he studied jazz with sax player Boots Mussulli, and trumpet

with John Coffey, principal trombone of the Boston Symphony Orchestra. D'Earth's early performing experience was in Ken Sawyer's Big Nine (1964-69). He then attended Harvard University as an English Literature student, and played jazz with Bennie Wallace and Don Grolnick.

D'Earth moved to New York City in 1971. He studied trumpet with Vincent Penzarella, Richie Beirach, and Carmine Caruso, and has performed all types of jazz with musicians such as Bob Moses (1973-84), Gunter Hampel (1974), Deodato (1974-76), Lee Konitz (1976-77), Buddy Rich (1977), Lionel Hampton (1977-78), Tito Puente (1979-80), Thad Jones-Mel Lewis Orchestra (1976-80), Harvie Swartz (1979-80), Jane Ira Bloom (1983), Emily Remler (1983-85), Dave Liebman, Bruce Harsby, George Gruntz's Concert Jazz Band (1991-95), Quincy Jones, Miles Davis, Don Matthews, Bennie Wallace, Eddie Gomez, Pat Metheny, Joe Henderson, Clark Terry, John Scofield, and John Abercrombie. He has also led his own groups, as well as coleading Cosmology, a group with his wife, singer Dawn Thompson.

Since 1981, D'Earth has lived in Charlottesville, Virginia, where he is director of jazz studies at the University of Virginia. He is cofounder of the Free Bridge Quintet, leads the Charlottesville Swing Orchestra, and is director of the Thompson-D'Earth Band. His record albums include *One Bright Glance* (Enja), *Transitions* (Concord Jazz, with Emily Remler), *Catwalk* (Concord Jazz, with Emily Remler), and *Restoration Comedy*. He has recorded for Vanguard, Enja, Double Time Jazz, and his own label, Cosmology.

As a composer, D'Earth has received many commissions to write for the San Diego Symphony, Atlanta Symphony, Roanoke Symphony, Kronos String Quartet, Kandinsky Trio, Dave Matthews Band, Charlottesville Chamber Festival, and many other groups.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "John D'Earth" (http://sokoband.com); "John D'Earth" (http://artsandsciences.virginia.edu/music).

De Boer, Paul (b. Paterson, New Jersey, Dec. 10, 1948). American trumpeter. De Boer grew up in North Haledon, New Jersey. He began playing trumpet at age ten; his first trumpet teacher was William Knorr.

After graduating from Eastern Christian High School in 1966, he attended the Manhattan School of Music in New York City, studying with Cecil Collins (1967-70). He left school for two years to serve in the New York National Guard, and resumed studies in 1972, graduating with a bachelor of music degree in 1973. He continued study at the Manhattan School (1973-74), earning a master of music degree in Historical Musicology. During the summers of 1976-77 and 1979-80, as well as the 1979-80 academic year, he attended Indiana University, where he was a student of Louis Davidson, earning a doctor of music degree. Additionally, he studied with Gerard Schwarz in New York.

De Boer taught at Roberts Wesleyan University (1981-88), Liberty University (1988-93), Louisiana University (1996-98), Howard Payne University (1998-2002), and since 2002 has been on the faculty of Houghton College. During recent summers, he has taught at the Csehy Summer School of Music. De Boer has performed with the Rochester Philharmonic, Bach Choir of Bethlehem, Roanoke Symphony Orchestra, and the Indiana Festival Orchestra.

Paul and organist Eileen De Boer have been married since 1970, and have six children: Dietrich (b. 1972), Davis (b. 1976),

Michelle (b. 1979), Kirk (b. 1981), Derek (b. 1983), and Shannon (b. 1986). His hobby is photography.

Bibl.: "Paul De Boer" (http://campus.houghton.edu/orgs/music/faculty/bios/deboer.html); personal interview, Apr. 18, 2011.

Debonneville, Michel (b. Geneva, Switzerland, Mar. 19, 1943). Swiss trumpeter. Debonneville was a section trumpeter in the Orchestre de la Suisse Romande in Geneva from 1966 until his retirement in 2005. He made many recordings with the orchestra under the baton of Maestro Ernest Ansermet. For many years, he was also the manager of Sergei Diaghilev's Ballet Russe concerts in Geneva. He recorded Baroque works for two trumpets with Michel Cuvit, and taught at the Geneva Conservatory.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Decker, Charles ("Charlie") F. (b. Oneida, New York, July 1, 1946). American trumpeter. Decker grew up in Oneida, New York. He began playing the trumpet at age ten; his first teachers were Ed Hacker (Utica Symphony) and Charles Hois (Pittsburgh Symphony). After graduating from Oneida High School in 1964, he attended the Eastman School of Music, studying with Sidney Mear and graduating in 1968.

Decker was solo cornetist of the US Army Field Band in Washington, D.C. from 1968 to 1971. He then studied with Vincent Cichowicz at Northwestern University (master of music degree, 1972), and Raymond Crisara at the University of Texas in Austin (doctor of music degree, 1981). He has performed with the Rochester Philharmonic, Berkshire Music Center Orchestra, Austin Symphony, Knoxville Symphony, University of Texas faculty brass quintet, and the Colorado Philharmonic (now the National Repertory Orchestra).

Decker taught at Bemidji State University in Minnesota from 1973 to 1979, and since 1981 has taught at Tennessee Tech University; his students have won awards at the National Trumpet Competition. TTU produced Decker's solo CD, *Recital and Festival Solos for Trumpet*, as well as three CDs with the Brass Arts Quintet (faculty). He has published numerous arrangements for trumpets and brass quintet through Kendor, Encore Music, and Medici Music.

Decker and his wife Kimberly, a teacher, have two daughters, Samantha and Suzanne.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Charles F. Decker" (www.tntech.edu/people/cdecker?itemid=1401); personal interview, Mar. 7, 2011.

De Davrichewy, Irakli (b. Paris, France, Feb. 1, 1940). French trumpeter. Usually known as simply "Irakli," De Davrichewy studied piano and violin, and taught himself to play the trumpet. He formed his first orchestra in 1958, and led the French All-Stars, the Jazz Four (1971), and the Paris All Stars (from 1985). In 1959, he was voted the best trumpeter and best band in *Jazz Hot* magazine, and as best soloist again in 1964. He also won first prize at the Antibes-Juan-les-Pins Festival in 1960 (trumpet), and first prize at the Coulomb's Festival in the same year.

De Davrichewy has become the major successor of Louis Armstrong's music and style of playing. Today, his most important group is Irakli and the Louis Ambassadors, but he has also performed with Mezz Mezzrow (1967), Bob Greene (1969), Max Kaminsky (1971), Victoria Spivey (1974), Anachronic Jazz Band (1976), the High Society Jazz Band, Lionel Hampton, Dizzy Gillespie, Joe Newman, Buck Clayton, Bud Tate, Doc Cheatham, Claude Bolling, and many others. He has recorded with Marc Laferrière (1975), Georges Brassens, Vieux Truc led by Raymond Fonsèque (1984), the Tuxedo Big Band (2001, and his best record: *Keep on Jumpin'* on the TBB label), as well as various recordings under his own name (from 1965). He has toured Europe many times and has appeared at dozens of major music festivals. He is president of his own Louis Armstrong Association (from 1990).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Irakli De Davrichewy" (http://sgswing.fr/uk/irakli-biography.html).

Dedrick, Lyle F. ("Rusty") (b. Delevan, New York, July 12, 1918; d. Summitville, New York, Dec. 25, 2009). American trumpeter, composer, and arranger. Dedrick studied trumpet and composition at Fredonia State Teachers College (now the State University of New York-Fredonia) for a few years, but dropped out to become a fulltime musician. His composition teachers were Paul Creston and Stefan Wolpe. His brother Art was a trombone player, and together they first began to play in a family band. Rusty later played with the big bands of Dick Stabile (1938-39), Red Norvo (1939-41), and Claude Thornhill (1941-42) before being drafted into the Army (1942-45). After his service years, he played with the Ray McKinley Orchestra (1946) and Claude Thornhill (1946-47). Thornhill featured many of Dedrick's arrangements.

As the big band era drew to a close, Dedrick began working in the New York studios as a trumpeter, composer, and arranger. He wrote music for Don Elliott, Maxine Sullivan, Lee Wiley, and many others. He also played and arranged for various radio and television

programs, including those for Arthur Godfrey, Sid Caesar, and Ed Sullivan. During the 1950s and '60s, he recorded several albums as leader in addition to recording with other artists. His recordings include *A Salute to Bunny Berigan* (DCC), *Double Trumpet Doings* (Original Jazz Classics, with Don Elliott), *A Tribute to Andy Razaf* (DCC, with Maxine Sullivan), *Snowfall* (Hep, with Claude Thornhill), and *Back Home Again* (Audiophile, with Lee Wiley).

Dedrick worked with Urbie Green in 1967 and Lionel Hampton from 1970-71 and recorded with Maxine Sullivan and Lee Wiley during the 1970s. He joined the faculty at the Manhattan School of Music in 1971, eventually becoming director of jazz studies. A leading educator, Dedrick published many of his compositions and arrangements through Kendor Music. He also directed various state and national high school honors jazz ensembles as well as the American Jazz Orchestra. In 1996, he served as musical director of the Smithsonian Institution's American Songbook project.

Lyle "Rusty" Dedrick passed away at his home on Christmas Day, 2009 at the age of ninety-one. He was survived by Patricia, his wife of sixty-four years, and two daughters, Doreen and Karin.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Lyle Dedrick" (http://en.wikipedia.org).

Group photo: Dedrick is second from right, next to Claude Thornhill, far right.

DeGangi, Dominick (b. Philadelphia, Pennsylvania, Sept. 15, 1915; d. Conroe, Texas, Feb. 9, 2006). American trumpeter. DeGangi's father passed away when Dominick was nine years old. He grew up in Philadelphia where Vincent Persichetti was a neighbor. DeGangi's first cornet lessons were with a local euphonium player, but while in high school, he studied with Ralph Cherry and Max Schlossberg. He gained musical experience during high school by playing in various dance bands, theater orchestras, and at the Lord Baltimore Hotel.

After graduating from high school, DeGangi freelanced, and became a staff musician at WCAU Radio and KYW Radio in Philadelphia, as well as playing in the Littlefield Ballet Company Orchestra. During World War II, he joined the Army, and was assigned to the Army Air Corps Flying Band in Dayton, Ohio. DeGangi became the conductor and arranger for the band, a group that toured the country backing numerous celebrities such as Bob Hope. While in Dayton, he met and married Lucile, a violinist; during fifty-eight years of marriage, they had four children.

After the war, DeGangi moved back to Philadelphia where he played in the Philadelphia Grand Opera Orchestra, and was principal trumpet of the Philadelphia Pops Orchestra. He also took lessons from Ernest Williams. He toured with the big bands of Tommy Dorsey, Gene Krupa, Paul Whiteman, Richard Maltby, Frank Sinatra, and Jackie Gleason. He moved to New York City and attended the Manhattan School of Music and The Juilliard School, where he studied with Harry Glantz and William Vacchiano, as well as with Carmine Caruso. DeGangi performed Aaron Copland's *Quiet City* with the composer conducting. He performed in Broadway pit orchestras for such shows as *Camelot* and *The King and I*, and toured Iceland and Nicaragua with the Margot Fonteyn Ballet Spectacular. He also taught at Dartmouth College Congregation of the Arts for three years.

DeGangi became principal trumpet of the Baltimore Symphony Orchestra from 1952 to 1958. He left the orchestra to join the Cleveland Orchestra under George Szell as third/associate principal for two years (1958-1960), but returned to the Baltimore Symphony in 1962, where he remained until 1969. He completed his bachelor of music degree at the Peabody Conservatory of Music where he then taught for thirteen years. He resigned from the BSO in 1969 (replaced by James Burke), and moved to Miami, Florida. There he performed with the Miami Philharmonic and taught at four area colleges.

After surviving Hurricane Andrew in 1992, Dominick and Lucile moved to Conroe, Texas, near Houston. Although retired, DeGangi continued to play in local bands and orchestras. He was a humble musician and friend to all who knew him. He died of a heart attack at the age of ninety-one.

Bibl.: Frink, Laurie. "In Memoriam: Dominick DeGangi" (*International Trumpet Guild Journal*, June 2006); "Music is food for life / 87-year-old trumpet player performs with North Harris band" (www.chron.com).

DeJong, William ("Bill") (b. Orange City, Iowa, Aug. 29, 1935). American trumpeter. Self-taught until college, DeJong began playing the cornet at age twelve and switched to trumpet at age eighteen. After graduating from Orange City High School in 1953, he attended Morningside College where he studied with Jim Hustis and received a bachelor of music education degree in 1957. He then attended Boston University where he studied with Armando Ghitalla and earned a master of music degree in 1959.

DeJong's career began with a series of military band positions: US Army Band in Ft. Myers, Virginia (1959-61); US Army Bandmaster of the 384th Army Band in Ft. Eustis, Virginia (1961-62); Advisor to eighteen military bands in South Vietnam (1962-63); and US Army Band-master of the 399th Army Band in Ft. Leonard Wood, Missouri (1963-65). After his service years, he became the band director at West Georgia College (1965-70).

DeJong began teaching trumpet at Western Illinois University in 1970. He also worked towards his doctoral degree at North Texas State University (now the University of North Texas), studying with John Haynie and completing his DMA in 1971. Among DeJong's many former students are Matthew Lee, Karl Hammond, Peter Bond, Steve Hawk, and John Schlabach. He retired from WIU in 1993.

DeJong and his wife Jennifer, a high school English teacher, have three children: twin daughters Stephanie and Pamela (b. 1964), and son Colin (b. 1988). His hobby is playing golf.

Bibl.: personal interview, May 11, 2011.

Delmotte, Roger (b. Roubaix, France, Sept. 20, 1925). French trumpeter. Delmotte is respected as one of the pioneers in classical solo playing. His grandfather played tuba. Delmotte began playing piccolo flute (two years), but switched to flugelhorn, and as a boy played in local bands in Northern France, such as Fanfare Delattre in Roubaix

and the Symphonie du Favreuil Ensemble conducted by Mr. Glorieux (1943). At the Roubaix Conservatory, Delmotte studied trumpet with Maurice Leclercq, a previous pupil of Merri Franquin and a first-prize winner in 1911 at the Conservatoire National Supérieur de Musique de Paris. Delmotte won his Prix d'Honneur in 1944, but his studies were interrupted when he lost his father, and needed to work as a tailor in order to help support his family. However, he eventually enrolled in the Paris Conservatory where he studied with Eugène Foveau (1944-46), while still serving in a military band in order to receive a tuition scholarship.

After leaving the conservatory, Delmotte freelanced in Paris and the surrounding area. He toured with the famous tenor singer Luis Mariano (1946), and performed at the Casino Montparnasse with Mariano and Delmotte's first wife, Marguerite Constant, a soprano singer. In 1948, he performed at Mogador and in a Cadet Orchestra that mostly included recent graduates of the conservatory. He played at the Casino in Biarritz (summers, 1949 and 1950 with trumpeter Charles Deruyck); at the Casino in Cannes (winter 1950); and with many dance bands led by Félix Chardon, Jerry Mengo (1950), Gaston Lapeyronnie (alongside Georges Jouvin on trumpet), Hubert Rostaing; and with chamber orchestras of Félix Rogel (in Versailles) and Fernand Oubradous (from 1950).

In 1950, Delmotte became the first trumpet player to win a first prize in the Geneva Competition, a feat that launched his solo career. During that same year, he was appointed professor at the Versailles Conservatory (where he stayed until 1992). In 1951, he became principal trumpet of the Paris Opera Orchestra (where he played until 1986). He performed the *Second Brandenburg Concerto* by Bach under Fernand Oubradous (1951), and Jolivet's *Concertino* with the Concerts Lamoureux Orchestra conducted by Jean Martinon (1952); he played a small-bore Aubertin trumpet. Delmotte was the first artist to record the Jolivet, under Ernest Bour on the Ducretet-Thomson label. This historic recording dramatically furthered his career, and was immediately distributed in the United States on the Westminster label, which incorrectly listed Delmotte's name as "Del Motte." Delmotte was close to Jolivet, and advised him when this major composer wrote the *Second Concerto for Trumpet*. Soon, many composers wrote solo works for him, including Florent Schmitt, Jean Rivier, Georges Auric, Henry Barraud, and others; Delmotte premiered many new works for trumpet by Jean Françaix (*Sonatine*), Maurice Ohana (1963), and others.

Delmotte was very active as a studio player (film soundtracks, sessions with Roger-Roger, etc) in Paris. He also performed at many festivals, beginning with the Festival Casals in Prades (with an international orchestra conducted by Alexandre Schneider in 1951 that included Raymond Sabarich, trumpet, Serge Baudo, tympani, and members of the Philadelphia Orchestra such as Marcel Tabuteau, oboe). He also performed in prestigious orchestras such as Ensemble Nadia Boulanger (1951) and the Petit Théâtre Marigny-Domaine Musical with Pierre Boulez (from 1950).

As a proponent of the Baroque revival of the 1950s, Delmotte performed and recorded early trumpet concerti even before pioneers such as Adolf Scherbaum and Roger Voisin. He introduced the young (age nineteen) Maurice André by making the first recording of Vivaldi's *Concerto for Two Trumpets* with him in 1952. For about twenty years

beginning in 1964, Delmotte became recognized as a duet partner of the organist Pierre Cochereau (first concert given at the Strassburg Cathedral). During the same period, Delmotte toured Turkey and Europe with John Grady (organist at St. Patrick's Church in New York City). During the 1970s, both Delmotte and André popularized music for trumpet with organ. Delmotte said (June 4, 2010), *I always tried to be a complementary instrument to the organ, not a soloist*.

The decade of the 1970s was a successful time for Delmotte. He made many recordings for the O.R.T.F. and Philips labels, performed Rivier's *Concerto for Trumpet* on national television (1972), cofounded a trumpet trio called Les Trompettes de Paris with Georges Jouvin and Roger Guérin (producing three albums for Pathé

in 1971-72), toured Europe as a soloist, and formed his own brass ensemble that toured South Africa in 1979. He was also a member of the prestigious Gabriel Masson Brass Ensemble. Delmotte continued as a leading soloist throughout the 1980s. However, unlike André, Delmotte disliked the piccolo trumpets (but could play them well!). For many years, he preferred to play trumpets in C, D, and E-flat. He served as an adviser for Courtois trumpets.

In addition to his duties at the Versailles Conservatory, Delmotte served as Raymond Sabarich's teaching assistant at the Paris Conservatory (1965-66) where he soon became a professor (1966-67). For a short time, he was the first trumpet teacher at the Lyons National Superior Conservatory of Music (1982). He also gave many master classes (Salzburg, Tokyo, and especially in Switzerland). Among his many pupils are the well-known Nicolas André, Robert Bouché, Roger Boufferet, Dominique Derasse, Pierre Dutot, Roger Jeanmarie, Gérard Millière, Elisabeth Nouaille-Degorce, René Périnelli, Jean-Luc Ramecourt, Jean Sibra, Olivier Theurillat, Marc Ullrich, Pascal Vigneron, and Urban Walser.

Delmotte was a cofounder of the Guilde Française des Trompettistes (in 1978), and has been an important judge at international trumpet competitions beginning in 1979 when he was a member of the jury for the Maurice André Competition in Paris. He has also served on juries for the Toulon Competition (artistic director, 1975-2000), International Congress of Brass at Châtenay-Malabry, and others. He participated in the 1985 International Trumpet Guild Conference in Albuquerque, New Mexico. Delmotte received the titles of Chevalier des Arts & Lettres (1965), Chevalier de la Légion d'Honneur (1972), and Officier de l'Ordre National du Mérite (2001). His second wife, Evelyne, a Swiss woman, died around 1998. Delmotte is now retired, but still studies music. He lives in Bienne, Switzerland, collects old trumpets and cornets, and is vice president of an association of older musicians from the opera and *opéra-comique*. In 2011, he was a recipient of the International Trumpet Guild's "Honorary Award" for highest achievement.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. "Masters of the Twentieth Century: Roger Delmotte" (*International Trumpet Guild Journal*, May 1984); Lowrey, Alvin & Michel Laplace. *Roger Delmotte Discography* (special supplement by the *ITG Journal*, May 1985); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, with a full study and discography, extracts on mp3, video clip; Oct. 2008); personal interview by Michel Laplace (June 4, 2010); Rémy, Yves. "Roger Delmotte." (*La Gazette des Cuivres*, No. 18, 2011).

Dengler, Franz (b. Karlsbad, Bohemia, July 30, 1890; d. Vienna, Austria, Sept. 27, 1963). Bohemian trumpeter. It is unfortunate that nothing is known of Dengler's early life, for he was one of the most important orchestral trumpeters the world has known. Interestingly and significantly, he did not study in Vienna, but rather in Dresden. There he was greatly influenced by the renowned principal trumpeter of the Dresden Royal Orchestra (later Staatskapelle), Eduard Seifert (1870-1965), who participated in first performances of many works by Richard Strauss. Dengler was principal trumpet of the Berlin Opera orchestra under Richard Strauss in 1908, then the Vienna State Opera (1918), where Strauss was also conductor between 1919 and 1924, and was a member of the Vienna Philharmonic from 1918 to 1955 (principal until 1951). He was famous for his soft, pure tone and melodic style of playing.

Dengler taught at the Vienna Music Academy from 1931 to 1959. Viennese composer Karl Pilss wrote his *Concerto for Trumpet and Orchestra* for Dengler in 1934. His *Sonata for Trumpet and Piano* was composed a year later as a study piece for Adolf Scherbaum, one of Dengler's students. Another important student of Dengler's was Helmut Wobisch, who was later his successor as principal of the Vienna Philharmonic. Two further Dengler students who became principal were Josef Levora (coprincipal with Wobisch) and Adolf Holler (his last student). Dengler's favorite teaching saying was "The trumpet is an instrument of character!"

Bibl.: Adler, John. *Expanding the Trumpet Repertoire: A Pedagogical Exploration of Four Diverse Works for Trumpet by Bertold Hummel, James Miley, Karl Pilss, and Joseph Turrin* (unpublished diss., University of Miami, 2009); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Suggs, Robert James. *Karl Pilss: Late Romantic Heir to the Viennese Tradition of Trumpet and Brass Ensemble Music* (DMA diss., University of Maryland-College Park, 1998); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions).

De Oliveira, Bonfiglio (b. Guaratinguetá, São Paulo, Brazil, Sept. 27, 1894; d. Rio de Janeiro, RJ, Brazil, May 16, 1940). Brazilian trumpeter and composer. De Oliveira learned the rudiments of music from his father, bassist of the band Guaratinguetá Mafra. Bonfiglio played bass for two years before studying trumpet with Maestro Acosta, a professional trumpeter in Banda Mafra. De Oliveira received a scholarship to study at St. Joseph's College where he was assigned the task of reorganizing the student band, and where he began composing. He continued his studies at the Colegio San Joaquin in Lorraine, São Paulo, and then moved to the city of Pole, also in São Paulo where he formed a band that performed in the cities of Paraiba Valley. He was heard by conductor and violinist Lafaiete Silva, who invited him to join the Cinema Band in Rio de Janeiro. De Oliveira played bass and trumpet in various theater orchestras in Rio, including the Municipal Theater Symphonic Orchestra conducted by Francisco Braga.

In 1917, De Oliveira became a member of Group Caxangá, and in the following year, composed the song, *Glória*, in honor of a young man who had fallen in love. The song received verses from poet Branca M. Coelho, and was recorded by Gastão Formenti for the Columbia label in 1931. De Oliveira continued composing, and became known for his *chôros* (ranch marches). For the rest of his life, he collaborated with many of Brazil's best-known artists, touring as a trumpeter and composer throughout Portuguese cities in Italy, France, Portugal, and Spain. During the 1930s, he worked mostly as a studio musician in Rio, and played with Pixinguinha's Grupo de Guarda Velha (later known as Diabos do Céu) in 1932. Some of his songs became extremely popular, and he was considered to be one of his country's greatest trumpeters at that time.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bonfiglio de Oliveira" (www.allmusic.com/

artist/bonfiglio-de-oliveira-mn0001276415); "Choro Music" (http://choro-music.blogspot.com/2006/06/bonfiglio-de-oliveira-trumpet-ace-of.html).

De Paris, Sidney (b. Crawfordsville, Indiana, May 30, 1905; d. New York, New York, Sept. 13, 1967). American trumpeter. Sidney's older brother was trombonist Wilbur De Paris. They both learned music from their father who was a carnival bandleader and vaudeville

musician. The two brothers played alto and baritone horn duets in church as early as 1910. They played in their father's group for a while, but Sidney soon joined Sam Taylor's group in Washington, D.C. (1924) and then Clarence Paige's group.

Sidney De Paris performed and recorded with Charlie Johnson's Paradise Ten (on and off between 1926-31) and occasionally played with his brother's band in Philadelphia. He also played at times with McKinney's Cotton Pickers in 1929. He joined the bands of Fletcher Henderson (briefly in 1931), Don Redman (1932-36), Willie Bryant, Charlie Johnson (again in 1937-38), Mezz Mezzrow (late 1937), Benny Carter (1940-41), Charlie Barnet (1944), and Claude Hopkins (1946). He recorded under his own name on Blue Note (1944) and also recorded with many artists including Mezz Mezzrow (who once threw him out of a historic 1938 recording session supervised by Hugues Panassié because of his excessive growling on the trumpet), Jelly Roll Morton (1939), Sidney Bechet (1940), and Willie (the Lion) Smith (1940). During the early 1940s, he also played with Zutty Singleton, Art Hodes, and the Roy Eldridge big band (1944).

Sidney and Wilbur formed a Dixieland band in 1947, although they also frequently played New Orleans jazz and swing music. They made a number of recordings for Atlantic Records (1952-60) that are now collector items, and also recorded for Swingville (1962). By the 1950s, Sidney developed health problems that at times weakened his playing. They hired Doc Cheatham as second trumpet to help support Sidney's failing playing strength. The De Paris brothers played at the Antibes Jazz Festival in 1960, and throughout that decade Sidney also occasionally played tuba.

By 1964, Sidney had to stop playing completely. He died three years later at the age of sixty-two. At his best, Sidney De Paris played with a lot of drive and swing.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. excerpt on mp3; Oct. 2008).

Depew, Art (b. West Palm Beach, Florida, Jan. 27, 1925). American trumpeter and bandleader. Depew was the son of a West Palm Beach minister, and played in churches. His career began at the age of thirteen when he joined the Florida Cavaliers. He studied at The Juilliard School for a while (3½ years), but left to play with the big bands of Glenn Miller (led by Tex Beneke) and Tommy Dorsey. He also took lessons from Donald S. Reinhardt in Philadelphia.

During the 1950s and '60s, Depew was based in California, where he played with the bands of Harry James (his boyhood idol), Charlie Barnet, Ray Anthony, Lawrence Welk (1957-65), Bob Crosby, and Bob Ringwald, and was often featured as a vocalist with these fine swing bands. He was also an active studio musician and arranger. He can be heard with the Great Pacific Jazz Band, Pete Lofthouse, the Second Story Men, and the Disneyland Delta Ramblers.

After Harry James died in 1983, Depew was invited to serve as leader of the Harry James ghost band from 1987 until 2006.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Deppa, Claude (b. Cape Town, South Africa, May 10, 1958). South African trumpeter. Deppa comes from a musical family. He began playing drums and crash cymbals as a boy, but after moving with his family to London, England, in 1975, switched to trumpet at age seventeen. His teachers were Kathy Stobart, Olaf Vass, Brian Booth, and Bob Bell (the latter being the most influential). In addition to being a proficient classical player, he is a top funk, African jazz, and Afro-Cuban-style trumpeter.

Deppa has performed and recorded with several internationally known groups, including Brotherhood of Breath, Carla Bley's Very Big Band, Andy Sheppard's Big-Co-Motion, Grand Union Orchestra, Jazz Warriors, Mervyn Africa Group, and is section leader of Kinetica Bloco. He is a founder of African Jazz Explosion, Horns Unlimited, and Five Funky Fellas. His solo CD is titled *Toi-Toi* (Jika).

Deppa's nephew, Enslin Dlambule, is a famous rugby player.

Bibl.: "Claude Deppa" (www.africanmusiciansprofiles.com/claudedeppa.htm).

Desvigne, Sidney (b. New Orleans, Louisiana, Sept. 11, 1893; d. Pacoima, California, Dec. 2, 1959). American trumpeter and bandleader. Desvigne began his music career as a cornetist in several New Orleans café bands. He soon switched to trumpet, working with the Excelsior Brass Band, Maple Leaf Orchestra, Leonard Bechet's Silver Bell Band, and Ed Allen's Whispering Gold Band. He joined Fate Marable's riverboat band on the SS Island Queen during the early 1920s, but when Marable went to another Mississippi boat in 1926, Desvigne took over the band, reforming it as his own Southern Syncopators.

Moving back to New Orleans in the 1930s, Desvigne wanted to cash in on the popularity of swing bands, so he established his own big band that worked steadily until he decided to move to Los Angeles in 1945 where he purchased a nightclub, and became semiretired from playing.

A successful and important New Orleans musician, Desvigne was described as a man with a slight build, thin face, and a small mustache, and who was usually seen with a serious expression on his face.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Sidney Desvigne" (http://en.wikipedia.org/wiki/Sidney_Desvigne); "Sidney Desvigne" (www.jazznap.info/index.php?option=com_content&view=article&id=36:sidney-desvigne&catid=1:biography&Itemid=2).

Detwiler, David ("Dave") C. (b. Altoona, Pennsylvania, Jan. 3, 1950). American trumpeter. Detwiler began playing the trumpet at around age four, taking lessons from his father, Ray S. Detwiler, a professional trumpet player who appeared on the television program, *The Mr. Roger's Show*, many times. David also took lessons from his older brother Terry, who later became a member of the US Marine Band for over twenty years. David's first performing experiences were playing simple tunes at retirement homes and churches. He later attended the Valley Forge Military Academy where he received lessons from Lloyd Geisler, principal trumpet of the National Symphony Orchestra. After graduating from the academy in 1968, he earned a bachelor of arts degree, studying with Charles Hois and Tony Pascarelli at the University of Pittsburgh (1968-72).

Detwiler became a member of the US Army Band in Washington, D.C. in 1973. During over twenty-six years with the band, he directed musical events at The White House, was a featured soloist in over 350 concerts, played lead trumpet in The US Army Blues jazz ensemble, and performed for Presidents Nixon, Carter, Ford, Reagan, Bush (Sr.), and Clinton. During a European tour with the band, he was hailed by the Swedish press as "The World's Greatest Trumpeter" after he soloed with the US Army Band, Swedish Army Band, and the Norwegian Army Band on the same day! He has also been principal trumpet of the National Symphony Orchestra Pops since 1988, and a featured soloist on pops concerts with the New York Philharmonic and the National Symphony Orchestra. He was featured with the Airmen of Note during a conference of the International Trumpet Guild at the University of Kentucky (1998), and is well known for his amazing original high note solo on *Scream Machine* (often mistaken as a Maynard Ferguson solo), a tune which gained national acclaim as *Brass Machine*, and is often played by high school and college bands worldwide.

Detwiler received the Meritorious Service Award, as well as twenty-eight other military awards. He was president of the Virginia Chapter of the International Association of Jazz Educators, founder of the Georgetown Jazzfest in 1995, and is president of Prelude, Inc., a fulltime musical entertainment booking agency. He has been an active teacher and clinician since 1973, taught for several years in the public schools of Virginia, and was an adjunct professor at Georgetown University for fourteen years (jazz ensembles and trumpet, 1988-2002). He remains an active freelance performer in the D.C. area, often performing on television shows such as *Christmas in Washington, The Kennedy Center Honors, Ford Theatre Honors, The National Memorial Day Concert*, and *A Capital 4th*, all of these for more than twenty years running.

Detwiler and his wife Jill have been married since 1977 and have three children: Ray (b. 1977), J.D. (b. 1979), and Dustin (b. 1983). His hobbies used to include racquetball, but today he enjoys playing golf.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "David Detwiler Retires from 'Pershing's Own'" (www.trumpetguild.org/news/news00/detwiler.htm); David Detwiler's official website: www.davedetwiler.com; personal interview, July 8, 2012.

Deuchar, James ("Jimmy") (b. Dundee, Scotland, June 26, 1930; d. Dundee, Scotland, Sept. 9, 1993). Scottish trumpeter. Deuchar was born into a musical family. His father, also named Jimmy, was a saxophone player, and two uncles, Chick and Billy Smith, were trumpeters. His first professional playing experiences were at London's Club Eleven while in the Royal Air Force. He then played with Johnny Dankworth's Seven (1950-51), Geraldo and Oscar Rabin, Jack Parnell

(1952), Ronnie Scott (Paris, 1953-54), and Tony Crombie (1955). He also performed occasionally with Lionel Hampton in 1956 and toured the United States with Scott in 1957. His playing style was influenced by the trumpet work of Fats Navarro and Howard McGhee.

In addition to recording with many of the musicians listed above, Deuchar also recorded with Victor Feldman and Zoot Sims. He moved to Germany for a few years, where he played with the Kurt Edelhagen Orchestra (1957-59). He spent the 1960s there, performing once again with Ronnie Scott (1960-62), and with Tubby Hayes (1962-64) and the Kenny Clarke-Francy Boland Orchestra (1963-71). He proved to be a skilled arranger for Edelhagen and the BBC.

Deuchar moved back to Scotland in 1971 and became one of the U.K.'s finest bop players. He toured the United States in 1986 with Charlie Watt's all-star band, and released numerous albums including *Pub Crawling with Jimmy Deuchar* (Tempo), *Pal Jimmy* (Tempo), and *The Scots Connection* (Hep).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

DeWitt, John (b. c1951). American trumpeter. DeWitt grew up in Denver, Colorado. During high school, he studied with Manuel Araujo, principal trumpet of the Denver Symphony Orchestra. He attended Northwestern University, studying with Vincent Cichowicz and completing a bachelor of music degree in 1973. He also studied with Adolph Herseth, Roger Voisin, and Armando Ghitalla.

DeWitt played with New York Chamber Soloists and Washington Bach Consort before his first position as coprincipal trumpet of the National Symphony Orchestra in Washington, D.C. In 1981, he joined the Houston Symphony Orchestra as principal trumpet, a position he held for twenty-two years before moving to the associate principal position. In addition to being a member of the Houston Symphony Orchestra, DeWitt also performs with the Houston Symphony Chamber Players under Maestro Christopher Eschenbach.

Bibl: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "John DeWitt" (www.shadeheights.com/concertmusicians.html).

Dickey, Bruce (b. South Bend, Indiana, Mar. 3, 1949). American cornetto player. Dickey grew up in South Bend, Indiana, and studied trumpet with Jay Miller. After graduating from John Adams High School in 1967, Dickey attended Michigan State University, where he earned a bachelor's degree in Humanities before attending Indiana University, where he studied trumpet with William Adam (1971-74) and earned a master's degree in musicology. He began his career in early music at IU, and in 1974 went to Basel, Switzerland, to study recorder and cornetto at the renowned Schola Cantorum Basiliensis, an institute for early music research and performance. After studying cornetto for a year with Edward H. Tarr, he was given the position of cornetto teacher at the Schola Cantorum, a position that he holds to this day.

Dickey is one of a handful of musicians worldwide who have dedicated themselves to reviving the cornetto–once an instrument of great virtuosi, but which lamentably fell into disuse in the 19th century. The cornetto is a woodwind instrument, usually curved, and covered with leather or parchment. It has finger holes like a woodwind instrument, but a vibrating-lip cup mouthpiece similar to those in use with other high brass instruments, but much smaller. The revival of the cornetto began in the 1950s, but it was largely Dickey and his students, who in the late 1970s re-established the reputation of this instrument and restored it to the virtuosic level for which it was so renowned.

As a leading performer and teacher of early music performance practice, Dickey has collaborated with artists such as Jean-Pierre Canihac, Frans Brüggen, Ton Koopman, Jordi Savall, Andrew Parrott, Gustav Leonhardt, Nikolaus Harnoncourt, Monica Huggett, Konrad Junghänel, and Philippe Herreweghe. In addition to the Schola Cantorum Basiliensis, he has taught at the Royal Conservatory in The Hague (Amsterdam), the Accademia Chigiana in Siena, and the Early Music Institute at Indiana University. He has recorded over one hundred CDs for a variety of labels including Accent, EMI, Stradivarius, BIS, and Harmonia mundi France. In the last two decades, his work has focused on the ensemble Concerto Palatino, which he and Dutch Baroque trombonist Charles Toet founded in 1987.

In 1981, Dickey and his wife, Candace Smith, moved to Bologna, Italy, which is close to the origins and source materials for the cornetto and its music. They live with their daughter Elisa (b. 1993) in a country home surrounded by vineyards. In 2000, the Historic Brass Society conferred on him the prestigious Christopher Monk Award, and in 2007 he received a Taverner Award for "significant contributions to musical understanding, having been motivated by neither commerce nor ego." Dickey and Michael Collver published a catalog of the surviving cornetto repertoire, and in 2007 he and Edward Tarr published the book, *Articulation in Early Wind Music* for the Amadeus publishing house. Dickey and his wife, a singer and scholar particularly interested in the music sung in 17th-century Italian convents, founded the publishing house Artemisia Editions that specializes in this repertoire. His hobbies are cooking and gardening.

Bibl.: Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); "Bruce Dickey (Trumpet, Leader)" (www.bach-cantatas.com/Bio/Dickey-Bruce); "Bruce Dickey" (www.concertpalation.com/Bruce_Dickey.htm); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, Apr. 26, 2010.

Dickinson, John (b. New Zealand, c1944). New Zealand trumpeter. Dickinson was invited to come to England and join Harry Mortimer's Morris Motors Band in Oxford. While there, he studied at the Guildhall School of Music in London. It was during his second year in school that he won an audition to become second trumpet in the Scottish BBC Orchestra. He later advanced to principal. Dickinson then performed for one year in the Scottish National Orchestra, and then played principal in the Hallé Orchestra from 1969 to 1986.

Dickinson taught at the Royal Northern College of Music from 1977 to 1979, and beginning in 1979 at the Chethams School of Music where

he was also head of brass from 1986 to 2002. He continues to serve as a consultant at the Chethams School, and worked for the Lancshire Education Department for five years. He is currently conducting the Sale Brass Band in South Manchester. His two CDs are *Essential Handel* (EMI) and *Best Wedding 100* (EMI).

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "John Dickinson" (www.rnmc.ac.uk).

Didrickson, Luther (b. 1938; d. July 31, 2001). American trumpeter. Didrickson studied with Vincent Cichowicz and Arnold Jacobs at Northwestern University, earning a bachelor of music education degree in 1960, and a master of music degree in 1961. He was one of Chicago's most active trumpet performers, playing with such ensembles as the Chicago Symphony Orchestra, Grant Park Symphony Orchestra, Lyric Opera of Chicago, Chicago Little Symphony, Contemporary Chamber Players of the University of Chicago, Chicago Sinfonietta, Chicago Chamber Orchestra, and the Stovioni Ensemble. He also played in Maestro Thor Johnson's Peninsula Festival Orchestra in Wisconsin beginning in 1968, and was principal trumpet beginning in 1972. He founded Brassworks Chicago during the late 1960s, and served as its director through the early 1980s.

Didrickson is well known for teaching at Northwestern University for thirty-seven years from 1964 to 2001; he taught hundreds of talented musicians, among them Leonard Candelaria, Bruce Briney, James Buckner, and Philip Norris.

Didrickson died of cancer after a long and heroic struggle with the disease. He was survived by his wife, Sally, a viola player.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Luther Didrickson" (www.trumpetguild.org/news/news01/didrickson.htm); "Luther Didrickson" (http://fac.hsu.edu/bucknej/Trumpet%20Faculty/Buckner's%20Teachers/Luther_Didrickson.htm).

Dillard, William ("Bill") (b. Philadelphia, Pennsylvania, July 20, 1911; d. Elmhurst, New York, Feb. 12, 1995). American trumpeter. In the early 1920s, Dillard was given a bugle (with no mouthpiece) and learned to play it. His father gave him a cornet at the age of twelve. Dillard studied under Clarence Smith.

In 1929, Dillard moved to New York and toured and recorded with Jelly Roll Morton. He also recorded with King Oliver, played on and off with Bingie Madison in 1930, and with Luis Russell in 1931-32. He recorded with Spike Hughes and Benny Carter in 1933, and toured Europe with Lucky Millinder in 1934. From 1934 to 1938, he played trumpet and sang with Teddy Hill's band, and he recorded with Dickie Wells in Paris (1937). Dillard later performed with Coleman Hawkins (1939), Louis Armstrong (1940), and Red Norvo (1942-43). During those years, Dillard was a good lead trumpet player, even giving advice to Dizzy Gillespie.

Beginning in 1943, Dillard became mostly an actor and singer in Broadway shows such as *Carmen Jones, Anna Lucasta, Memphis Bound,* and *Beggar's Holiday*. He toured France in 1949 with Leadbelly and continued working on Broadway in *Regina, Lost in the Stars, Green Pastures, A Temporary Island,* and *My Darling Aida*. He was a regular on the television soap opera *Love of Life* (playing Joe

the bartender) and appeared on several television shows during the 1950s and '60s. He also recorded (on trumpet) with Earle Warren in 1974.

During the 1970s, Dillard starred in the musical revue *One Mo' Time*, where he sang and played trumpet. Some of his best recordings (featuring trumpet) include *Hot Club Blues* (with Dickie Wells, Swing) and *Symphony on Riffs* (with Benny Carter, Columbia). His only solo album, with Michael Boving's Rhythmakers, was recorded at age seventy-nine, well past his prime trumpet-playing years.

Dillard and his wife Celestine had three sons, William Jr., Pierre, and Vincent. Dillard died at age eighty-three from lupus and pneumonia.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "William Dillard, 83, A Jazz Trumpeter" (*Obituaries*, www.nytimes.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Group photo: Luis Russell's Orchestra with J. Archey, B. Coleman, L. Russell, B. Dillard, W. Johnson, Red Allen, P. Barbarin, A. Nicholas, Pops Foster, Moon Jones, and Greely.

Dilley, Harry (b. c1914). British trumpeter. Dilley played in the P.&S. Band conducted by Eric Ball (almost ten years), Irish Guards conducted by Willcocks (World War II), Van Damm's Orchestra (at the Golders Green Hippodrome), and Royal Philharmonic conducted by Thomas Beecham (1950, American tour).

Dilley is mostly known as the former principal trumpet of the Orchestra of the Royal Opera House at Covent Garden (1947-58). He recorded "Let the Bright Seraphim" from Handel's *Samson* oratorio with Dame Joan Sutherland and the Covent Garden orchestra for the Decca label (1960). He also recorded 78-rpm discs with various brass bands or piano accompaniment (1939-41). He was highly respected for his beautiful and large tone.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Principals of the Orchestra of the Royal Opera House, Covent Garden" (www.trumpetherald.com).

Dillon, [George] Burnette (b. Los Angeles, California, Jan. 29, 1944). American trumpeter and conductor. Dillon grew up in Los Angeles and began playing trumpet at age eleven. For two years in high school, he studied with Lester Remsen, graduating from South Gate High School in 1961. He attended Long Beach State University (now California State University-Long Beach) where he earned a bachelor of arts degree in music in 1966. He then taught high school band in the public

schools of Rock Rapids, Iowa for a year and a half, but returned to California as a graduate trumpet assistant and band director at Fresno State University, where he received a master of music degree in 1968. From 1968 to 1970, he was band director at Palmdale High School in Palmdale, California.

Dillon accepted a position as band director and trumpet professor at the University of Oregon in 1970. In 1975, he moved back to Los Angeles as a freelance and studio musician, performing a myriad of movie soundtracks including *Death to Smoochy, A Bug's Life, Dracula 2000, Little Nicky, Men in Black, Dinosaur, Hook, Jurassic Park, Waterworld, The Grand Canyon, Smile*, *Matrix Revolution,* and many more. Television credits include *Murder She Wrote, Jag, Deep Space Nine*, Warner Bros. cartoons, and many others. He was principal trumpet of the Pasadena Symphony, Pacific Symphony Orchestra, the Hollywood Bowl Orchestra, Los Angeles Music Center Opera Orchestra, Orange County Opera Pacific, American Ballet Theater, and Joffrey Ballet Orchestra. While working on a DMA at the University of Southern California, Dillon studied with John Clyman. However, his busy performing schedule did not allow him to complete the doctorate until 2005, several years after retiring to Oregon in 2002.

Dillon has been married to flutist Louise Di Tullio since 2002. He is stepfather to her two sons, and has two daughters from a previous marriage. He received the Distinguished Artist Award in 1996 from the School of Music at California State University-Long Beach, and became conductor of the Eugene Symphonic Band in 2009. He has been a volunteer fireman for McKenzie Fire and Rescue since 2005, and enjoys woodworking as a hobby.

Bibl.: "Burnette Dillon" (http://music.uoregon.edu/people/timeline.htm); personal interview, Aug. 2, 2011.

DiLorenzo, Anthony ("Tony") (b. c1963). American trumpeter and composer. DiLorenzo grew up in Stoughton, Massachusetts. He began his trumpet studies in Boston with Peter Chapman and Roger Voisin, and attended the Curtis Institute of Music in Philadelphia, earning a bachelor of music degree under Frank Kaderabek. He won student concerto competitions with the New York Philharmonic and Boston Symphony Orchestra, and in addition to soloing with these two orchestras, also performed as soloist with the Boston Pops.

DiLorenzo was principal trumpet of the New World Symphony in Florida, and around 1986 or 1987 moved to Salt Lake City where he soon became a member of the Utah Symphony Orchestra. He recorded numerous movie soundtracks including *101 Dalmations, Forest Gump, Toy Story*, and *Crimson Tide*. He was also a member of the Philadelphia Orchestra (second trumpet) and the Santa Fe Opera orchestra.

As an Emmy Award-winning composer, DiLorenzo has written numerous works for brass quintet, various solo instruments, and orchestra. His works have been performed and recorded by the San Francisco Symphony, Colorado Symphony, Utah Symphony, New World Symphony, his own Center City Brass Quintet, and Proteus 7 (a mixed ensemble).

Bibl.: "Anthony DiLorenzo" (www.centercitybrassquintet.com/tony.html).

DiMartino, Vincent (b. Amityville, Long Island, New York, July 23, 1948). American trumpeter. DiMartino is known throughout the world as an outstanding and versatile trumpet performer. His parents were Marie and Andrew DiMartino; his mother was a stay-at-home mom, and his father worked for Lockheed Aircraft for most of his career. DiMartino grew up in West Babylon, New York, and graduated from West Babylon High School in 1966. His first trumpet teacher was his school band director, Edward DeIulio (1962-66).

DiMartino attended the Eastman School of Music from 1966 to 1970 under Sidney Mear, where he earned a bachelor of music education degree. He also learned a great deal from performing with Daniel Patrylak. He returned to Eastman in 1977-78, receiving a master of music degree in jazz and contemporary media. Between degrees, he taught at the University of Kentucky (1972-93) where he eventually became the Alumni Distinguished Professor of Trumpet. In 1993, he accepted a position as the first Distinguished Artist-in-Residence at Centre College in Danville, Kentucky. His duties there were similar to those he had had at the University of Kentucky—teaching trumpet and directing jazz ensembles. He retired in 2012 from his long-time position (since 1996) as the Matton Professor of Trumpet at Centre College. During the 2000-01 academic year, DiMartino was a distinguished guest professor at East Carolina University.

During his illustrious career, Vincent DiMartino has played as a member of the jazz bands of Lionel Hampton, Chuck Mangione, Clark Terry (European tour), and the Eastman Arranger's Holiday Orchestra (as a lead trumpet). He has also performed with Pearl Bailey, Doc Severinsen, Henry Mancini, Dave Brubeck, Louie Bellson, Stan Getz, and Dizzy Gillespie. As a soloist, he has appeared with the New Sousa Band, Advocate Brass Band, Brass Band of Battle Creek, Cincinnati Pops Orchestra, Buffalo Philharmonic, Santa Fe Chamber Orchestra, Baton Rouge Symphony, Boston Pops, Orlando Symphony, US Army Blues, US Army Band, Canadian Brass, The United States Marine Band, and over two hundred other ensembles.

DiMartino is featured on numerous recordings including *Trumpet Summit* (Summit Records) with Bobby Shew and Allen Vizzutti, and a trumpet and organ CD titled *Orchestral Music for Trumpet and Organ* with Schuyler Robinson. He has also recorded three CDs of standard and new literature with The Syracuse University Wind Ensemble. He has performed at numerous brass conferences

around the world, and has taught at the Empire Brass-Tanglewood Program, The Spanish Brass Festival in Spain, the Skidmore Jazz Festival (1988-2002), and the Kalavrita Brass Course in Greece. He has served as chair of the board of directors of the National Trumpet Competition, and has been president of the International Trumpet Guild during two terms, 1987-89 and 2001-03. In addition to hosting the 1982 ITG Conference at the University of Kentucky, DiMartino was also named the 2004 CASE Professor of the Year for the State of Kentucky. Vince DiMartino was given The Kentucky Governor's Artist of the Year 2008 Award. He received the International Trumpet Guild's Award of Merit for lifetime achievement in 2003.

DiMartino is married to Patti Powell, the vice president of Stuart Powell Ford-Lincoln-Mercury and Mazda in Danville, Kentucky. He has three children—Gabriel (himself a noted trumpet player), Kathryn, and Erica.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Vincent DiMartino" (www.trumpetguild.org/2002conference/bios/html); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. Excerpt on mp3; Oct. 2008); "Vincent DiMartino" (www.centre.edu); Byrd, Richard. "A Tribute to Vince DiMartino at the Great American Brass Band Festival," (*International Trumpet Guild Journal*, Jan. 2013); personal interview, Jan. 20, 2010.

Dissenha, Fernando Luis (b. São José dos Pinhais, Brazil, Jan. 16, 1968). Brazilian trumpeter. Dissenha studied with Pedro Vital in Brazil, and earned a bachelor of music degree, studying with Antônio Aparício Guimarães at the Paraná School of Music and Fine Arts. He also studied with Edgar Batista del Santos in São Paulo. He received a scholarship to study at the University of Hartford in 1991, and from 1992 to 1996 studied with Chris Gekker and Mark Gould at The Juilliard School in New York City, where he received a master of music degree and won the annual concerto competition. He performed Hummel's *Concerto* with the New York String Orchestra at Carnegie Hall.

Dissenha has performed with the American Brass Quintet and the São Paulo Brass Quintet. Since 1997, he has been principal trumpet of the São Paulo State Symphony Orchestra, which has toured a great deal throughout the world. He is said to have been the first trumpeter in Brazil to play Bach's *Second Brandenburg Concerto.* He teaches at Tom Jobim's Music Studio Center, Cantareira University, and the Paraná School of Music and Fine Arts. His 2003 solo CD is with pianist Carlos Carambola Assisi.

Dissenha published a trumpet book through Vitale Brothers in 2008. He, his wife, and daughter reside in Partridges. His hobbies include watching television and sports.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Fernando Dissenha" (http://pt.wikipedia.org/wiki/Fernando_Dissenha); Fernando Dissenha's official website: www.dissenha.com.

Distin, Henry (b. London, England, July 22, 1819; d. Philadelphia, Pennsylvania, Oct. 9 or 11, 1903). English cornetist and manufacturer. Distin was the second of four sons born to the well-known English instrument maker, John Henry Distin (1798-1863). John and his sons formed the Distin and Sons [Brass] Quintet that toured for twenty-two years, performing over ten thousand concerts in Europe and the United States as advertisement for Sax instruments. John Distin's agreement for distribution of Sax products began in 1846, and continued until

1853. John had begun making his own brass instruments around 1845, and launched his product line in 1850. This, no doubt, caused Sax to end his agreement in 1853.

Henry Distin took over control of the Distin company in 1849, making the company very successful. However, in 1868 he decided to sell the company to Boosey & Company (today Boosey & Hawkes). In 1878, he moved to New York and opened The Henry Distin Company and began producing high quality valve cornets and other brass instruments. The company was moved to Philadelphia around 1880. Henry Distin awarded then nineteen-year-old Herbert L. Clarke a "baby cornet" (pocket cornet) in B-flat as a unique trophy for winning a cornet solo contest in Evansville, Indiana, in 1886.

Henry Distin moved his company to Williamsport, Pennsylvania, in 1890, and renamed it The Henry Distin Manufacturing Company. He soon retired from running the company, and hired a manager named Brua C. Keefer Jr., the son of a major stockholder in the firm, to oversee the manufacturing operations. In 1909, the Distin Company was sold to Keefer who renamed it The Brua C. Keefer Manufacturing Company and continued its operation until 1942.

Henry Distin's companies belonged to the leading manufacturers of cornets and brass instruments in the United States from 1880 to 1909. (Keefer instruments were also excellent.)

Bibl.: Bate, Philip. *The Trumpet and Trombone* (W. W. Norton); "Henry Distin" (www.musictrader.com); "Vintage Cornets" (www.vintagecornets.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Distin, John Henry (b. Plympton, Devonshire, England, Jan. 14, 1794; d. Great Newport, England, July 8, 1863). English cornetist and brass instrument maker. As a boy, Distin was a gifted musician who

could play a variety of instruments. He was a band boy for the South Devon Militia, and became a leading player of the English slide trumpet. Critics wrote that in his prime Distin's slide trumpet playing was second only to that of Thomas Harper Sr.

Some accounts, mostly from his son Henry, claim that John Distin was the inventor of the keyed bugle. However, patent dates preceding these claims prove that the instrument was previously invented by Joseph Haliday of Ireland. Nonetheless, John Distin did in fact become a leading player of the keyed bugle, joining the Grenadier Guards as a keyed bugler in 1815. He was later a trumpeter in George IV's private band and a bandmaster to the Marquis of Bredalbane.

John Distin owned a family of brass instruments custom made by Adolphe Sax. He formed the Distin & Sons [Brass] Quintet that included his wife on piano plus sons George (d. 1848), Henry (b. 1819), William (d. 1884), and Theodore (1923-1893). In 1837, they embarked on an eighteen-year tour of Europe and America, performing at all of the major cities and in the finest halls. John's favorite cornet solo was *The Soldiers Tired.* In total, over ten thousand concerts were performed! This series of concerts brought them much fame and a great deal of interest in chromatic brass instruments. They became distributors of Sax instruments in England starting in 1846, and continued this distribution until 1853.

John Henry Distin & Sons began manufacturing brass instruments in England during the year 1850. The reputation and legacy of the company were continued by Henry, John's second son.

Bibl.: Bate, Philip. *The Trumpet and Trombone* (W. W. Norton); Eliason, Robert E. *Keyed Bugles in the United States* (Smithsonian Institution Press); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008)

Dittmann, Jochen (b. Hamburg, Germany, Nov. 13, 1960). German trumpeter. After being given a trumpet by one of his uncles, Dittmann studied with Raffael Benner from 1972 to 1977, and with Peter Kallensee from 1982 to 1985. He also studied with Horst-Dieter Bolz in Trossingen and Klaus Schuhwerk in Frankfurt. He was a member of the German Youth Philharmonic, and from April 1985 to October 1986 was second trumpet of the Hamburg State Opera Orchestra.

Dittmann has served as principal trumpet of the North German Radio Symphony Orchestra, German Symphony Orchestra of Berlin, Bamberg Symphony Orchestra, and the Munich Philharmonic. Since 1982, he has been a member of the Matthias Höfs Trumpet Trio. He is currently principal trumpet of the Lower Saxony State Orchestra in Hannover, and is a member of the Trompetengruppe der Hamburger Oper.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

DiVall, Robert ("Bob") L. (b. Los Angeles, California, Aug. 19, 1921; d. Los Angeles, California, June 17, 1993). DiVall spent his entire life in Los Angeles. After graduating from Fairfax High School, he attended the University of California-Los Angeles (UCLA), earning bachelor's and master's degrees in music. At the age of thirty, he became principal trumpet of the Los Angeles Philharmonic (1951-72), and was an active studio player. He became coprincipal of the LAP with Thomas Stevens in 1972, until he resigned from the orchestra in 1982.

DiVall made dozens of recordings with the Los Angeles Philharmonic. He can also be heard on numerous soundtracks for television (such as the solo trumpet theme for *Dynasty*) and film (including the original *Rocky, Indiana Jones and the Last Crusade*, and *Red Dawn*, just to name a few). DiVall was also an excellent teacher who taught at UCLA for several years.

A humble and kind man, DiVall was a highly respected person and musician. His colleague, principal trombonist Ralph Sauer, said of him, *Bob DiVall was a fine gentleman with unbelievable accuracy, a sweet, lyrical style, and he NEVER forced—all qualities to strive for*. Fellow studio trumpeter, Malcolm McNab, said of DiVall, *I grew up in Los Angeles and as my interest in orchestral music developed, naturally I went to hear the L.A. Philharmonic at the auditorium and at the Hollywood Bowl. There I heard the orchestral repertoire for the first time. Bob was the first trumpet and always sounded so beautiful on everything. He made it sound easy! After he retired from the orchestra, it was my good fortune to sit beside him a lot over the next ten years in the studios. Imagine how I felt sitting there next to this man of impeccable taste, both musically and personally. I never heard him say an unkind word about anyone in all the time I knew him. Bob DiVall was a class act!*

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Robert DiVall" (www.trumpetherald.com); "Robert DiVall" (www.malcolmmcnab.com/bob.html).

Divers, Timothy ("Tim") Charles (b. c1965). American trumpeter.

Divers graduated from the University of Southern California, and began his freelance career in 1987. He has performed with the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Pacific Symphony Orchestra, and Bolshoi Ballet Orchestra (of Orange County, California), and is currently the principal trumpet of the Glendale Symphony Orchestra and a member of the Asia American Symphony Orchestra. He has recorded numerous television and movie soundtracks.

Divers has been an active teacher for many years, teaching private lessons and serving on the faculties of the Old Town Conservatory of Music and the Pasadena City College After School Music Conservatory. He is currently teaching at Occidental College and Glendale City College.

Bibl.: "Timothy Divers" (www.glendalesymphony.org/musicians_pages/musicians_divers.htm).

Dixon, William ("Bill") Robert (b. Nantucket, Massachusetts, Oct. 5, 1925; d. North Bennington, Vermont, June 16, 2010). American trumpeter, flugelhornist, composer, and visual artist. Few trumpeters have had the impact on the world of music as has Bill Dixon. Born to William LeRoy Dixon and Louise Wade, Bill was the oldest of five children. His family moved a few times during his childhood, but settled in Harlem, New York. In 1934, he heard Louis Armstrong in concert and immediately became attracted to the trumpet. He attended Louis D. Brandeis High School, originally called The High School of Commerce, in Manhattan where he studied to become a visual artist. In pursuit of a career as a painter, Dixon attended Boston University and the WPA Arts School, and studied under the Art Students League. He also played some clarinet in school.

Dixon enlisted in the US Army from 1944 to 1946, and was stationed in Germany towards the end of World War II. After being released from the military at age twenty-one, he purchased a trumpet for the first time and began his bachelor of music degree at the Hartnette

Conservatory (1946-51) under the G.I. Bill of Rights. He met Cecil Taylor in 1951, a like-minded free jazz musician. Dixon freelanced in New York for a few years, but held day jobs doing any manner of work available. In 1954, he accepted a yearlong position with the Tommy Roberts Band in Alaska. From 1956 to 1962, he was an international civil servant at the United Nations. This led to his founding of the U. N. Jazz Society.

After leaving the United Nations in 1962 to devote full time to performing, composing, and painting, Dixon co-led a group with Archie Shepp. They regularly performed at the Savoy Ballroom and recorded several albums together. In 1963, Dixon became a member of the New York Contemporary Five, and in 1964 he produced the six "October Revolution" concerts at New York's Cellar Café. These historic concerts provided a significant musical outlet for twenty avant-garde groups that included Sun Ra, Paul Bley, Roswell Rudd, and others. At that same time, Dixon helped establish the Jazz Composers' Guild and orchestra.

Bill Dixon released several solo albums during the 1960s and early 1980s. Much of his work, however, was done in near isolation. He worked with dancer Judith Dunn from 1965 to 1975, taught at The Ohio State University in 1966, was a professor of jazz at Columbia University (1967-70), and in late 1967 formed the Free Conservatory of the University of the Streets program that was for New York's urban youth. He began his long career as a teacher at Bennington College in Vermont in 1968, and established the Black Music Division there in 1973. Among his pupils are Art Brooks and Mark Levin.

Bill Dixon's many albums include *Intents and Purposes* (RCA), *Conquistador* (Blue Note, with Cecil Taylor), *Bill Dixon In Italy*, Vols. 1-2 (Soul Note), *November 1981* (Soul Note), *Thoughts* (Soul Note), *Sons of Sisyphus* (Soul Note), *Vade Mecum*, Vols. 1-2 (Soul Note), *Bill Dixon Collection* (Cadence), *Bill Dixon with the Exploding Star Orchestra* (Thrill Jockey), *Tapestries for Small Orchestra* (Firehouse 12), and *Odyssey* (Archive Editions). He is also one of four free jazz musicians to be documented in the Canadian film, *Imagine the Sound*. In addition, Dixon is the subject of the book, *Dixonia*, by Ben Young (Greenwood Press).

Bill Dixon's flugelhorn sound was dark and thoughtful. He was a true innovator who received the Jazz Pioneer Award in 1984. He died in his sleep on June 16, 2010 after suffering from an undisclosed illness. He was eighty-four years old. Dixon was survived by Sharon Vogel, his lifelong partner, and their children Claudia and William Robert II.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Young, Ben. *Dixonia* (Greenwood Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bill Dixon" (www.jazz.com); "Bill Dixon" (http://en.wikipedia.org).

Dobrzelewski, Jean-Christophe ("J.C.") [Jan Krzysztof] (b. San Jose, Costa Rica, Sept. 22, 1978). Naturalized American trumpeter. Dobrzelewski's father is the well-known violinist and conductor, Jan Dobrzelewski (b. 1951). When Jean-Christophe was a baby, the family moved to Mexico City, and then, when J.C. was five, to Neuchâtel, Switzerland. He later attended school at the Gymnase Numa-Droz (high school), and graduated in 1996. His first trumpet teachers were Jean-François Bourquin and Jean-François Michel.

Dobrzelewski received his bachelor of music degree in 2000 at the Conservatoire Regional de Musique de Rueil-Malmaison where he studied with professor Eric Aubier. He was a prizewinner in the 1999 Selmer Trumpet Solo Competition in France. From 2000 to 2002, he studied with Joshua Whitehouse at the University of Maine in Orono where he earned a master's degree in trumpet performance. He then entered the doctoral program at Arizona State University where he studied with David Hickman and served as a graduate teaching assistant for two years. Additionally, he has studied with Emery Harvison, Max Sommerhalder, Samuel Pilafian, Wolfgang Bauer, and Guy Touvron.

After completion of his DMA degree in 2004, Dobrzelewski accepted a position as coprincipal trumpet of the Midland-Odessa Symphony Orchestra. He also played in the Lone Star Brass and taught

in the local public schools as a trumpet specialist. He founded the West Texas Brass Project, an annual event bringing many of the area's finest young brass players together into a large brass/trumpet ensemble that tours the region.

After two years in Texas, Dobrzelewski became professor of trumpet at West Chester University of Pennsylvania, a position he still holds. He is an active freelance performer in the Philadelphia area, and hosts the annual International Trumpet Festival at WCU, which began in 2004. In addition, he is a founding member of Tromba Mundi, a professional trumpet ensemble consisting of several of the finest player-teachers of the east coast and midwest. He also hosted the 2012 Ellsworth Smith-International Trumpet Guild Solo Competition at WCU, and is scheduled to host the 2014 ITG Conference in Philadelphia.

Dobrzelewski has released four solo CDs for the MSR and AMIE labels, as well as a CD with Tromba Mundi on MSR. He is the editor of a sixteen-volume set of orchestral trumpet excerpt books entitled *Essential Orchestral Excerpts for Trumpet* (Hickman Music Editions), which have become popular study material for trumpeters.

Dobrzelewski and his wife Katrina, a flutist and early childhood music specialist, have four children: Gabriel, Ella, Matteo, and Liam. Dobrzelewski's hobbies include coaching soccer, scuba diving, and skiing.

Bibl.: "Faculty Profile: Jean-Christophe Dobrzelewski" (www.wcupa.edu); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, Jan. 2, 2010.

Docksey, F[rank] Joseph III ("Joe") (b. East Lansing, Michigan, July 29, 1947). American trumpeter. Docksey grew up in East Lansing, Michigan. He began playing trumpet at age nine and studied with A. Keith Amstutz and Byron Autrey while attending East Lansing High School, graduating in 1965. He earned a bachelor of music degree studying with Autrey at Michigan State University in 1969, and graduated with honors in performance and education. For the next three years, Docksey served in the Army, playing in the US Military Academy band at West Point. While there, he studied with John Ware, associate principal of the New York Philharmonic. Docksey then earned a master of arts degree at the University of Denver in 1974, studying with Legh Burns and Gerald Endsley. At DU, he was a graduate trumpet teaching assistant, and minored in conducting.

Docksey's first fulltime teaching position was at North Dakota State University from 1974 to 1977 where he taught trumpet, horn, theory, and was assistant director of bands. From 1977 to 1985, he was the trumpet professor and conductor of the Lamont Wind Ensemble at DU, and served as chair of the woodwind, brass, and percussion departments. From 1985 to 1988, he was assistant director of the Lamont School of Music at DU (and wind ensemble conductor), and from 1988 to 2011 was the director of the Lamont School of Music. He oversaw the design and construction of the $70 million Newman Center for the Performing Arts at DU (completed in 2003), and retired in August of 2011.

An active performer, Docksey has been a member of the Aries Brass Quintet (1978-present), The Denver Brass (1983-present), Denver Chamber Orchestra (principal trumpet, 1988-95), Central City Opera Orchestra (principal trumpet, 1974-84), and Colorado Ballet Orchestra (principal trumpet, 1982-92). He has also performed with, and guest conducted, the Summit Brass during annual Rafael Méndez Brass Institutes held at DU (since 2007). He has recorded seven CDs with the Aries Brass Quintet, nineteen with The Denver Brass, and performed on several other recordings.

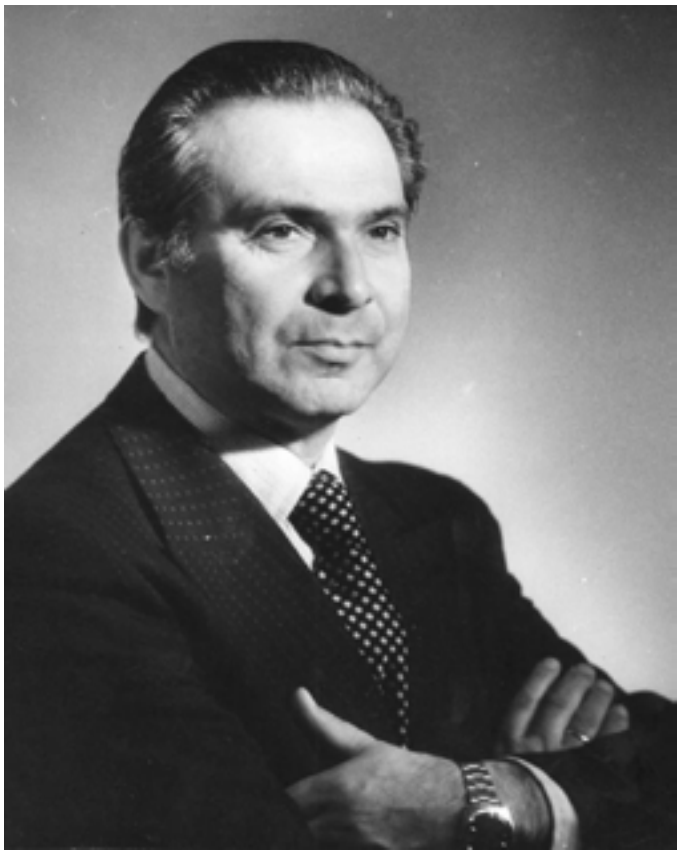
Docksey and his wife Nancy have been married since 1972 and have three children: Sara (b. 1977), Tracy (b. 1979), and Frank Joseph Docksey IV (b. 1982). His hobbies include horses and pet cats, as well as off-roading with his Hummer H3 SUV.

Bibl.: "Curriculum Vita" (provided by Joseph Docksey); personal interview, Aug. 2, 2012.

Doest, Jason ("Jas") (b. 1919; d. Dec. 4, 2009). Dutch trumpeter. Although Henri Tomasi's famous trumpet concerto was dedicated to the French trumpeter Ludovic Vaillant, it was Doest who first performed the work under the baton of the composer in 1948 in the city of Hilversum, the Netherlands. Doest was the principal of the Netherlands Philharmonic Orchestra. He was married to Lien Sevenstern, the sister of trumpeter Harry Sevenstern, who was a colleague in the trumpet section. Doest recorded Vivaldi's *Concerto for Two Trumpets* with Jan Hagemeyer and the Netherlands Kantorei Orchestra conducted by Maarten Kooy (Saga label). His son, Kees Doest, was his student, and played in the Radio Chamber Orchestra in Hilversum.

Sources: Michel Laplace and Freddy Grin.

Dokshitser [Dokshizer], Timofei [Alexandrovich] (b. Niezhin, Ukrane, Dec. 13, 1921; d. Vilnius, Lithuania, Mar. 16, 2005). Ukrainian trumpeter. Dokshitser was one of the giants of the trumpet and music world. His artistry and popularity rivaled that of Maurice André and Louis Armstrong, and his playing style was extremely brilliant and distinct. He was a complete virtuoso who played not only with the



technique and flair of the great violinists, but with the musical passion of an operatic tenor.

Dokshitser's ancestry can be traced back to a Jewish family in the village of Dok Shitzi (Byelorussia), which is the origin of the name. The transliteration of Dokshitser's name from the Cyrillic varies from country to country. The correct English transliteration of his name is *Timofei Dokshitser*, which is the way it was listed on the covers and sleeve notes of his Melodiya LPs. The artist himself, who didn't speak English, but did speak a little German, handwrote his name as *Timofey Dokschizer* (a mix of English and German), so his own spelling could be a good choice to respect his memory. In her translation of his memoirs (published by the International Trumpet Guild), Olga Braslavsky incorrectly transliterated his name as *Timofei Dokshizer,* with the result that that spelling is now in common usage. In this biography, the correct English transliteration will be used.

At the end of the eighteenth century, the family established itself in Nezhin, Ukraine. Dokshitser was named after his grandfather, Teviyer (Tevel) Shevelevich, but he became known as Timofei (Timothei) when he was ten years old. He grew up in a musical family: his father, Alexander Tevelevich, was a violinist, trumpeter, composer (mostly for silent movies), and conductor (cofounded an orchestra in Nezhin); his three uncles were also musicians; and his brother Vladimir became a trumpeter, studying at the Gnesin Institute of Music with Ivan Vasileysky (1958) and at the Moscow Conservatory with Georgy Orvid, and making a career playing in light music orchestras.

Life in the little town of Nezhin was difficult, and became worse when the New Economic Policy was decreed throughout Russia during the 1920s. The Dokshitser family became poor, and the entire city suffered from famine. So when Timofei was a boy of eleven, the Dokshitser family moved to Moscow, and lived with his father's sister and family. It was very crowded; at night a sheet was hung across the main living room to separate the two families.

Shortly after arriving in Moscow, Dokshitser was sent to a military music school where he learned to play the cornet in the 62nd Cavalry Regiment orchestra (1932-33). His first teacher was Ivan Antonovich Vaselevsky [Vasilyevsky], with whom he studied with for three years. After his military training, Dokshitser attended the Gnesin Institute of Music where he studied with the great trumpeter Mikhail Tabakov for eight years. Dokshitser progressed rapidly, and won third prize in the All-Union Brass Instrument Performers Competition in Moscow in February of 1941 at age nineteen, and first prize in the First International Youth Festival competition in Prague in 1947.

While in school, Timofei fell in love with Faina Semenovna Havkina, a soprano at the institute; they were married in 1945; their son, Sergey, born in 1948, became a professional bassoonist. They had little money and lived with Timofei's parents for a while before renting a small room in a communal apartment building. When he began performing regularly with the Bolshoi Ballet orchestra, they were given a room in the Theater House in Shepkinsky Pereulok near the theater. Unfortunately, Faina died at the young age of forty-nine. Two years later, Dokshitser and Mona Honovna Rachgus, the famous ceramic artist, were married and remained so for the rest of his life.

After graduating from Tabakov's trumpet class in 1950, Dokshitser decided to continue his studies at the Gnesin Institute where he studied conducting and harmony with Kirill Petrovich Kondrashin and Leo Moritzevich Ginsburg, graduating in 1957. For a while, Dokshitser spent as much time conducting as he did playing the trumpet, but he ultimately made the decision to specialize in performing on trumpet. He devoted all of his energies to serving as Tabakov's replacement as solo trumpet of the Bolshoi Ballet Orchestra and to developing his career as a solo artist.

Dohshitser's work as a soloist elicited over forty new trumpet compositions including those of Arutunian (*Theme and Variations*), Weinberg [Vaynberg], Shakhov, Peskin, Shchyolokov, Tamberg, Anfufeyer, Binkin, Gottlieb, Krasotov, Kriukov [Kryukov], Nesterov, Rauchwerger, Trotsyuk, Yurovsky, Zatin, Hidas, Meyer, Militich, Moore, and others. His numerous recordings have become a valuable resource of music seldom heard outside of the Soviet Union during his prime years.

While serving as a guest first trumpet of the Moscow Philharmonic that was allowed to tour the United States in 1965, Dokshitser became friends with Louis Davidson, then professor of trumpet at Indiana University. They began exchanging letters, music, and recordings, which led to Davidson's production of a Dokshitser LP recording of trumpet solos with piano accompaniment. Davidson's self-produced album was introduced to American trumpeters during the 1970 National Trumpet Symposium in Denver. It wasn't long before Dokshitser was an international trumpet star. In 1977, David

Hickman organized Dokshitser's first U.S. tour as a soloist, in order partially to satisfy the requirements of the Soviet Ministry of Culture in allowing Dokshitser to participate in that year's International Trumpet Guild Conference at the University of Illinois where Hickman was teaching at the time. In the following year, the Benge Company (owned by Holton Musical Instruments) organized another U.S. solo tour for Dokshitser, and in 1995, Hickman arranged for Dokshitser to appear in Bloomington, Indiana, during the First International Brassfest.

Dokshitser was a prolific arranger who published numerous transcriptions for trumpet including *Rhapsody in Blue* (Gershwin) and *Concerto for Trumpet, Piano and Orchestra* (Shostakovich). All of his recordings were performed on the B-flat trumpet, although he occasionally used the C and piccolo B-flat trumpets in concert. He used a Bach 7E mouthpiece with his regular Benge B-flat trumpet (although he played a Selmer B-flat trumpet during his early career).

Dokshitser was a devoted educator, and taught at the Gnesin Institute of Music for decades until 1990. He recorded a clinic album in the Soviet Union (in Russian) in which he gave pedagogical advice on per-formance techniques and musical styles (*Strich for Trumpet*). He presented master classes around the world, and authored the books *Articulations for Trumpet, Méthode de trompette* (also translated into English by Wendy Thompson) and *Système d'exercises complexes*. Some of his leading students include Ivan Dmitriev, Mikhail Granitsky, Mikhail Khanin, Alexey Korolkov, Alexander Poteyenko, Anatoly Selianin, and Ilya Shkolnik.

Dokshitser played with the Bolshoi Ballet from 1945 to 1984. He was honored by the Soviet Union in 1959 and 1978, and was given a small one-room cottage outside of Moscow as a vacation home. He was given the Honorary Award by the International Trumpet Guild, and performed at several ITG Conferences and the 1976 International Brass Congress in Switzerland. He appeared as a soloist in over thirty countries.

In April of 1989, Dokshitser underwent a quadruple bypass heart operation. The ITG and other brass associations throughout the world helped raise funds for the costs of the operation (mostly from trumpeter and admirer Herb Alpert). He then embarked on a second career as a soloist around the world from 1990 to 1997. Dokshitser

lived his last years in retirement in the city of Vilnius in western Lithuania. He wrote his autobiography in a book titled *Trumpeter on Horseback* (translated) that was later published by the ITG as *The Memoirs of Timofei Dokshizer: An Autobiography* (translated into English by Olga Braslavsky). He continued to serve as an arranger and competition judge, and often welcomed touring trumpeters such as Leonard Candelaria and David Hickman to his home in Vilnius.

"Tima" Dokshitser was a gentle and extremely polite man who was always humble despite his enormous reputation in the music world. He had a "maestoso" stage presence, definitely from the old school of performance in Russia. He was a close friend with many famous trumpet artists including Maurice André, Knud Hovaldt, Edward Tarr, Pierre Thibaud, Renold Schilke, Philip Jones, Dizzy Gillespie, Louis Davidson, Thierry Caens, Arturo Sandoval, Uan Rasey, and Vincent Cichowicz. He died on March 16, 2005 at the age of eighty-three, and was buried in Moscow.

Bibl.: Davidson, Louis. *Trumpet Profiles* (self-published); Dokshitser, Timofei (Eng. trans. By Olga Braslavsky). *The Memoirs of Timofei Dokshizer: An Autobiography* (International Trumpet Guild); Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. a memoirs, a discography, excerpt on mp3, video clip).

Dolan, John (b. Schuyler Falls, New York, Jan. 27, 1875; d. Staten Island, New York, Apr. 8, 1942). American cornetist. Dolan was one of ten children in his family. At age fourteen, he ran away from home in order to join a circus as a tumbler. While with the circus, he began playing the violin, but later changed to cornet in order to play in the circus band. He was a totally self-taught musician.

Dolan served in the Army during the Spanish-American War, re-enlisted after the war ended, and played in the band on Governor's Island. He left the Army in 1902, and freelanced in New York City before joining Conway's band in 1907 as first chair and cornet soloist. His reputation quickly rose; he was the featured soloist with Conway at the San Francisco World Fair in 1915.

Beginning in 1919, Dolan was Sousa's first chair cornet and soloist. He played in Sousa's band longer than any other cornetist, with the exception of Herbert Clarke, who by this time was winding down his career. Dolan was Sousa's assistant conductor for much of the time, and got the chance to do all the conducting when Sousa broke his right arm while riding his horse. In September of 1928, Dolan and Sousa had a violent argument that led to Dolan's leaving the band for good.

Dolan was a brilliant soloist who often played up to high G in his solos**.** He was known for his soft tone, facile tongue, and great accuracy. He was a very shy person, had few close friends, tended to be a loner, and had a sensitive personality. According to his son, M. L. Dolan, John spent much of his time alone practicing, something that gave him great personal satisfaction.

After leaving Sousa's band, Dolan played with Barrerre's Little Symphony and several theaters in New York City, and taught in Ithaca, New York. He recorded three cornet solos with Conway's band on the Victor and Okeh labels: *Fantasie on Irish Airs* (arr. Dolan); *My Old Kentucky Home with Variations* (arr. Rollinson-Dolan); *Inflammatus-Stabat Mater* (Rossini, arr. Dolan, in 1916). He recorded a few more solos on Clico (*Crystal Beach Polka*, 1905) and Nassua labels (*Anthony and Cleopatra* with Orr Finne on trombone). After retiring, he continued daily practice for pleasure. He died from a heart attack in his home on Staten Island at the age of sixty-seven.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *The Cornet Compendium* (self-published); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Dolk, Pieter (b. Amsterdam, Holland, June 27, 1916; d. Oct. 19, 2010). Dutch trumpeter. Dolk grew up in the Dutch town of Zwijndrecht, in a family that enjoyed music. He began his music studies on flute and piccolo, but switched to trumpet at age sixteen. In 1938, he was accepted into the Rotterdam Conservatory of Music, but World War II prevented him from completing his degree.

Dolk was arrested by Nazi soldiers on December 16, 1942 for assisting several of his Jewish music teachers and fellow musicians, and was sent to the Vught Concentration Camp in March of 1943. The commander of the camp wanted to form a small orchestra that could perform for S.S. officers and camp functions, so Dolk volunteered and was allowed a few hours of daily practice and rehearsal time away from his usual labor duties of cleaning floors and bathrooms. However, four months later, a new commander felt that the camp did not need such luxuries, and disbanded the orchestra.

Dolk was released from the Vught camp on April 12, 1944, and returned to Amsterdam where he studied trumpet with Marinus Komst, principal trumpeter of the Concertgenouw Orkest and teacher at the Amsterdam Conservatory. He soon joined the Nederlandse Opera Orchestra, the Residentie Orchestra, the Groningen Orchestra Society, known from 1961 as the Noordelijk Filharmonisch Orkest (principal trumpet from 1949 to 1981), and the Gravenhage Ensemble. He was also highly regarded as a conductor of wind bands: from 1950 to 1975 he conducted the Brass Band De Bazuin in Groningen and in 1982 was proclaimed Honorary Conductor. In addition, he was one of the first to play the Baroque trumpet (often alongside Walter Holy). Dolk performed and recorded with the Edward Tarr Brass Ensemble and the Collegium Aureum. Marius Flothuis dedicated his *Aria for Trumpet and Piano, op. 18* to Dolk in 1944.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Pieter Dolk (1916-2010) Making Friends For Life at Vught" (www.wo2-muziek.nl); Annette de Klerk-Roggeveen. *Pieter Dolk – trompettist: Een leven in het teken van muziek* (Drieluik, Kaatsheuvel).

Dominique, Anatie ("Natty") (b. New Orleans, Louisiana, Aug. 2, 1896; d. Chicago, Illinois, Aug. 30, 1982). American trumpeter. Dominique grew up in the early jazz culture of New Orleans. He was trained as a drummer, but in 1906 switched to cornet (studying with Manuel Perez). In 1913, he moved to Detroit, and then Chicago to become a jazz musician. He worked with various hotel bands led by Jimmy Noone, Johnny Dodds (1928-40), and others, but was best known for his work at the Sunset Café with Carroll Dickerson's band that included cornetist Louis Armstrong.

Heart problems around 1940 prevented Dominique from performing in his typically eccentric and flamboyant style, so he left music and took a job at Chicago's Midway Airport as a porter. By 1950, he was ready to return to playing trumpet, and formed Natty Dominique's Creole Dance Band that attained some success. He recorded with this band and others, including Jimmy Noone, Sippie Wallace, Johnny Dodds, and Jelly Roll Morton. One of these recordings is on Bill Russell's American Music label (1953).

In 1951, Dominique's band acquired a reputation for playing mostly "slow drag" tunes because his close friend and drummer, Baby Dodds (the older brother of clarinetist Johnny Dodds), had two strokes that caused him to lose his power and speed on drums, and rather than firing him, Dominique elected to mainly play slower tunes. Dominique continued to play trumpet into the 1960s, but eventually faded in popularity.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Natty Dominique" (http://en.wikipedia.org/wiki/Natty_Dominique); "Natty Dominique (www.midwayhistory.com/NattyD.html).

Donald, Barbara [Kay] (b. Minneapolis, Minnesota, Sept. 2, 1942; d. Olympia, Washington, Mar. 23, 2013). American trumpeter. Donald was born on September 2, 1942 (although some sources incorrectly list her birthday as Feb. 9) to music-loving parents. She took up the cornet in 1951, and switched to trumpet soon afterwards. Her family moved to San Diego, California in 1955. While in high school, she was denied access to the school's jazz band because she was female. This led her to form her own combo outside of school. After graduating, she went to New York but found similar difficulties. Unable to audition for big bands, she moved to Los Angeles and studied jazz under Benny Harris.

At age nineteen, Barbara Donald began her career with Dexter Gordon and Stanley Cowell. She married Norwegian pianist Olé Calmeyer, but they soon divorced. In 1963, she began playing with alto sax player Sonny Simmons, and in 1964 they were married. Both became excellent free jazz players, recorded several albums together, and moved to San Jose, California. Barbara also performed on occasion with Richard Davis, Prince Lasha, Rahsaan Roland Kirk, Pharoah Sanders, J.C. Moses, Edward Blackwell, Charlie Moffett, and John Coltrane (1966). Simmons was known for his brilliant jazz playing, and also for his moody personality. Their marriage struggled as they toured the country. However, they managed to give birth to two children, Zarak (b. 1965) and Raïsha (b. 1972). At the insistence of Barbara's parents, the Simmons-Donald family returned to San Jose in order to give their children a more stable upbringing. This left them with little musical work, and Simmons was forced to take day jobs to support the family. Frustrated with his reduced musical career, he began taking drugs around 1978 or '79, and the relationship between Simmons and Donald soon crumbled. They moved to Los Angeles in hopes of finding more playing gigs, but soon decided to return to San Jose.

By late 1979, the marriage between Donald and Simmons had collapsed. Donald moved to Olympia, Washington, and divorced Simmons in 1980. She formed a group called Unity and soon became a companion with the group's drummer, Irvin Lovilette. After Lovilette died suddenly in 1983, Donald moved to New York City where she worked with Gunter Hampel's Galaxy Band in 1984. She also kept Unity alive, performing at the 1984 Kool Jazz Festival.

Donald moved to Seattle, Washington, during the mid 1980s. Ill health took her permanently out of music in 1992. Although her career had more than its share of ups and downs, her legacy of recordings such as *Olympia Live* (Cadence), *The Past and Tomorrow* (Cadence), *Barbara Donald Unity* (CJR), *Manhattan Egos* (Arhoolie, with Sonny Simmons), *Rumasuma* (Contemporary, with Sonny Simmons), *Staying on the Watch* (ESP, with Sonny Simmons), and *Music from the Spheres* (ESP, with Sonny Simmons) display a fire and unique emotional verve.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott), Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Barbara Donald" (www.sonnysimmons.org/donald.htm).

Donnelly, Karen Angela (b. Regina, Saskatchewan, Canada, Oct. 2, 1966). Canadian trumpeter. Donnelly began playing the trumpet at age twelve, and earned a bachelor of music degree at the University of Regina before studying with James Thompson at McGill University in Montreal. After a successful three seasons as acting principal trumpet of the National Arts Centre Orchestra in Ottawa (1996-99), she was appointed principal in 1999.

Donnelly is a founding member of the Capital BrassWorks ensemble, and is also a member of the Rideau Lakes Brass Quintet. She coaches the trumpet section of the Ottawa Youth Orchestra and teaches as an adjunct faculty member at the University of Ottawa (since 2002). During the NACO 2006-07 season, she received a grant that enabled her to make several trips to New York City in order to study with Philip Smith, principal of the New York Philharmonic. Her solo CD is titled *Gabriel's Sister* (Capital BrassWorks).

Bibl.: "Karen Donnelly" (www.innercirclemanagementca); "Karen Donnelly" (www.encyclo.co.uk/define/Karen%20Donnelly); "Karen Donnelly" (http://artsalive.ca/mus/nacorchestra/bios/Karen Donnelly.html).

Dooley, James ("Jim") (b. Syracuse, New York, c1955). American trumpeter. Dooley began playing the trumpet at age ten. He studied at the Manhattan School of Music with Vincent Penzarella for five years before commencing his professional career in 1978 as a New York City freelance musician. In 1983, he was appointed principal trumpet of the San Jose Symphony in California. He has taught at San Jose State University (1986-2003), and is currently on the faculty at the University of Santa Clara. He has performed with the San Francisco Symphony on occasion, and is currently principal trumpet of Symphony Silicon Valley. He also played assistant principal of the Santa Fe Opera Orchestra in New Mexico for over twenty years, and is a member of the Bay Brass.

Bibl.: "James Dooley" (www.baybrass.org/bio_dooleyhtml).

Dorer, Robert E. (b. Mt. Clemens, Michigan, Apr. 27, 1962). American trumpeter. Dorer has held the second trumpet position of the Minnesota Orchestra since 1997. He has performed on many recordings, including the Minnesota Orchestra's highly acclaimed recording of the Beethoven Symphony cycle. He has also toured throughout the United States, Europe, and Japan with the orchestra.

Dorer grew up in Kennesaw, Georgia, and graduated from North Cobb High School in 1980. His trumpet teacher was Larry Black of the Atlanta Symphony Orchestra. He attended Northwestern University, where he studied with Vincent Cichowicz from 1980 to 1984, and earned a bachelor of music degree. He then studied privately with Arnold Jacobs, Sidney Mear, and Robert Nagel. Dorer's first orchestral position was second trumpet of the Shreveport Symphony (1984-85). He was coprincipal of the Florida West Coast Symphony and the Florida Brass Quintet for five years (1986-91). He was second trumpet for one season of the New Mexico Symphony Orchestra (1991-97), before winning the principal position. He also performed with the Santa Fe Opera and the Santa Fe Pro Musica. Dorer played and taught at the Brevard Music Center in North Carolina for seven summers (1987-93). In 1997, after playing for three weeks as a guest principal of the New Zealand Symphony, he was offered the associate principal position, but soon after he won the second trumpet position of the Minnesota Orchestra, and chose instead to join it. An avid chamber musician, Dorer has performed at several Sommerfest events and in the Minnesota Orchestra's chamber series at the MacPhail School of Music. As a soloist, he has appeared with orchestras in Florida, New Mexico, North Carolina, and Minnesota. At Vincent Cichowicz's recommendation, Dorer was interviewed for the book *Back to Basics*, an analysis of Cichowicz's teaching method, by Luis Loubriel.

Dorer enjoys trumpet repair, snorkeling, hiking, biking, and coaching his children's soccer teams. His son, Ethan (b. 1997), plays

the cello and piano, and his daughter, Jenna (b. 1999), plays clarinet and piano. His wife, Sally Gibson Dorer, is assistant principal cello of the Minnesota Opera Orchestra, and a substitute cellist with the Minnesota Orchestra and the Saint Paul Chamber Orchestra.

Bibl.: Greig, Murray. "The Minnesota Orchestra Trumpet Section" (*International Trumpet Guild Journal,* Mar. 2006); Minnesota Orchestra website (www.minnesotaorchestra.org); personal interview, Mar. 28, 2010.

Dorham, McKinley ("Kenny") Howard (b. Fairfield, Texas, Aug. 30, 1924; d. New York, New York, Dec. 5, 1972). American trumpeter. Dorham began playing piano at the age of seven, and the trumpet while in high school. After graduation, he went to pharmacy school while

playing in the Wiley College dance band. He served in the Army from 1942 to 1943, and then played with Russell Jacquet.

After moving to New York City in the mid 1940s, Dorham worked with Dizzy Gillespie's big band in 1945 and recorded some with the Bebop Boys in 1946. He played in Billy Eckstine's orchestra in 1946, Lionel Hampton in 1947, Mercer Ellington in 1948, and replaced Miles Davis in Charlie Parker's Quintet in December of 1948. With Parker, Dorham took part in the historical Paris Jazz Festival in 1949.

During the 1950s, Dorham was a freelance performer in New York. He was a charter member of the Jazz Messengers in 1954, and led his own recording dates. He was leader of the Jazz Prophets in 1955 before playing in Max Roach's Quintet (replacing Clifford Brown who died in a car accident) from 1956 to 1958. After 1958, Dorham was mainly a bandleader, recording for labels such as Riverside, New Jazz, Time, and Blue Note. He taught at the Lenox School of Music in 1958 and appears in the 1959 film, *Les Liaisons Dangereuses* (but it is Lee Morgan who plays on the soundtrack).

Dorham reached his peak in the early 1960s, and his health started to decline in the mid 1960s. He soon gave up playing, and to earn a living, worked in a post office. He also wrote humorous and critical reviews for *Downbeat* magazine. He died at the age of forty-eight due to a disease of the kidneys.

Dorham composed several standard jazz tunes including *Blue Bossa, Una Mas, Lotus Blossom, Minor Holiday,* and *Prince Albert*. His albums include *Kenny Dorham Quintet* (Original Jazz Classics), *Afro-Cuban* (Blue Note), *Una Mas* (Blue Note), *Showboat* (Bainbridge), *Whistle Stop* (Blue Note), *Blue Spring* (Original Jazz Classics), *Matador/Inta Sometin'* (Blue Note), and *Jazz Contrasts* (Original Jazz Classics). Dorham is considered a model of bop trumpet playing.

Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Dorian, Patrick ("Pat") C. (b. Montreal, Quebec, Canada, Mar. 22, 1956). Canadian-born American trumpeter and flugelhornist. Dorian was adopted by a couple in the United States in 1958, and became a naturalized US citizen in 1961. He began playing trumpet soon afterward, and studied with Valerian LaGueux from 1968 to 1974. He earned bachelor of music and bachelor of music education degrees at

Ithaca College in 1978, having studied with James Ode from 1974 to 1978, and Herbert Mueller from 1977 to 1978. He then attended Northwestern University, studying with Vincent Cichowicz and Luther Didrickson, and receiving a master of music degree in 1979. He also studied in New York City with Carmine Caruso (1981-87) and Jerome Callet (1985-89).

Dorian began his career as an instrumental music teacher in the East Stroudsburg Area School District in Pennsylvania (1980-89) and Pocono Mountain Area School District (1989-94), and taught part-time at nearby colleges and universities (evenings) from 1986

to 1994. He joined the music faculty at East Stroudsburg University of Pennsylvania in 1987, where he has served in various capacities including director of jazz studies, director of bands, and professor of film music. As a performer, he is a member of the Phil Woods Big Band, David Liebman Big Band, Jazz Artists Repertory Orchestra, and the Water Gap Brass. He has toured internationally, performing at major jazz festivals and recording on two Grammy-nominated CDs: *Celebration!* (1997) and *Beyond the Line* (2003). Dorian contributed two chapters and four interviews to the book *Portrait of Bill Chase* by Jim Szantor with Tommy Martin (Great-Music Publishing, 2007). His transcription and analysis of a 1992 lecture by Freddie Hubbard at ESU was published in 2012 in *The Note* by the Al Cohn Memorial Jazz Collection in ESU's Kemp Library.

Among Dorian's many awards are the Great Teacher Award by the ESU Alumni Association (2007), Ralph Vitello Award for Disability Services at ESU (2009), and the Fred Waring Award for Outstanding Contributions to the Arts and the Community. In 2010, he was awarded ESU's highest faculty honor, the pre-eminent rank of Distinguished Professor of Music.

Dorian and his wife Mary, a technical editor, were married in 1982. His hobbies include humor, film music, and dining at interesting restaurants.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Patrick Dorian" (www.esu.edu/~pdorian/dorianshortbio.html); personal interview, Apr. 21, 2012.

Dörner, Axel (b. Cologne, Germany, Apr. 26, 1964). German trumpeter and composer. Dörner's first instrument was the piano, an instrument he studied at the Arnhem Conservatory in the Netherlands from 1988 to 1989, and in Cologne from 1989 to 1996. In 1991, he also began to

play trumpet, studying with Jon Eardley and Malte Burba until 1994. He played trumpet in a group he formed with Bruno Leicht called The Streetfighters Duo, which later expanded to The Streetfighters Quartet, and then to The Streetfighters Double Quartet. He also formed his own group called the Axel Dörner Quartet.

Dörner moved to Berlin in 1994 where he developed his jazz skills on trumpet, performing with numerous duos, and with the Aki Takase Sextet, Butch Morris's Berlin Skyscraper, Chris Burns's Ensemble, Hedros, the London Jazz Composers Orchestra, Lines, Alexander von Schlippenbach, Sam Rivers, George Lewis, Evan Parker, and other groups. His improvisations and compositions are quite avant-garde, and he often performs on a three-valve trumpet with a trombone-like slide. He played on over one hundred recordings for the FMP, Two Nineteen, Okka, Meniscus, Hatology, JazzHaus, and other labels. He has toured Europe, North America, South America, Australia, and Japan with various groups.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Axel Dörner" (www.efi.group.shef.ac.uk/musician/mdorner.html).

Dörpholz, Florian (b. Karlsruhe, Germany, Dec. 30, 1978). German trumpeter. Dörpholz began playing the trumpet at age nine while living in Lima, Peru. From 1992 to 1996, he studied with Christian Goetting at the Baden Karlsruhe Conservatory, and from 1996 to 1999 studied with Reinhold Friedrich at the Musikhochschule Karlsruhe. Between 1999 and 2001, he also studied there with Friedrich and Edward H. Tarr.

In 2000, Dörpholz accepted a one-year position as assistant principal trumpet of the State Rheinisch Philharmonic in Koblenz. From late 2000 until July of 2001, he was assistant principal of the National Theater Orchestra in Mannheim, and from 2001 to 2002 was principal of the Frankfurt Radio Symphony Orchestra. Since January of 2003, he has served as principal of the Berlin Radio Symphony Orchestra, and currently plays with the Genesis Brass ensemble.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Dotson, Dennis (b. Jacksonville, Texas, June 28, 1946). American trumpeter. Dotson attended Sam Houston State Teachers College from 1963 to 1968, while beginning a professional freelance career in 1965. He played in Houston, Las Vegas, and New York City with numerous big bands including those of Buddy Rich (three years), Bobby Shew, Carl Fontana, Kenny Wheeler, and Tom Harrell. He has performed with over thirty Broadway shows, and has backed dozens of celebrity entertainers. He has performed at eighteen jazz festivals worldwide and recorded with artists including Stan Getz, Frank Rosolino, Buddy Rich, Woody Herman, David "Fathead" Newman, Joe Lovano, Joe Henderson, and Marvin Stamm.

Dotson taught jazz trumpet lessons at the University of Houston from 1997 to 2005, and has taught at the University of Texas-Austin since 2005, and Houston Community College since 1989 where he also teaches jazz improvisation, jazz combo, and big band jazz.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Dennis Dotson" (www.allmusic.com/artist/dennis-dotson-mn0001499584).

Douglas, Dave [Deuel] (b. Montclair, New Jersey, Mar. 24, 1963). American trumpeter and composer. Douglas grew up in New York City. He played the piano at age five, trombone at seven, and trumpet

at nine; his first trumpet teacher was Ron Westervelt. Douglas attended the Phillips Exeter Academy, a private high school in New Hampshire, and spent a year in Barcelona, Spain, as a foreign exchange student. After graduating from high school in 1981, he attended the Berklee School of Music (1981-82) and the New England Conservatory (1982-83), but dropped out of school to move to New York City in 1984 where he studied with John McNeil and Laurie Frink at New York University, as well as with Carmine Caruso. He began playing in the streets in New York in 1984.

By 1987, Douglas was performing with some of the leading jazz musicians in New York, including Horace Silver (1987, three months), Vincent Herring, Myra Melford, Mosaic Sextet (1988-91), Don Byron's Klezmer Band (1990-94), and John Zorn (starting in 1993). He released his first album as leader of his own group in 1993 (*Parallel Worlds,* Soul Note) and in 2001 (*Witness*, RCA). Although he was a technically skilled trumpeter, Douglas's fame stemmed from his

innovative and contemporary jazz compositions that incorporate Jewish styles and hard bop. Since his first album, he has garnered awards annually from nearly every jazz magazine, major newspaper, and jazz poll, including *Downbeat, New York Times, Seattle Times, Village Voice, Boston Globe, Jazz Times* Readers Poll, Jazzlz, Jazz Journalists Association, Italian Jazz Critics Society, and others. He also received Grammy Award nominations in 2003 (Best Instrumental Jazz Album) and 2006 (Best Contemporary Jazz Album).

Douglas has been a member of numerous groups, many of which he formed himself, including Orange Then Blue, Tiny Bell Trio, Dave Douglas Sextet, Dave Douglas Quintet, Dave Douglas New Quintet, Nomad, Keystone, and others. He is the cofounder of the Festival of New Trumpet Music, held annually in New York City, and is the founder and owner of the record label Greenleaf Music (since 2005). Douglas has recorded twenty-eight solo albums for labels such as Soul Note, Songline, New World, Hathut, Arbabesque, DIW, Winter & Winter, RCA, BMG, Bluebird, Koch, Konnex, Capitol, Blue Note, Splasch, Premonition, A&M, Elektra, Sun Jump Records, Musicmasters, Gramavision Records, and Greenleaf Music.

Douglas is the director of the Workshop in Jazz and Creative Music at the Banff Centre in Canada. He is a recipient of a Guggenheim Fellowship (2005), and has toured Europe many times. He has recorded with many artists and groups including Second Sight, Masada, Fred Hersch, Vincent Herring, New and Used, Joe Lovano, Sean Lennon, Greg Cohen, Patricia Barber, Kenny Werner, Martial Solal, Myra Melford, Sheryl Crow, John Zorn, Uri Caine, Marc Ribot, Mario Pavone, Fontella Bass, Mark Dresser, Suzanne Vega, and Don Byron. As a composer, he has received commissions from the Trisha Brown Dance Company, Arts International, National Endowment for the Arts, Birmingham Contemporary Music Group, Norddeutscher Rundfunk, Essen Philharmonic, Stanford University, and the Library of Congress.

Bibl.: Erdmann, Tom. "Pushing the Envelope: An Interview with Dave Douglas" (*International Trumpet Guild Journal*, Mar. 2002); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Dave Douglas" (http://en.wikipedia.org); Dave Douglas's official website (http://www.davedouglas.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Drake, Thomas ("Tom") (b. Pittsburgh, Pennsylvania, Dec. 15, 1957). American trumpeter. Drake grew up in Rochester, New York. He began playing trumpet at age nine; his first teachers were Alex Molinich, Charles Starke, and Richard Jones. After graduating from Pittsford Sutherland High School in 1975, he attended the Eastman School of Music (1975-79), studying with Sydney Mear, Richard Jones, and Allan Dean and earning a bachelor of music degree. He won a position as fourth trumpet of the Rochester Philharmonic during his sophomore year, and after graduation, continued with it (now as third trumpet) until 1985 when he accepted the position of principal trumpet of the North Carolina Symphony (1985-87). In the fall of 1987, he was appointed assistant principal trumpet of the Saint Louis Symphony Orchestra, a position he held until becoming acting principal trumpet in 2010 (officially titled associate principal). He has also served as principal trumpet of the American Kantorei, a St. Louis-based ensemble specializing in the music of J. S. Bach, and during the late 1980s toured with the Summit Brass. In addition, he is a member of the St. Louis Symphony Brass Quintet, and is an active participant in the Symphony's Community Partnership Program. He is also the coach of the St. Louis Symphony Youth Orchestra's trumpet and brass section, and teaches during the summers at the Interlochen Arts Camp (since 2004).

Drake is a professional record producer for AAM Recordings and Arch Media, and has produced recordings for the St. Louis Symphony and several members of the orchestra, as well as helping produce the orchestra's National Public Radio broadcasts from 1996 to 2000.

Drake and his wife Marian Bottje, a frequent substitute cellist with the St. Louis Symphony and daughter of composer Will Gay Bottje, have a daughter, Sarah (b. 1988), and a son, Michael (b. 1997). His hobbies include home audio and following the St. Louis Cardinals baseball team.

Bibl.: "Thomas Drake" (www.stlsymphony.org/bios/trumpets/thomas-drake.aspx); "Thomas Drake" (http://camp.interlochen.org/person/thomas-drake); personal interview, July 28, 2012.

Drakes, Jesse (b. New York, New York, Oct. 22, 1926; d. New York, New York, Apr. 2010). American trumpeter. Drakes studied for a while at The Juilliard School, and began his career around 1945 by playing with Al Cooper's Savoy Sultans and the bands of J.C. Heard, Sid Catlett, and Eddie Heywood. He recorded with Sarah Vaughan (1947), but is best known for his years (on and off between 1948 and 1956) with Lester Young's band. He made numerous recordings with Young,

and served as his best friend and helper. When the Young band wasn't on the road, Drakes often played with the Gene Ammons-Sonny Stitt band (1953), Ray Charles (1953), the big bands of Louie Bellson (1955), Harry Belafonte (1955), and Duke Ellington (one week, 1956).

After leaving Lester Young's band in 1956, Drakes worked with rhythm and blues bands led by King Curtis, Cab Calloway, stars of Tamla Motown, and Willis Jackson (in Atlanta City). He was sometimes featured as a vocalist. Starting in 1969, Drakes led his own dance bands in the New York area. It is a pity that he never led any recording dates.

Drakes was found dead in his New York apartment on May 1, 2010. The exact date of his death was not determined. He was survived by his son, Charles L. Drakes.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jesse Drakes" (www.answers.com); "Jesse Drakes" (http://en.wikipedia.org).

Drewes, Glenn William (b. Brooklyn, New York, Apr. 24, 1949). American trumpeter. Drewes's brother is the well-known sax player, Billy Drewes. Glenn began playing the piano at age eight, and the trumpet at twelve. As a teen, he gigged on piano at a local strip club, and played piano and organ with Lionel Hampton's band for three months (1971-72). He attended the State University of New York-Potsdam as a music education major (1967-71), but decided to focus on the trumpet.

Drewes's first fulltime playing job was in Syracuse, New York, as part of Pete Procopio's quintet (1971-75). He then moved to New York City where he played with Lionel Hampton's band (on trumpet, 1975-76), Woody Herman (1977-79), Buddy Rich (1981-85), Toshiko Akiyoshi-Lew Tabackin (1983-84), Gerry Mulligan (1981-85), Dizzy Gillespie (1987), Gene Harris (1988), Vanguard Jazz Orchestra (starting in 1985 when it was the Mel Lewis Big Band), Frank Sinatra (1982), Liza Minnelli (1982-85), Doc Severinsen, and many others including pop stars Michael Jackson, P. Diddy, Sonny Bono, and Madonna.

Since 1984, Drewes has played in numerous Broadway pit orchestras, recorded film soundtracks, played in the house band for the children's television show, *Sesame Street*, and led his own jazz quintet. He teaches at Long Island University Post, New York.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Glenn Drews" (http://www.jazztrumpetsolos.com/solo.asp?soloist=GlennDrewes&Solo=LowDown).

Driscoll, Phil (b. Seattle, Washington, Nov. 9, 1947). American trumpeter, composer, and vocalist. Driscoll's father was a pastor of a small full-gospel church. As a toddler, Phil used to sit under the piano as his mother played and his father preached. The family moved to various cities as he grew up, but settled in Dallas, Texas, for five years as he started school. Phil's father eventually became the building superintendent for the Lancaster, Texas, public school system (mid 1950s). In 1961, the family moved to Tulsa, Oklahoma, to build another church. Phil had been learning to play his father's trumpet

under the guidance of Roger Fenn (third trumpet of the Tulsa Philharmonic), and eventually became first chair (and featured soloist) of the Tulsa Youth Symphony. During his senior year of high school, he formed the All-City Tulsans, a touring band in the area. He won a competition at the World Music Festival in Amsterdam (the Netherlands) that garnered much attention for him. After graduation, he was offered scholarships to fifty-six universities, but decided to tour with a jazz band called Thurlow Spurr and the Spurrlows. After a year, he left the band to attend college at Baylor University in Texas.

During Driscoll's sophomore year at Baylor, he signed a recording contract with Word Records, recording an album titled *A Touch of Trumpet* with the Stockholm Symphony Orchestra. During his senior year, he won a national television talent contest called *The All American College Show* which led to appearances on TV shows such as *The Steve Allen Show, Della Reese Show, Merv Griffin Show*, and the *Ed Sullivan Show*. By the 1970s, he was touring and recording with major music acts, such as Blood Sweat and Tears, Joe Cocker, and the London Philharmonic Orchestra. He also played with rock bands led by Stephen Stills, Leon Russell, and Billy Preston. He toured Asia with the United Service Organization (USO) show, and recorded an album of original songs for A&R Records in New York. Unfortunately, the label went out of business; Driscoll spent the next five years in court battles trying to recover the ownership of his music. He became depressed and began using illegal drugs.

By this time, Driscoll was married to Patti McDavitt; they had a son, Shawn Driscoll. His problems with drugs and finances led to a divorce during the late 1970s. Driscoll moved to Jacksonville,

Florida, where he and some friends opened a nightclub called Driscoll's. He built a small recording studio in the back of the club, and recorded songs that he wrote. One of his songs was picked up by Blood Sweat and Tears. But, again, Driscoll's life turned sour when he suspected that his business partner was dishonest. He sold his interest in the club, and founded a new one. His career and life picked up again when CBS offered him the opportunity to coproduce his songs.

Driscoll married his second wife, Lynne Driscoll, in 1978. Together, they found a new sense of religion. But, on January 20, 1978 Phil was arrested on charges of conspiracy to distribute cocaine. He was released on bail, and pleaded guilty to a misdemeanor charge of possessing cocaine. He was placed on probation. However, the arrest caused a news frenzy that led to cancellation of bank loans and concert appearances (including the halftime show for the Gator Bowl), and more financial problems.

By 1981, Driscoll's career was exploding. He was recording one or two albums each year, composing many songs, and received Dove Awards in 1981, 1984, 1985, and 1987. He received a Grammy nomination for his 1984 album with Debbie Boone, and was invited to play at The White House for four different presidents. His compositions won many awards as well, and he performed for the opening ceremonies of the President Clinton Library in Little Rock, Arkansas. In 1996, he built his own recording studio (Most High Studios) on a twenty-four-acre farm outside Cleveland, Tennessee. In that same year, he started his own television ministry called *The Voice of Praise*, and established the Phil Driscoll Music Group in 1999 that sells sheet music and recordings. He received the Christian Country Music Association Award for "Best Musician" and the Canadian Country Musical Association's "Musician of the Year" award. He has released nearly forty albums for Word, Sparrow, JCI Associated, Compose, Mighty Horn, Most High, and Koch. His videos include *The Power of His Presence* (Most High Music), *10 Years After* (Sparrow), and *His Best* (JVI Associated).

On June 8, 2006 Driscoll was found guilty of two counts of tax evasion, and one count of conspiracy, and was sentenced to one year in a federal prison beginning on March 14, 2007. He served ten months. He and wife Lynne (who have two children: Jamie and Danielle), now live in Eatonton, Georgia, where he operates Mighty Horn Ministries.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Book 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Phil Driscoll" (www.answers.com/topic/phil-driscoll-1); Phil Driscoll's official website: www.phildriscoll.com.

Droschel, Conrad [Dröschel; Troschel] (baptized Aug. 1, 1596; d. fall 1644). German maker. Droschel was one of the ten leading Baroque trumpet makers in Nuremberg. His instruments were signed with the initials "CD" above a bird looking right. He became a master maker in 1624, and a sworn master (*Geschworener Meister*) in 1644. During his journeyman period, however, he somehow became involved in a plot against instrument makers Hans Kümmelmann and Georg Petz (in 1623). At first, he received only a light punishment, but later the city council banished him from the city, then pardoned him after a four-week imprisonment.

Despite Droschel's wealth and success as an instrument maker (he owned three homes in or near Nuremberg), his personal life was filled with tragedy and difficulties. On August 9, 1624 he married Sybila Joachim, the daughter of a local publisher. They had four children before her sudden death in 1632, probably as a result of the double siege of Nuremberg wherein many lives were lost. Within a year, Droschel married again. His wife, Maria, stemmed from one of the oldest trumpet-making families; her father was the well-known Anton Schnitzer Jr. She died after two years of marriage and the birth of her only daughter. Droschel married for a third time in the following year; this time to the daughter of the musical *Stadtpfeifer*, Lorenz Behaim. They had had six children together by the time of his death, and one was born shortly after he had died.

Conrad Droschel was one of only three sworn masters to be listed in the rules and regulations of his craft in Nuremberg. He was given a large amount of respect for being the son-in-law of Anton Schnitzer. His instrument-making craft was continued after his death through his journeyman, Michael Nagel, who later married Droschel's widow and took over his workshop.

Bibl.: Pechstein, Klaus. "Die Merkzeichentafel der Nümberger Trompeten- und Posaunenmacher von 1640" (*Mitteilungen des Vereins für Geschichte der Stadt Nürnberg* 59, 1972); Wörthmüller, Willi. "Die Nürnberger Trompeten- und Posaunenmacher des 17. Und 18. Jahrunderts," *Ibid*., 45 (1954) and 46 (1955).

Drozdoff, Nicholas ("Nick") (b. Chicago, Illinois, June 28, 1953). American trumpeter. Drozdoff grew up in St. Louis. He began playing trumpet in 1965; his teachers were Bill Bay, Eddie Brauer, and Gary Smith. He also studied with Frank Lisanti, Philip Smith, and Jerome Callet. He credits Neal Dunlap at the VanderCook College of Music as his main teacher and mentor. After graduating high school from The Principia Upper School in 1971, he attended Washington University in St. Louis as an electrical engineering major (B.S. in 1976) while freelancing as a musician. He moved to Chicago in 1976 to take a job with Motorola, but after two years, quit the position to go on the road now and then with various dance bands such as Sonora Tropicale until he joined Maynard Ferguson's band in 1981 as second trumpet. Since 1982, he has been an active freelance trumpeter in Chicago, performing on many radio and television jingles and backing artists and celebrities such as Bill Cosby, Bob Newhart, Della Reese, Gladys Knight and the Pips, Rich Little, Fred Rogers, Frankie Avalon, Edie Gorme, Rosemary Clooney, Sammy Davis Jr., the Ojays, The Spinners, the Temptations, John Denver, Melissa Manchester, Diahann Carroll, and Pat Boone.

Drozdoff earned a master of music degree in classical trumpet at Roosevelt University in 1991, and a master of physics degree at DePaul University in 2004. He has been a fulltime physics teacher at Glenbrook North High School (two years), Zion Benton High School (three years), and New Trier High School (since 1997). He also managed his own musicians contracting service for a few years, and is currently first trumpet in the Chicago Grandstand Big Band. He also maintains a private studio of trumpet students. His solo CDs include *Trumpets Volume 1, No Man Is An Island, Junk Yard Brass*, and *Brass Menagerie*. He can also be heard on the CD, *Intercontinental Drift*, performing on several tracks including his flugelhorn solo on *A Curious Yellow* that won the Western Australia Music Industry Association award for best jazz piece. His jazz teachers include Joe Daley, Rich Corpolongo, and Alan Swaim.

Drozdoff and his wife Ardath Hamann, a law professor at the John Marshall Law School in Chicago, have a son Colin (b. 1990), who is a jazz pianist, and a daughter Natalia (b. 1995), who is a high school student who plays saxophone and piano, but wants to become an astronomer. Drozdoff's hobbies include a home recording studio, fishing, and photography.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Nick Drozdoff" (www.allaboutjazz.com/php/musician.php?id=3103); personal interview, Apr. 5, 2012.

Drucker, Vladimir ("Vladi") Mikhailovich (b. Moscow, Russia, Jan. 14, 1897; d. Van Nuys, California, Apr. 22, 1974). Russian trumpeter.

Drucker began playing the trumpet at age nine, and after only three years was accepted into Vasily Brandt's class at the Moscow Conservatory. After three years of study with Brandt, Brandt left, and Drucker was assigned to Mikhail Tabakov, with whom he studied for four years. Drucker graduated in trumpet, violin, and timpani.

At age sixteen, Drucker accepted his first professional position as assistant principal to Tabakov in Sergey Koussevitzky's private orchestra. At the outset of the October Revolution, Drucker fled Russia via the Trans-Siberian Railroad to China where he played for two years in the Shanghai Municipal Orchestra. In 1919, he then traveled to New York City where he immediately auditioned for Walter H. Rothwell, conductor of the newly formed Los Angeles Philharmonic; he was accepted as principal trumpet, and "Vladi," as his friends and students called him, played there until 1945. However, he occasionally performed for brief periods of time with other orchestras including the New York Symphony Orchestra (1923-25), San Francisco Symphony (1925-29), and Cleveland Orchestra (1934-35).

Drucker was offered positions by Reiner and Toscanini in 1931, but refused them. In the following year, he was offered the principal chair of the Moscow State Opera Orchestra with a professorship at the Moscow Conservatory, but again refused. After leaving the Los Angeles Philharmonic in 1945, he played in the Columbia Motion Pictures studios in Hollywood until 1958 when the musicians' contracts were dropped. He also played with the Hollywood Bowl Orchestra during the summers of 1929-47.

Drucker was known for his beautiful, rich tone and his ability to play very softly. Conductor Otto Klemperer once said of him that he was *a reincarnation of his noted teacher* [Tabakov]. Drucker played on a French Besson B-flat trumpet with a large and deep mouthpiece, which produced a sound typical of the Russian style established by Brandt and Tabakov. (His trumpet was known as the "Clark Besson," because it was given to him as a present from William A. Clark Jr., the wealthy orchestra founder, who owned an apartment in Paris and obtained it there.) Drucker's wife, Adriana Mikéshima, was a noted pianist, and their daughter, Valeska (b. 1936), a talented pianist who studied in Italy, and often performed in the Los Angeles area with small chamber ensembles.

Bibl.: Cooper, Stefan. "Trumpet Players of the San Francisco Symphony 1911-1996" (*International Trumpet Guild Journal*, Feb. 1996); Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward. *East Meets West* (Pendragon Press).

Dudgeon, Ralph T[homas] (b. McKeesport, Pennsylvania, Nov. 8, 1948). American trumpeter. Dudgeon is chiefly known for his scholarly research on the keyed bugle. He received his bachelor of music degree in 1970 from San Diego State University, a master's in trumpet from the same institution in 1972, and a PhD in music from the University of California-San Diego in 1980. He was a member of the San Diego Brass Quintet, San Diego Symphony, and San Diego Ballet & Opera. His teachers include Edwin Shinner, William Bowers, Jack Logan, John Clyman, and Gerard Schwarz.

Dudgeon has written numerous articles for the *International Trumpet Guild Journal*, *Historical Brass Society Journal, New Grove Dictionary of Musical Instruments, Encyclopedia of Musical Instruments, American Musical Instruments Society, Ovation*, and other leading magazines. He contributed two chapters to the *Cambridge Companion to Brass Instruments,* authored the book, *The Keyed Bugle*, and recorded a CD on the keyed bugle titled *Music for Keyed Bugle*. Dudgeon has recorded for labels such as Musical Heritage Society, Nimbus, Hyperion, Music Masters, Newport Classics, and Spring Tree.

As a keyed bugle soloist, Dudgeon has performed with over forty ensembles in Canada, Mexico, Europe, and the United States. He has been a member of Sonare, Genesee Baroque Players, London Gabrieli Brass Ensemble, Allentown Band, Binghamton Symphony, and the Catskill Symphony Orchestra. He also serves as first trumpet of the Scranton Bach Festival Orchestra, and was a founding member of the Miss Lucy Long Social Orchestra & Quick Step Society.

Dudgeon taught at the State University of New York-Cortland from 1997 to 2000, serving one of those years as chair of the music department, and is currently the trumpet teacher at Colgate University. He is also a consultant to The Instrument Museum in Schloss Kremsegg in Kremsmünster, Upper Austria.

Bibl.: Dudgeon, Ralph T. *The Keyed Bugle* (Second Edition) (Scarecrow Press); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Duhem, Hippolyte Jean (b. Paris, France, Dec. 1, 1828; d. Schaerbeek, Belgium, Aug. 30, 1911). Belgian trumpeter and cornetist. Duhem studied with C. Zeiss (or Zeyss) at the Royal Conservatory in Brussels, graduating in 1846. From 1846 to 1851, he was principal trumpet of the Royal Theater of the Monnaie, and the First Guard Regiment band. He taught cornet, trumpet, and flugelhorn at the Brussels Conservatory from 1860 to 1888, and was cornet soloist with the Kursaal Orchestra from 1870 to 1871. He was also the conductor of that organization from 1875 to 1877. In 1861, he commissioned the Paris firm of Antoine Courtois to make a piston trumpet in high D, the first of its kind, an octave above the standard natural (valveless) trumpet. He toured as a soloist from 1887 to 1889, and published among other books, [24] *Études Mélodiques et de Virtuosité,* which is still used today.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom;

Oct. 2008); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions).

Duncan, Donald ("Don") S. (b. Dayton, Ohio, Feb. 2, 1964). American trumpeter. Duncan is the fifth of five children born to James (a salesman) and Rosalie (a homemaker) Duncan. Donald grew up in Shawnee, Kansas (near Kansas City), and graduated from Shawnee Mission Northwest High School in 1982. He attended Wichita State University where he studied with Walter Myers, and received a bachelor of music degree in 1987. While in school, he was the principal trumpet of the Hutchinson Symphony Orchestra and third trumpet with the Wichita Symphony. Duncan then attended Arizona State University, where he studied with David Hickman, and earned a master of music degree in 1993. While in Arizona, he was director of music at Grace Community Church in Tempe, and also a substitute trumpeter in The Phoenix Symphony. In between his two years of graduate work at ASU, he was second trumpet of the New Mexico Symphony for three years. After graduation, he became a member of the Civic Orchestra of Chicago where he was coached by John Hagstrom and Mark Riddenour of the Chicago Symphony Orchestra. He was also pastor of music and worship at Wheaton Bible Church in Wheaton, Illinois. Duncan was a member of the King's Brass during the summers of 1987, 1990, and 1994.

From 2001 to 2005, Duncan was on the faculty at the summer American Institute of Musical Studies in Graz, Austria, and principal of the festival orchestra. During this time, he was also director of music at Grace Community Church in Newton, Kansas. In 2006, Duncan accepted a position as trumpet professor at Wichita State University (in Kansas), and principal of the Wichita Symphony Orchestra and Wichita Brass Quintet (faculty). He is principal of the Wichita Grand Opera, and on numerous occasions has also performed as an extra or substitute trumpeter in the Chicago Symphony Orchestra. Duncan resigned his teaching position at WSU in the spring of 2011.

Duncan and his wife Helena have four children: John Mark (b. 2001), Danielle (b. 2003), Wesley (b. 2007), and James (b. 2010). His hobbies include baseball and baseball history, Civil War history, and the development of early brass instruments.

Bibl.: personal interview Feb. 7, 2010.

Dunham, Elmer Lewis Jr. ("Sonny") (b. Brockton, Massachusetts, Nov. 16, 1914; d. June 18, 1990). American trumpeter. Dunham's parents, Elmer M. Dunham and Ethel A. Lewis, fostered a love for music in Elmer Jr. and his sister, Louise (who later became a professional sax player). At age seven, Elmer Jr. attended local schools and took lessons on the valve trombone. He switched to slide trombone at the age of eleven, and was playing in local bands by the age of thirteen. He began his professional career as a trombonist in the Boston area. Since he was so young, older musicians named him "Sonny."

In the late 1920s, Dunham moved to New York where he played trombone for six months with Ben Bernie. In 1929, he joined Paul Tremaine's orchestra as a trumpet and trombone player, remaining for two years and also becoming an arranger and singer. In 1931, he formed his own group called Sonny Dunham and the New York Yankees, but it had little success. The following year, he joined Glen Gray's Casa Loma Orchestra, and became a popular soloist in the group. His recording of *Memories of You* was a smash hit and earned him the nickname, "The Man from Mars," because of his soaring high notes. Despite his success with the Casa Loma Orchestra, Dunham again formed a band of his own in 1937. This band had fourteen musicians (ten of whom doubled on trumpet!). Unfortunately, it too had little success, and disbanded after only a few months. He moved to Europe for three months before returning to the Casa Loma Orchestra in November 1937, where he remained until 1939. Dunham was now a household name, and was selected along with Harry James, Charlie Spivak, and Bunny Berigan as the top four trumpeters in a popularity poll by *Metronome* magazine in 1939. In the same year, Dunham recorded with Louis Armstrong and the Casa Loma Orchestra for Decca records.

Dunham debuted a new band in January of 1940 that regularly performed at the Glendale Auditorium in Los Angeles. They toured the United States, and settled in New York a year later. The band

played on nightly radio broadcasts from the Roseland Ballroom, and played at the Meadowbrook in Cedar Brook, New Jersey. In August of 1941, the band moved to Hollywood, but returned to New York in January of 1942. Two months later, they began touring again, and played at the Hollywood Palladium as well as being featured in the 1942 Universal Pictures films, *Behind the Eight Ball* and *Off the Beaten Track*. They also appeared in a Universal Pictures short film titled *Jivin' Jam Session* (1942). The band became very successful, and was sponsored by Rudy Muck Mouthpieces.

The band left Hollywood and played in Chicago before returning to New York for an appearance at the Paramount Theatre in November of 1942. From January to April 1943, they played on the bandstand of the Hotel New Yorker, and later toured the Midwest.

Dunham's band recorded for Langworth Transcriptions in New York in late 1943, and continued performances at the Hotel New Yorker, as well as the Café Rouge Room at the Hotel Pennsylvania. During the summer of 1944, the band returned to Hollywood for performances and to appear in the Universal short film, *Jive Busters*. While there, they were also featured in the Warner Brothers film, *Sonny Dunham and His Orchestra*. They returned to New York in September of 1944.

Dunham's band was active throughout the U.S. until 1951, and helped launch the careers of trumpeters Pete Candoli and Uan Rasey. After the group disbanded, Dunham worked with Bernie Mann and Tommy Dorsey, but later formed another band. He retired to Florida in the 1960s, and formed a small group that performed in the area and played cruise ship bookings. He began playing trombone again because of lip problems, but played little during the 1970s and '80s; his last recording was made in 1974.

Dunham lived in a trailer in Miami. He suffered from cancer and died at the age of seventy-five.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Elmer 'Sonny' Dunham" (www.nme.com/artists/elmer-sonny-dunham); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Dunn, Johnny (b. Memphis, Tennessee, Feb. 19, 1897; d. Paris, France, Aug. 20, 1937). American trumpeter. Dunn played cornet early in his career, but switched to the trumpet before Louis Armstrong and others popularized it. Dunn attended Fisk University in Nashville, Tennessee, and was soon discovered by W.C. Handy. Dunn played as a soloist at the Metropolitan Theatre in Memphis (c1916), and then joined Handy's band in 1917, playing with it for three years. Dunn's feature solo was *Sergeant Dunn's Bugle Call Blues*, a tune that later evolved into the standard, *Bugle Call Rag*. Handy also dedicated *Ole Miss Rag* to him.

Dunn's specialty was producing growl and plunger mute effect sounds that became an integral part of Mamie Smith's Jazz Hounds in 1920, as well as in his own band in the following year. With Smith, his recordings of *Don't Care Blues* and *Lovin' Sam from Alabam* demonstrate Dunn's effects. When Dunn left Smith's group in 1921, his replacement was Bubber Miley, who extended Dunn's effects and became famous for them. In those days, Dunn was a star, and featured as a soloist at the Lafayette Theatre where he performed blues by Handy.

In 1921, Dunn formed his own band, the Original Jazz Hounds, that accompanied Edith Wilson's show, *Put and Take,* for two years. He recorded eighteen tunes with Wilson, and fourteen with his own band. In 1922, Dunn joined Vodery's Plantation Orchestra, and in 1923 toured Europe with the *Dover and Dixie* revue.

Dunn heard Louis Armstrong perform in Chicago, and attempted to show him up. He walked on stage, picked up Armstrong's trumpet, and began to play, but his grandstanding backfired when he realized that the tune was in the key of C-sharp, a key not too familiar to him. He then went to Europe with the *Blackbirds of 1926 Show,* but his playing was considered old-fashioned because of its staccato style and excessive vibrato. While in Europe, he managed to record four tunes with the Plantation Orchestra in London. He returned to the United States in 1927, and led his own big band. Dunn was a featured soloist with the Joe Reisman Orchestra in two pieces, *St Louis Blues* and *Aunt Hagar's Blues* (February 1928). His final (and best) recordings were made in 1928. He recorded a session with James P. Johnson and Fats Waller, and another under his own name that included *You Need Some Lovin'* and a remake of *Sergeant Dunn's Bugle Call Blues*. On those sides, his group included Jelly Roll Morton on the piano.

Dunn rejoined the Blackbird Company, and toured Europe again. He played with Noble Sissle in Paris (1928) before starting a new band called the New Yorkers. He performed in Europe (mainly Holland) with this group until the end of his life. He recorded with Josephine Baker, backed by Rao Silva & His 22 Color Boys (1932) and was also in a film with the Chocolate Kiddies in 1933. He moved to Paris in 1937, and died there from tuberculosis within a few months at the age of thirty-nine. Dunn was one of the most influential trumpeters before Armstrong. Among his adherents were Thomas Morris, Bubber Miley, and Joe Smith. Bobby Booker said that Dunn *wore gloves and carried a cane as he walked down 7th Avenue. He was very good for those times, and he wasn't an ordinary acting kind of fellow. You know, he felt he was a great trumpet player, he had class.*

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Johnny Dunn" (www.redhotjazz.com); Schuller, Gunther. *Early Jazz* (Oxford University Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Dunn, Stephen ("Steve") J. (b. Dover, New Jersey, Mar. 8, 1966). American trumpeter. Dunn grew up in Mendham, New Jersey, and Albuquerque, New Mexico. He began playing trumpet at age twelve; his first teachers were Ron Fuss, Jim Stearns, and Ron Lipka. After graduating from Eldorado High School in Albuquerque, he earned a

bachelor of music education degree at the University of North Texas (1984-89), studying with Leonard Candelaria; a master of music degree at Northwestern University (1989-90), studying with Vincent Cichowicz; and a doctor of musical arts degree at Arizona State University (1994-96), studying with David Hickman (degree completed in 2001). Additionally, he studied with Allan Dean at the

Yale Summer School of Music, and Anthony Plog at the Freiburg Hochschule für Musik in Germany.

Dunn began his college teaching career in 1996 at Ft. Lewis College in Durango, Colorado, and in 1997 accepted a professorship at the University of Denver where he performed with the Aries Brass Quintet and The Denver Brass. In 1999, he was appointed to the faculty at the University of Oregon in Eugene where he performed with the Oregon Brass Quintet (with George Recker, trumpet) and as principal trumpet of the Oregon Festival of American Music Orchestra. In 2005, he assumed his current position as professor of trumpet at Northern Arizona University in Flagstaff. He is a member of the Elden Brass Quintet, and performs each summer with the Music in the Mountains Festival orchestra in Durango.

An active soloist, Dunn has toured with the Dunn/Pennington Duo (trumpet and percussion). His two CDs are *Steps* (2008, private label) and *Old News* (2002, Equilibrium). He has played on occasion with the Eugene Symphony Orchestra, Phoenix Symphony Orchestra, Utah Symphony, and the Ballet West Orchestra.

Dunn and his wife Shelley Rich, a violinist and violin instructor, have two children: Sarah (b. 2004) and Rachel (b. 2006). His hobbies include hiking, bicycling, and snow skiing.

Bibl.: "Stephen Dunn" (www4.nau.edt/trumpet/Stephen.dunn.html); personal interview, July 22, 2011.

Dunnick, Kim D. (b. Waukegan, Illinois, Dec. 30, 1946). American trumpeter. Dunnick received a bachelor of music degree from Indiana University, studying with Herbert Mueller, Louis Davidson, and Charles Gorham; a master of music degree from Catholic University of America, studying with David Flowers); and a doctor of music degree from Indiana University. From 1970 to 1973, he was a member of the US Army Band in Washington, D.C. where he performed with the Ceremonial Band, Herald Trumpets, and The Army Blues jazz band.

From the fall of 1976 to the fall of 1981, Dunnick taught at Tennessee Tech University in Cookeville. He then became a professor at Ithaca College in upstate New York, a position he still holds. He has performed with the Knoxville Symphony, Elmira Symphony, Brasswind quintet, and for ten years was principal trumpet of the Victoria Bach Festival orchestra in Texas. He has also played with the Syracuse and Binghamton symphonies, the BC Pops, the Evansville Little Symphony, and other central New York ensembles. He is the current principal of the Cayuga Chamber Orchestra, and a member of the Ithaca Brass (faculty brass quintet). During the summers, he performs with the Skaneateles Festival Orchestra. Dunnick has presented master classes and recitals throughout the world, and has served on several juries for international trumpet solo competitions (Moscow, Saratov, Kiev). He received the International Trumpet Guild's Award of Merit in 2004.

Dunnick has served on the board of directors of the ITG, and was president from 1997 to 1999. He served as vice president and president-elect of the ITG, and was again president from 2012-14. He has written several articles for the *International Trumpet Guild Journal*, and was coeditor of *Trumpeter on a Horse: The Memoirs of Timofei Dokshizer*, published by the ITG.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bio.: Dr. Kim Dunnick" (www.ithaca.edu/faculty/dunnick/bio.html).

Dünser, Stefan (b. Bludenz, Austria, Feb. 17, 1968). Austrian trumpeter. Dünser began playing the trumpet after being inspired by recordings of Louis Armstrong. He studied with Lothar Hilbrand at the Landeskonservatorium in Feldkirch, and in 1991 began studying the modern and natural (valveless) trumpet with Edward Tarr in Basel, graduating in 1995. He was among the earliest soloists to perform Bernd-Alois Zimmermann's trumpet concerto, *Nobody Knows.* He has performed with the Edward Tarr Brass Ensemble, has been principal trumpet of the Vorarlberg Symphony Orchestra, and is perhaps best known as a member of the Sonus Brass Ensemble, which tours extensively and has released several CDs. Dünser has authored four books for beginning trumpet players in a series called *Trumpet Fox* (Hage). He has served as a teacher at the Dornbirn Music School, as well as a coach and trainer for music teachers at the Conservatory in Vorarlberg.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Stefan Dünser" (www.sonusbrassensemble.at).

Düppenbecker, Frank (b. Essen, Germany, July 4, 1964). German trumpeter. Düppenbecker began playing with the help of his father, and played in a local brass choir. From 1986 to 1989, he attended the Musikhochschule in Frankfurt, studying with David Tasa, and from 1989 to 1992 earned a master of music degree at Northwestern University in Evanston, Illinois, under Vincent Cichowicz. He also studied with Adolph Herseth and Arnold Jacobs in Chicago, and with Uwe Komischke in Munich, Germany.

From 1988 to 1990, while a student in Frankfurt, Düppenbecker was a member of the Orchester des Saarländischen Rundfunks, and beginning in 1988 was a member of the Düsseldorf Symphony. Recently, he has been teaching and conducting brass ensembles in Holz and Limerick, Ireland, and is the founder of the Samuel Scheidt Brass Quintet. He can be heard on numerous CDs with the quintet and other ensembles, and has also released solo CDs that include *Festliche Klänge* and *Die schönsten Melodien zur Weihnachtszeit*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Frank Düppenbecker" (http://www.frank-düppenbecker.de/kontakt.htm).

Dupuis, Kurt. American trumpeter. Dupuis grew up in Rochester, New York, and first studied trumpet with Terrance Detweiler of the US Marine Band. He spent two summers at the Grand Teton Orchestral Institute in Jackson Hole, Wyoming, and one summer at the Tanglewood Institute, summer home of the Boston Symphony Orchestra where he was coached by members of the Empire Brass. He graduated in 1985 from Spaulding High School in Rochester. He attended Boston University, studying with Peter Chapman and Roger Voisin, and earning a bachelor of music degree.

Shortly after graduating, Dupuis joined the Atlantic Brass Quintet and toured under the auspices of Columbia Artists Management. The quintet taught at the Tanglewood Institute and performed in many of the world's leading concert halls. In 1992, Dupuis became a member of the US Marine Band in Washington, D.C., a position he currently holds as a Master Sergeant. As principal trumpet, he performed *Taps* for Presidents Ronald Reagan (2004) and Gerald Ford (2007).

Bibl.: Conner, Jeff. "Kurt Dupuis" (*The Brass Herald*, Feb. 2010); "Local News" (*The Boston Globe*, Jan. 2, 2007).

Duquénoy, Louis (b. Boulogne-sur-Mer, France, Dec. 22, 1911; d. Dietlikon, Switzerland, Dec. 18, 1991). French trumpeter. Duquénoy studied violin, then trumpet with Eugène Foveau and Pierre Vignal at the Paris Conservatory. As a youngster, he enjoyed listening to Philippe Brun, cornet soloist with Gregor & His Gregorians.

Duquénoy played in the Lyons Radio-Symphony, and from 1949 to 1976 was principal trumpet of the Zurich Tonhalle Orchestra. Along with Henri Adelbrecht, he taught at the Zurich Conservatory.

Duquénoy was married to a violinist.

Duquénoy died at the age of seventy-nine, just four days before his eightieth birthday.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Duran, Manuel ("Manny") Sanchez (b. Alamagordo, New Mexico, June 11, 1926; d. New York, New York, Oct. 30, 2006). American trumpeter and flugelhornist. Duran studied at the University of New Mexico from 1946 to 1950, and in New York City with Carmine Caruso and Adolf Sandole from 1975 to 1980. He grew up playing in various mariachi bands in the Southwest, and switched to jazz after hearing Louis Armstrong. He worked on the West Coast for a few years, and moved to New York City in 1956. He played at the legendary Café Bohemia for a year, and by the 1960s was performing as jazz soloist with the top Latin bands in that city including those led by Noro Morales (from 1960), Ray Barretto, Willie Bobo, Mario Bauzá, Mongo Santamaria, as well as the Conjunto 66. For nearly ten years, he was a member of the group led by Machito.

Duran formed a bebop band in the early 1980s with singer Carla White. The two became a fixture in the New York jazz scene; they played all of the finest clubs. They recorded one album together, *Andruline*, and then decided to break up the band. Duran continued leading his own bands in both the bebop and Latin idioms, and also ran the late night jam sessions at the Blue Note for many years. He also led the Saturday night jam sessions at Cleopatra's Needle, and played a regular gig at B.B. King's with his Afro-Bop Band.

Duran was a peerless melodic trumpeter and a kind and generous man who helped encourage many young jazz musicians.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Manny Duran June 11, 1926 – October 30, 2006" (www.allaboutjazz.com/php/news.php?id=11530).

Dutot, Pierre (b. Caen, Normandy, France, June 11, 1946). French trumpeter. When Dutot was ten years old, his mother took him to see a circus show, where he heard a clown play the trumpet, and became smitten with the sound of the instrument. His first teacher was André Bellis at the local conservatory, where he received a cornet and trumpet first prize in 1961 and 1963. He later studied with Roger Delmotte, Pierre Pollin, and Jean Greffin before entering the Paris Conservatory at age twenty-three, where he studied with Ludovic Vaillant, winning first prize in trumpet in 1971.

Dutot has an extensive career as a trumpet player beginning with local dance bands and concert bands. From 1970, he played trumpet and organ concerts with André Pagenel. He played with Roger Delmotte on the radio (1975), and toured South Africa with the Roger Delmotte Brass Quintet (1976). Dutot led his own brass quintet, which appeared at the 1st Festival of the French Trumpet Guild (1979). He has performed with the Suisse Romande Brass Ensemble (from 1983), the Prestige Dance Band, the Caen Big Band, the Rhône-Alpes Symphony Orchestra (1984-85), the Lyons Chamber Orchestra, Timofei Dokshitser (1990), and the Bordeaux Brass Band. He has also performed with his own groups: Lyons Conservatory Trumpet Ensemble, Trompolis Brass Ensemble, and Hexagone Brass Ensemble. Since 2009, he has conducted the Bordgiaq Brass Band in Léognan (near Bordeaux). From 1970, Dutot made many records under his own name, covering all kinds of music. He also made a record with Bernard Soustrot (1981), and another with Freddy Grin (1992).

Dutot became the trumpet professor at the Conservatoire National de Région (CNR) in Caen in 1975. He left in 1982 to take a similar position at CNR in 1986 in Villeurbanne (near Lyons), and stayed in this position until 1999. He is mostly known as the first trumpet teacher—after Roger Delmotte for a very short time—at the National Conservatory of Music in Lyons (October 1982 to 2004). He then taught at the Bordeaux Conservatory (2004 to 2007). He is an active clinician who has given thousands of master classes in France and around the world. Among his best-known students are David Guerrier, André Henry, Pascal Clarhaut, and Eric Planté. For years, Dutot has been an adviser to Courtois instruments.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Mathez, Jean-Pierre. "Pierre Dutot – Portrait" (*Brass Bulletin*, no. 113, I, 2001); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

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Eardley, Jon (b. Altoona, Pennsylvania, Sept. 30, 1928; d. Lambermont, Belgium, Apr. 2, 1991). American trumpeter. Eardley's father played trumpet in Paul Whiteman's orchestra. By age eleven, Jon began studying trumpet with his father, and by age fifteen was playing at local fairs and circuses during summer vacations from

school. He joined the Air Force and played in a military band in Washington, D.C. from 1946 to 1949. After that, he played with Buddy Rich's band (1949) and with Gene Williams (1949-50). In 1950, he returned to his hometown of Altoona and performed with local groups for the next three years. He was influenced by the recordings of Louis Armstrong and Bix Beiderbecke.

In 1953, Eardley moved to New York where he played with Phil Woods (1954) and Gerry Mulligan's Quartet and Sextet (1954-57, including a European tour in 1956). He also led a group on two jazz albums (1954-56).

Eardley dropped out of music and returned to Altoona, but made a music comeback when he moved to Brussels in 1963, playing for Belgium Radio and Television. In 1964, he took part in a jazz festival in Comblain-la-Tour, France, and recorded as cosoloist with Benny Bailey at the International Jazz Workshop in Recklinghausen. In 1969, he joined the WDR Radio Big Band in Cologne, Germany, where he stayed for the rest of his career. He occasionally recorded jazz albums in the late 1960s, and made his final recordings for Spotlite as leader of his own trio (1977). He was one of the best "cool jazz" trumpeters of his day, and was known for his beautiful tone and singing style of playing. Later in his career, he was influenced by Dizzy Gillespie and Charlie Parker.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Earley, Robert ("Bob") W. (b. Summit, New Jersey, Oct. 3, 1955). American trumpeter. Earley grew up in Madison, New Jersey, and began playing trumpet at age nine under the guidance of his father, a professional musician. His father's sudden and unexpected death in 1971 inspired the sixteen-year-old Robert to work very hard. He later studied with Barry Browner and John Bunell before attending the Baldwin-Wallace College Conservatory under James Darling. Earley graduated with a bachelor of music education degree in 1977. He then earned a master of music degree at the New England Conservatory, where he studied with Armando Ghitalla (1979). Additional study was with William Vacchiano.

Earley was principal of the Boston Opera Company Orchestra before being named associate principal of the Montreal Symphony Orchestra (1982-91), during which time he became a faculty member at McGill University (1983-91). He joined the Philadelphia Orchestra as second trumpet in 1992 and retired in 2013. He has taught at Temple University since 1993 and Rutgers University since 2010. He also taught at Rowan University from 2000 to 2010. In addition, he has served as a guest faculty member at the Eastman School of Music and the University of Michigan. He has also performed with the Boston Symphony Orchestra and the Boston Pops, and has recorded with Canadian Brass. Earley received the Conservatory Achievement Award from the Baldwin-Wallace Conservatory.

Robert Earley is married to violinist Nancy Meinhard. Their children are William (b. 1987) and Laura (b. 1987). His hobbies are primarily water activities including kayaking, water skiing, sailing, powerboating, and sport fishing.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Robert Earley" (www.rowan.edu/open/depts/fpa/music/our_assets/bio/earley.html); personal interview, May 6, 2011.

Eberhart, Lauren (b. c1968). American trumpeter. Eberhart holds a bachelor of music degree from Baldwin-Wallace College (1990) where she studied with the late Mary K. Squire and James Darling, and a master of music degree from Southern Methodist University (1992) where she studied with Thomas Booth. She has been second trumpet of the Savannah Symphony and a guest principal trumpet of the Charleston Symphony Orchestra, and has also performed as an extra with the Dallas Symphony Orchestra. She has been second trumpet of the San Antonio Symphony Orchestra in Texas for several

years, and served as acting principal trumpet during the 2007-08 season. She is also assistant principal of the San Antonio Opera Orchestra, and third trumpet with the Cabrillo Festival of Contemporary Music in Santa Cruz, California during summers.

Eberhart is an adjunct instructor at San Antonio College, and has previously taught as an adjunct faculty member at Texas A&M University in Kingsville, as well as Savannah State College. She has performed with the San Antonio Brass, and is a founding member of the Hemisphere Brass Quintet.

Eberhart and her husband Andrew Gignac, principal trumpeter of the Mid-Texas Symphony and professor of trumpet at San Antonio College, have a daughter, Julia. Eberhart's hobbies include yoga, swimming, hiking, reading, and gardening. She is also a certified Reiki Master.

Bibl.: "Lauren Eberhart" (www.sasymphony.org/2012/06/lauren-eberhart).

Photo: Jan Roller, Andrew Gignac, Lauren Eberhard.

Eckert, John W. (b. New York, New York, Mar. 13, 1939). American trumpeter. Eckert began playing trumpet during grade school. He later attended the Eastman School of Music (1957-61), earning a bachelor of music degree, and attended graduate school at North Texas State

University (now the University of North Texas) from 1961 to 1963. Immediately after graduating with a master of music degree, Eckert joined the Stan Kenton Orchestra (1965-67).

After spending most of a year with Kenton, Eckert played with Si Zentner, American Brass Quintet, Maynard Ferguson (1965-68), Gerry Mulligan, Buddy Morrow, Chamber Jazz Quintet, Toshiko Akiyoshi, Benny Goodman (1988-89), Woody Herman, Sam Rivers, Joe Henderson, Buck Clayton, Grover Mitchell (1987-88), Louie Bellson, Muhal Richard Abrams, Loren Schoenberg, Lee Konitz, Benny Carter, Ken Peplowski, Bobby Short, and others. He recorded for numerous labels including Kudu, Columbia, MCA, Geffen, CBS, Jazz Heritage, Virgin, King/A&M, Soul Note, Irma, Natural Resources, Fratelli Fabbri Editori, and Flying Dutchman. From 1979 to 1983, he taught at Bridgeport University and New Jersey State College.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Eckert, Randy Darrell (b. Monticello, New York, Aug. 16, 1948). American trumpeter. Eckert started his career by playing with several rock and blues groups in Miami, and eventually with the Temptations, Miracles, Gladys Knight (1966-70), Sammy Davis Jr. (1968-75), and the Mel Tormé Big Band (1975-78). He moved to New York City in 1978, and worked with the Sam Jones/Tom Harrell group (1978-79), Machito (1978-80), Tito Puente (1980-82), Charlie Persip Superband (1980-89), and the Illinois Jacquet Big Band (1988-92). He returned to Miami, and for a while taught jazz at the University of Miami. He recorded with trumpeter Larry Gillespie.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Ecklund, Peter (b. Woodbridge, Connecticut, Sept. 27, 1945). American cornetist. Ecklund began playing the bugle at ten, then trumpet at age twelve, and became interested in early jazz while in high school. He switched to cornet about the time he went to Yale University, earning bachelor's and master's degrees outside of music in 1969. He played with the Yale University Orchestra, Galvanized Jazz Band (school band), an ad hoc brass band at Georges Lewis's funeral in New Orleans (with Charlie DeVore, Yoshio Toyama, Bob Greene on trumpets), and Albert Nicholas (1969), and recorded with Tommy Sancton (1969). He took lessons from Joe Newman and Jimmy Maxwell. A few years after graduating, he decided to make music his career, and joined the bands of David Bromberg (1973-80), Gregg Allman (1974), Maria Muldaur, Leon Redbone, and Paul Butterfield. He also led the Galvanized Jazz Band, and toured with Paula Lockheart. During the 1970s, he recorded with Bonnie Raitt, Paul Butterfield, and Gloria Gaynor.

Ecklund worked with Marty Grosz (1987-82), the Orphan Newboys (starting in 1988), Leon Redbone, and Frank Vignola (1992), and recorded with Bob Dylan, Cynthia Sayer (1991), and the New York Jazz Ensemble (1993). He played on the soundtrack of *Civil War* by Ken Burns, and participated in a New York Brass Conference in March of 1991. From 1987 to 1995, he played first trumpet with Vince Giordano's Nighthawks, and since 1995 has played with the Jay Ungar-Molly Mason Band, and leads his own Blue Suitcase Trio. In 1999, he recorded trumpet and piano duets with Louis Mazetier.

Ecklund is a professional arranger and music copyist, has worked as a copyist for NBC Television's *Saturday Night Live* (2003-08), and has been commissioned to write numerous arrangements for other groups. He played cornet on the soundtracks for three of Woody Allen's movies during the 1990s, and has released albums such as *Strings Attached* (Arbors), *Ecklund in Elkhart* (Jazzology), *Swing It* (Jazzology), *Extra* (Jazzology), *Keep a Song in Your Soul* (Jazzology), *Rhythm for Sale* (Jazzology), *Gigs: Reminiscing in Music* (Arbors), *Horn of Plenty* (CJ), and *Peter Ecklund and the Melody Makers* (Stomp Off). He has also written arrangements for, and performed on several educational CDs for Music Minus One records.

Ecklund is an active traditional jazz performer and has published articles about early jazz for the Historic Brass Society, as well as publishing transcriptions of Bix Beiderbecke and Louis Armstrong solos taken from early recordings (Colin Publications). He continues to appear at major early jazz music festivals around the world.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Peter Ecklund's official website: http://peterecklundmusic.com.

Edelbrock, Dennis ("Denny") (b. St. Louis, Missouri, July 16, 1953). American trumpeter. Edelbrock's father Elbert was a band director who received the Iowa Bandmaster of the Year award when he retired in 1987; his mother Charlotte is a pianist. His first trumpet lessons were with his father and grandfather. By age twelve, he was arranging music for various performances, something he would continue to do throughout his career. He lived in Peoria, Illinois, until junior high school, and then in Iowa City, Iowa, graduating from West High School in 1971. As a teenager, he would be driven by his father to Chicago for lessons with Vincent Cichowicz. Edelbrock studied with John Beer at the University of Iowa where he earned a bachelor of music degree in 1975.

Edelbrock joined the US Army Band in 1975, and became a member of the Army Brass Quintet and the Army Herald Trumpets. He has performed on countless tours, played at the inauguration ceremonies for seven U.S. presidents, and participated in many White House ceremonies. He has received the Meritorious Service Award, and is the US Army's Senior Special Bugler. He performed at the 1984 Summer Olympics in Los Angeles, and at President Reagan's funeral.

As an active freelance performer in the Washington/ Baltimore area, Edelbrock has performed with the Metropolitan Opera, Bolshoi Ballet, Kirov Ballet, National Symphony Orchestra, Royal Spanish Ballet, New York City Ballet, and many other groups. He is an original member of the Washington Bach Consort, and is a founding member of Classical Brass, a quintet that presents live television broadcasts from Washington's National Cathedral each Christmas and Easter. The quintet has released CDs titled *Honor to Our Soldiers, Christmas at the Cathedral*, and *Music from America's Golden Age* on the Nonesuch and American Heritage Society labels. He has recorded soundtracks for several films including *Contact* (video version), *Wag the Dog*, *Gardens of Stone*, and various productions for the Discovery Channel.

Edelbrock studied with Adel Sanchez at Catholic University where he earned master and doctor of music degrees in 1978 and 1983, respectively. He is an adjunct professor at George Mason University where he established the National Trumpet Competition in 1992. NTC has provided opportunities to over two thousand young trumpeters to compete in solo and ensemble categories. He is leader of the US Army Brass Quintet, which has performed worldwide, given concerts at numerous international music conventions, and appeared on several television programs including the *Today Show*. As a composer and arranger, he has had his works featured at the US Olympics, the NBC special, *Christmas in Washington*, and Country Music Television's *Nashville Now*, among others.

Edelbrock and his wife Laura, a pianist and choral director, have a daughter named Emma (b. 2000). He is a volunteer for several Arlington area youth groups, and enjoys playing the piano and composing. He received the Excellence in Teaching Award from George Mason University in 1996.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Biggs, Philip. "Dennis Edelbrock" (*The Brass Herald*, Feb. 2010); "Dennis Edelbrock" (www.musiciansconcertband.com/Edelbrock.pdf); "Dennis Edelbrock" (www.trumpetguild.org); personal interview, Jan. 23, 2012.

Eder, Gotthard (b. Salzburg, Austria, Feb. 17, 1971). Austrian trumpeter. Eder graduated from the High School for Musicians in Salzburg. He was also a student of Josef Pomberger at the Vienna College of Music and Performing Arts. Since 1999, he has been a principal trumpet of the Vienna State Opera Orchestra and the Vienna Philharmonic.

Bibl.: Lachtner, Thomas. *Der Wiener Klangstil auf der Trompete: Historische Entwicklung und empirische Hörstest-Studie* (master's thesis, Vienna University, 2005); "Gotthard Eder" (www.salzburg.com/wiki/index.php/Gotthard_Eder).

Edison, Harry ("Sweets") (b. Columbus, Ohio, Oct. 10, 1915; d. Columbus, Ohio, July 27, 1999). American trumpeter. Edison's early years were spent in Kentucky, but his family moved back to Columbus, Ohio, when he was twelve. He began playing the trumpet when one of his uncles taught him a few scales, but other than that, he was self-taught. During his high school years, he played with Earl Hood's band and with Morrison's Grenadiers. After graduation, he played with Alphonse Trent's band, Eddie Johnson's Crackerjacks, and the Jeter-Pillars orchestra (1933). He then led his own groups (1933-36).

Edison moved to New York City in 1937 and played with the Lucky Millinder and Mills Blue Rhythm Band with which he made his recording debut. The following year, he joined the Count Basie Orchestra, playing with it for most of eleven years until February of 1950. Inspired by the playing of Louis Armstrong, Roy Eldridge, and saxophonist Lester Young, Edison acquired a full round tone and a lot of drive, but a narrow range. He received the humorous nickname of "Sweets" from Lester Young because his swinging style was not so sweet. His minimalistic jazz solos around one note were his trademark. With Basie, he appears in the film, *Hit Parade of 1943*.

After leaving Basie's orchestra in 1950, Edison played with Machito (1950), Josephine Baker (American tour), Jimmy Rushing, and Buddy Rich (1951-53), as well as leading his own combos. He then moved to Los Angeles and worked in various recording studios, performing background solos with numerous artists including several recordings with Frank Sinatra accompanied by the Nelson Riddle orchestra. He became the musical director for Joe Williams in 1961, and played throughout the 1960s, '70s, and '80s with Eddie "Lockjaw" Davis. In 1964, he co-led a quintet with Coleman Hawkins including Jo Jones in London. He made no recordings between 1966 and 1974,

but resumed again after that time. Edison was active in the 1970s and 1980s, playing with Benny Carter (*Memorial to Satchmo* in 1971), Lee Strasberg (*From Satchmo to Miles* in July 1972), many *Grandes Parades* in Nice (including a duet with Dizzy Gillespie in 1976), the Basie Alumni (1981), Woody Herman All Stars (1985), coleading a Big Band with Frank Wess (1989), Lincoln Center with Wynton Marsalis and Doc Cheatham (1994), Lionel Hampton & His Gold Men of Jazz with Clark Terry (1994), and the Statesmen (1997).

As his upper range continued to decrease because of age, his solos became more and more rhythmically unique and personal. This made his trumpet solos easily identifiable even within a few notes. Edison was a perfect model for the mainstream jazz trumpet style. He influenced Pee Wee Jackson, Eddie Roane, and Joe Newman.

Sweets appeared in the film, *Jammin' the Blues,* in 1944. Among his best albums are *Budd Johnson & the Four Brass Giants* (on Riverside), *Paul Quinichette & his Swingtette* (on Pathé), Duke Ellington's *Back to Back* (on Verve), *Harry Edison-Buck Clayton and Vice Versa* (Verve), *Just Friends* (Black and Blue), *Pres and Sweets* (Verve), and *Simply Sweets, Jawbreakers,* and *Edison's Lights,* each on the Original Jazz Classics label.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Effros, Robert ("Bob") (b. London, England, Dec. 6, 1900; d. New York, New York, Sept. 12,1983). American trumpeter. Although Effros was born in London, at age three his family moved to Memphis, Tennessee. He learned to play drums during his teens, but was a bugler while serving in the US Army from 1917 to 1919. After his military obligation, he moved to Baltimore and began playing with a band led by Bea Palmer. He spent most of the 1920s in the Vincent Lopez Orchestra, which became quite popular. After a lengthy tour of Europe

with the Lopez organization, Effros decided that he wanted to stay in one place for a while, so he accepted a position as a member of a house orchestra in Manhattan, New York, that was recording using the Vitaphone process. There, he recorded more than 125 discs during a ten-year period, as well as recording numerous soundtracks for feature films.

Effros formed his own dance orchestra in 1929 that recorded for the Brunswick label. He worked mostly as a studio player during the 1930s and '40s, and also played with Alfred d'Artega's orchestra. He was a composer of some distinction, writing the popular tunes *Why the Twenties Roared* and *Cornfed*. During his later years, he retired in Long Island, New York.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bob Effros" (www.artistdirect.com/artist/bio./bob-effros/608333).

Photo: Vincent Lopez Orchestra (Bob Effros pictured just to the right of Lopez.)

Egan, [Joseph] Denis (b. London, England, Mar. 12, 1919; d. London, England, Jan. 9, 1990). British trumpeter and cornetist. Egan came from a very musical family: his grandfather, John Kent, was a noted cornet player; his father played viola and tuba; his mother, Viola Kent, was a professional trumpeter, and her twin sister, Minnie, was a trombone player in dance bands. Egan began his musical studies on the

violin, but soon switched to trumpet. His first trumpet teacher was John Solomon. He later studied with George Eskdale (1942-43), who was his main influence. He also had one lesson with Leslie "Jiver" Hutchinson on the upper range of the trumpet.

Egan played in the Welsh Guards (1939-43) and at the Streatham Theatre with an orchestra led by Teddy Foster who was a Louis Armstrong adherent. In that orchestra, Egan backed Maurice Chevalier, Stéphane Grappelli, and many others. He began his impressive orchestral career in the London Philharmonic Orchestra (1943-48) as solo cornet and second trumpet, alongside principal trumpeter Malcolm Arnold, who also was a major influence on him. With the LPO, he recorded Stravinsky's *Petrushka* (solo cornet part) in 1946 under Maestro Ernest Ansermet.

Egan played with the Royal Philharmonic Orchestra (1952-54), the Sadler's Wells Opera Orchestra (1966-73), and the English National Opera Orchestra (previously Sadler's Wells, 1973-77). He rejoined the LPO in 1956 (USSR tour) and 1959-64. From 1948 until 1966, Egan was a freelancer in London and played extensively on film soundtracks and radio. He played as fourth trumpet in the Société des Concerts du Conservatoire (London, October 1947, Raymond Sabarich, principal trumpet), Roland Petit Ballet (c1949), Vic Oliver (alongside Max Goldberg, trumpet), performed Haydn's *Concerto* (1954, BBC Television), with Michael Hobson's Trio for Ballets (Hobson dedicated a *Sonata da Chiesa for solo trumpet* to Egan), Boyd Neel Chamber Orchestra (also known as Philhomusica), Merce Cunningham Ballets (with John Cage), the London Philharmonia (as a guest for Mahler's *Third Symphony* where he played the posthorn solo on the flugelhorn under Goldschmidt at the Radio in 1959), Joan Sutherland's rendition of Handel's *Let the Bright Seraphim* (television, 1960), and with Benny Goodman (playing Weber's *Concerto for*

Clarinet on the television, 1967). As principal, he made almost all of the recordings with the Pro Arte Orchestra (1957 to c1970, including Janacek's *Sinfonietta* in 1959), and by the New [London] Symphony Orchestra on RCA, 1960-61). He also recorded with The Beatles (*Hey Jude!*, 1968). Egan can be heard on many film soundtracks, such as *Lawrence of Arabia* (with the LPO and Malcolm Arnold, principal), *The Sound Barrier* (c1952 with Ernest Hall), *Fifty Five Days to Peking* (1963, with Cliff Haines, trumpet), *The Fall of the Roman Empire* (1964, with Derek Watkins), and *James Bond: Casino Royal* (1967, with Bert Ezzard, high note screamer).

Because of troubles with his false teeth, Egan ended his career in 1978, although he still played the trumpet as much as possible until his death. From 1977-88, he was a permanent member of Michel Laplace's Trumpet Workshop. He also played with singer Nat Monroe (August 1978, on piccolo trumpet) and the Fulham Brass Band (1987).

From 1976 to his death, he was a teacher at the London College. After his death, all of his trumpets were given to the London College of Music.

Egan made the first recording of Henry Purcell's *Trumpet Sonata No. 1 in D Major* in 1958, on a V. Mahillon trumpet in D (Philhomusica under Anthony Lewis on Oiseau-Lyre LP 50171). He was versatile enough to have played under Maestros Charles Munch, Lorin Maazel, Jean Martinon, Sir Malcolm Sargent, Charles Mackarras (his favorite conductor), Thomas Beecham, Arturo Toscanini, Pierre Monteux, Paul Paray, and Herbert von Karajan, and with Dennis Brain, Isaac Stern, and Paul Tortelier, Like Eskdale, Egan favored the C trumpet. Above all, he liked the French trumpeters Eugène Foveau, Raymond Sabarich, Albert Adriano, Louis Menardi, Roger Delmotte, Maurice André, and Fred Gérard.

Egan died in London from a heart attack at the age of seventy. His last words were, *I'm a trumpet player*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Egger, Rainer (b. Basel, Switzerland, Sept. 22, 1947). Swiss instrument maker. His father, Adolf Egger, was born in Basel, Switzerland, in 1911 and played the tuba. Adolf apprenticed as an instrument maker under Wilhelm Bellon, and opened his own shop in 1940. Rainer, also a tuba player who plays in an amateur quintet, guild band, and orchestra, apprenticed under his father in 1964 at the age of seventeen. He took over the shop when his father died in 1972. He also worked for a brief but important half year (1976) in Renold Schilke's workshop in Chicago.

Rainer Egger has always had a desire to learn all he could about the acoustics and materials of brass instruments. He began to concentrate on making replicas of Baroque instruments in 1976 in conjunction with Dr. Edward H. Tarr, a field already pioneered by his father. During the 1980s, he added bass trombone replicas of an early trombone by Isaac Ehe (1586-1632), and later a horn reproduction and an alto and tenor sackbut, as well as a complete set of Classical trombones. He gave lectures on brass instrument making and acoustics in Rostock, Bern, Lucerne, and various other places. He has also produced a set of Aïda trumpets for Nikolaus Harnoncourt and the Zurich Opera. His Baroque trumpet replicas are based on instruments originally made by Johann Wilhelm Haas, Johann Leonhard Ehe III, and Michael Nagel. He produces a replica keyed trumpet in G, invention and demi-lune trumpets, and a medieval slide trumpet, as well as a tromba da caccia plus modern piston and rotary valve trumpets. The business is a family-run operation with his wife Rosa (b. 1954), and son Lenhard (b. 1987), and eleven craftsmen. In 2008, Blechblas-Instrumentenbau Egger took over Galileo Trumpets, makers of high quality piston and rotary valve trumpets.

Bibl.: Mathez, Jean-Pierre. "Egger Instruments" (*Brass Bulletin*, no. 105, I/1999); "Blechblas-Instrumentenbau Egger" (www.eggerinstruments.ch/home.htm); personal interview, Mar. 1, 2010.

Ehe (family). German brass-instrument makers. The five generations of the German family of brass instrument makers, Ehe, were among the leading Baroque craftsmen in Nuremberg. Each family member was born and died in Nuremberg. The first generation was comprised of two brothers: Isaak (baptized on Jan. 23, 1586 and buried on Aug. 25, 1632) and Georg (baptized on Dec. 25, 1595 and buried on Apr. 17, 1668). They were known not only for their craftsmanship, but also for their quarrelsomeness. Isaak established a very high standard from the beginning, as can be seen by the lavishly ornamented bass trombone made by him in 1612 (now housed in the Germanisches Nationalmuseum in Nuremberg).

The second generation of Ehe makers consisted only of Georg's son, Johann Leonhard (baptized on Dec. 7, 1638 and buried on July 22, 1707). Johann Leonhard had two sons: Johann Leonhard II (baptized on June 18, 1664 and buried on July 10, 1724) and Friedrich (baptized on Feb. 4, 1669 and buried on Feb. 21, 1743). The fourth generation consisted of three members: Johann Leonhard III (baptized on Mar. 13, 1700 and buried on Apr. 19, 1771), [Martin] Friedrich (baptized on July 23, 1714 and buried on May 28, 1779)—both sons of Friedrich, and Wolf Magnus (baptized on Nov. 22, 1690 and buried on Jan. 19, 1794)—son of Johann Leonhard II. The last important member was Wolf Magnus II (baptized on Dec. 1, 1726 and buried on Jan. 19, 1794), son of Johann Leonhard III.

The first three generations of the Ehe family prospered financially, but the last two struggled. Some of the later members were buried as paupers. Natural trumpets built by Johann Leonhard Ehe III (nos. 217, 218, and 219) in 1746 (now contained in the Germanisches Nationalmuseum) have been copied in modern times more than any other Baroque trumpets.

Bibl.: Baines, Anthony C. *Brass Instruments: Their History and Development* (Faber and Faber); Tarr, Edward H. "Ehe." (Oxford Music Online); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions).

Ehrling, Thore [Olof Gottfrid] (b. Stockholm, Sweden, Dec. 29, 1912; d. Lidingö, Sweden, Oct. 21, 1994). Swedish trumpeter and bandleader. Ehrling was the top dance bandleader in Sweden during the 1940s and '50s. He began playing alto horn as a boy, but switched to trumpet before attending the Royal Swedish Academy of Music (1931-35). While in school, he played with Frank Vernon's band (as a tenor sax player, 1930-34). After graduating, he joined Håkan von Eichwald's band (1935-38), and recorded with Benny Carter (1936) and Arne Hülphers (1936).

In 1938, Ehrling formed a jazz septet that gradually grew to a large dance orchestra by the early 1940s, and which soon became the most popular one in Sweden. Ehrling arranged most of the band's music. In 1941, he was the cofounder of Ehrling & Löfwenholm (from 1952 known as Thore Ehrling Musik, and from 1959 as Ehrlingförlagen), a successful music publishing house. In addition to swing music, Ehrling was a skilled Dixieland trumpeter.

During the early 1950s, Ehrling played fewer trumpet solos, yielding to the talented Gösta Törner. By 1955 or so, Ehrling gave up the trumpet completely, but continued leading the band until 1958. After disbanding the group, he became director of the Swedish Radio's Dance Orchestra, recording hundreds of broadcasts. During his career, Ehrling recorded over one thousand tunes as trumpeter or bandleader. Much of his music has been released on labels such as Dragon, Ancha, Phontastic, Odeon, and HMV. Ehrling also composed film music. His last recording was made in 1972.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Eichberger, Albrecht (b. Neustadt, Germany, June 13, 1950). German trumpeter. Both of Eichberger's parents were military musicians, and his brother is a fine pianist. His father was also a forest warden. He attended a music school in Saarbrücken where he studied with the

famous soloist, Adolf Scherbaum. Eichberger also studied with Roger Delmotte for two years in Versailles.

Eichberger's career began as a member of the NDR Symphony Orchestra in Hamburg. Since then, most of his career has been as a soloist, specializing in Baroque and Classical music. He is a professor at the music school in Münster. His CD recordings include *Works for Trumpet and Organ*, Vols. 1 & 2 (Hänssler Classic) and *Virtuoso Music for Trumpet and Organ*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Albrecht Eichberger's official website: www.albrecht-eichberger.de).

Eichborn, Hermann Ludwig (b. Breslau, Germany, Oct. 30, 1847; d. Gries, nr. Bolzano, South Tirol, Austria, Apr. 15, 1918). German musicologist, author, composer, and trumpeter. Eichborn's father Louis was a world-renowned banker. Eichborn received his law degree in 1870 from the University of Jena. He eventually became a deputy judge in Breslau, but relinquished a career in law in order to devote himself to music. He studied musicology with organist E. Bohn, and trumpet with Adolf Schulz; Eichborn also played the horn.

Although Eichborn was mainly known as a composer, he wrote two texts concerning the trumpet: *Die Trompete in alter und neuer Zeit* (published 1881 by M. Sändig) and *Das alte Clarinblasen auf Trompeten* (1894), which has been of particular interest to modern performers. In it, Eichborn expresses his views on the lost art of clarino playing, and opines that it is futile to attempt to reproduce this art today [i.e.,during his lifetime]. In addition, he wrote a pioneering article, "Girolamo Fantini, ein Virtuos des 17. Jahrhundert und seine Trompeten-Schule," for *Monatshefte für Musikgeschichte* (1890).

Eichborn lived in Munich briefly in 1890, and in Gries after 1891, where he owned a vineyard and employed a private orchestra of about twenty-five musicians.

Bibl.: Eichborn, Hermann Ludwig. *Das alte Clarinblasen auf Trompeten* (edition by Edward Tarr and Stephen Glover, published by The Brass Press; edition by Gerald Endsley published by Tromba Publications; English translation as "The Old Art of Clarino Playing on Trumpet" by Bryan R. Simms, Tromba Publications, 1976; and facsimile edition with an essay in German and English by Edward Tarr, Haas-Verlag Cologne 1998); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); "Hermann Ludwig Eichborn" (http://de.wikipedia.org).

Eichenberg, Walter (b. Großburschula [near Eisenach], Germany, Dec. 20, 1922). German trumpeter, composer, and bandleader. Eichenberg grew up on his family's farm in the rural area of Eschwege. He studied violin, and soon enrolled in the music school in Zschopau (Saxony), where he switched to trumpet, but was drafted into military service in August of 1941 at the height of World War II in Germany. He played in military bands for a year, but in 1942 found himself on the eastern front in battle, losing one eye. While recuperating, he secretly listened to an Allied radio station that played the music of Benny Goodman, Glenn Miller, and others, which inspired his love for big band music. He was sent into battle again, was wounded a second time, and in 1945 was briefly a prisoner of war until the fighting was over in July of that year.

Back home in Großburschla, Eichenberg received a letter from an old schoolmate inviting him to Chemnitz to join a jazz sextet, the Original American Swing Sextet. They played for three months in Burgstädt, and then in Zwickau. After six months with the group, he

joined the Karl Walter Band in Chemnitz. In 1947, Eichenberg joined Kurt Henkels's radio big band in Leipzig that included the talented trumpeter, Horst Fischer. It was in Henkels's band that Eichenberg became a star trumpeter. One critic wrote, *If Walter Eichenberg starts a trumpet chorus, he stands up like a rocket, playing like one too. He plays magnificently, and he's shooting every tone*. Eichenberg also played in Henkels's combo that consisted of a few members of the band. A musician's poll in 1956 listed him as the top trumpeter in East Germany. In addition to playing trumpet, Eichenberg was a marvelous arranger, composer, and vocalist. By 1948, the Henkels band was forming a clear identity of its own, recording many of Eichenberg's arrangements and compositions.

In the early 1950s, Eichenberg took a short leave from the Henkels organization to write arrangements for Erwin Lehn's band in West Germany that were sent to Lehn by mail. Eichenberg rejoined Henkels's band in 1954, just in time for a documentary film about the

band called *Musik, Musik, Musik*, produced by DEFA, a state owned film production company in East Germany (German Democratic Republic, or GDR, or DDR). Some of the works Eichenberg wrote for this film became standards in the German big band repertory.

Eichenberg became the leader of the Henkels band during the early 1960s, and wrote a string of hit tunes (often for his wife, vocalist Helga Brauer). It is possible that GDR legislation requiring that sixty percent of a band's repertoire must be non-Western may have inspired Eichenberg's creative output. Nonetheless, he wrote over two hundred pieces, including *Trumpet Fox, Kaskaden, My Rhythm, Am Schnürchen* ("On A Little String"), *Whisky Soda, Roulette,* and *Grand mit Vieren*. Many of his tunes were recorded by the Qualiton, Amiga, and A(E)lsteral labels, the latter being issued by Walter's son Peter. The former Henkels band was reformed, and began touring and performing on television. Eichenberg won the Kunstpreis der DDR award (the only non-classical musician to win it). It is a pity that only one long-play album was released by his band.

After Germany was reunified in 1989, Eichenberg passed the leadership of his band to Eberhard Weise, but helped with the band until 1991 when he retired. Today, he lives in the southern part of Leipzig.

Bibl.: Conrad, Gerhard. "Walter Eichenberg: Destination Swing" (*IAJRC Journal*, Dec.1, 2011); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Eichler, Horst (b. Heidenau, Germany, Oct. 22, 1920; d. Westendorf, Germany, July 5, 2001). German trumpeter. As a boy, Eichler learned to play piano and violin from his father before learning to play the trumpet. He studied at the Orchestral School of the Sächsische Staatkapelle and the Academy of Music in Dresden (1935-39). His teacher was Wilhelm Simon, but he possibly took a few lessons with Eduard Seifert as well. While still a student, he played in the City Theater Orchestra of Meißen (1936-37), and joined the Dresden State Opera Orchestra in 1938. After graduating, he served in the military.

Eichler was one of the principal trumpeters in the Berlin Philharmonic (1950-52; 1954-86), and also played in the Berlin Philharmonic Brass Ensemble (1954-86). He began teaching at the Berlin Conservatory in 1961, and in 1967 taught at the Hochschule der Künste in Berlin. Among his pupils was Max Sommerhalder.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Eidenberger, Josef (b. Vöcklabruck, Austria, Nov. 22, 1956). Austrian trumpeter. Eidenberger studied at the Bruckner Conservatory in Linz from 1972 to 1980. In 1977, he won first prize in a national competition for young musicians, and played as a member of the Bruckner Orchestra. From 1986 to 1989, he served as a substitute in the Bayerische Staatsoper München, and since 1987 has been teaching at the Bruckner Conservatory. He is an active soloist and chamber music performer, and was a guest professor at the Salzburg Mozarteum (1995-96).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct., 2008).

Eisensmith, Kevin (b. York, Pennsylvania, Mar. 31, 1956). American trumpeter. Eisensmith's father, Richard, was a factory foreman, and his mother, Phyllis, a secretary. While growing up in York, Pennsylvania, Eisensmith studied with Claire Gingrich, as well as with his band director, Holman James. After graduating from William Penn Senior High in 1974, he attended Indiana University of Pennsylvania where he studied with William Becker, and received his bachelor of music education degree in 1978. He then went to graduate school at Georgia State University where he studied with John Head, and earned a master of music degree. Doctoral studies were with Seymour Rosenfeld at Temple University in Philadelphia. He completed his DMA degree in 1994.

From 1979 to 1984, Eisensmith was solo trumpet of the US Army Forces Command Band in Atlanta, Georgia. He played as an extra/substitute trumpeter with the Atlanta Symphony Orchestra, and did extensive freelance work. He performed in numerous shows with many celebrities, such as Carol Channing, Roberta Flack, the Lettermen, Natalie Cole, Peabo Bryson, Julio Iglesias, Barbara Eden, Andy Williams, Gladys Knight and the Pips, the Osmond Brothers, Bob Hope, Richard Harris, Bernadette Peters, Frank Sinatra Jr., Melissa Manchester, Aaron Neville**,** the Moody Blues, Peter Nero, Marvin Hamlisch, Doc Severinsen, and others.

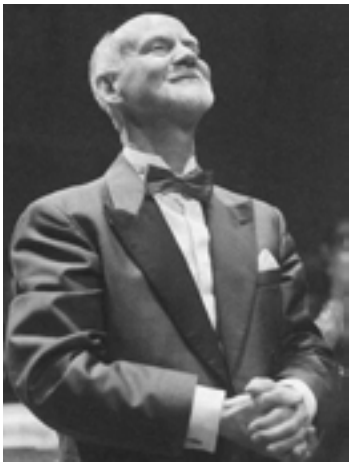
Eisensmith taught at Eastern Kentucky University from 1990 to 1998. He then assumed a professorship at his alma mater,

Indiana University of Pennsylvania (1998 to the present) where he teaches trumpet and jazz ensemble. He is also the principal trumpet of the Johnstown Symphony Orchestra. He has written numerous articles for various brass magazines, and for many years was the editor of a column in the *International Trumpet Guild Journal*. He served on the board of directors of the ITG and was its president from 2009 to 2011.

Eisensmith and his wife Kathy have two sons, Christopher and Nicholas. When not playing the trumpet, he enjoys gardening.

Bibl.: "Kevin Eisensmith" (www.arts.ipu.edu); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Kevin Eisensmith" (http://centerstage.com-selmer.com); personal interview, Jan. 20, 2010.

Eklund, Bengt (b. Norrköping, Sweden, Jan. 1, 1944; d. Göteborg, Sweden, Mar. 30, 2007). Swedish trumpeter. Eklund had an intense interest in the history of brass music. He studied in Chicago with Vincent Cichowicz and in Basel, Switzerland, with Edward Tarr.



Eklund also studied with Knud Hovaldt and Pierre Thibaud. His early career was primarily as an orchestral player with the Gärle Symphony Orchestra, Aarhus Symphony, and the Gothenburg Symphony (1966-1975).

Eklund had dual professorships at the Academy of Music and Drama at Gothenburg University, and at the Norwegian State Academy of Music in Oslo. He became one of the greatest teachers in Europe. In 1982, he founded and directed the world-famous Gothenburg Brass Band, an ensemble which performed throughout the world and won the 1988 World Championship in New Zealand. Before that, in 1970, he also founded and directed the Bengt Eklund Baroque Ensemble that consisted of twenty-four performers of the Baroque trumpet and four timpanists.

Eklund was elected president of the Euro-ITG (1994-2000) and hosted the 1997 International Trumpet Guild Conference in Göteborg. He received the ITG's Award of Merit in 2006, one year before he died of cancer. Bengt's son, Niklas, is a world-class trumpet soloist and specialist of the Baroque trumpet.

Bibl.: "Bengt Eklund" (www.trumpetguild.org.news); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Eklund, Niklas (b. Göteborg, Sweden, July 27, 1969). Swedish trumpeter. Eklund began playing the trumpet at age five guided by his famous father, Bengt Eklund (1944-2007), also a trumpeter, as were his grandfather and great-grandfather. He entered the music school at Gothenburg University (under his father), and studied privately with Bo Nilsson in Malmö and Pierre Thibaud in Paris. Eklund became interested in the natural (valveless) trumpet during the 1980s, and moved to Basel, Switzerland, to study with Edward H. Tarr at the Schola Cantorum Basiliensis from 1988 to 1991. After displaying a special talent for the Baroque trumpet, Eklund embarked on a 1991 tour of England with the ensemble Concerto Köln, and was coprincipal trumpet of the Basel Radio Symphony from 1991 to 1996. In 1993, he was a soloist on the Baroque trumpet during the Euro-International Trumpet Guild Conference, as well as at the Moscow Conservatory. His reputation as a top soloist of Baroque music on the Baroque trumpet spread throughout the world as he appeared with the London Baroque, Collegium Cartusiannum (in Cologne), Drottningholms Baroque Ensemble, and Joshua Rifkin's Bach Ensemble in New York.

Eklund won first prize in the inaugural Altenburg International Baroque Trumpet Competition in Bad Säckingen, Germany, hosted in 1996 by Dr. Edward Tarr. He became a soloist under the auspices of the Joanne Rile Artists Management in Philadelphia, touring the world and releasing albums for Naxos such as *The Art of the Baroque Trumpet*, Vols. 1-5, and *Trumpet Concertos*. Eklund was nominated for a Grammy Award in 2006 for his recording of Bach's *Brandenburg Concerto No. 2* for Naxos. He also participated in Sir John Eliot Gardiner's recordings, *Bach Pilgrimage* (DG Archive, 2000).

Eklund performed concerts in Carnegie Hall, Chicago's Orchestra Hall, Berlin Philharmonic Hall, the Concertgebouw in Amsterdam, and many other leading venues. Beginning in 1999, he also taught at the music conservatory in Göteborg. He suddenly withdrew from playing in 2009 after an embouchure accident during the previous year, but resumed performing in 2011.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Niklas Eklund's official website: www.niklaseklund.com; "Niklas Eklund" (liner notes to CD recording, *The Art of the Baroque Trumpet*, Vol. 1, Naxos); "Niklas Eklund" (http://en.wikipedia.org).

Elam, Lawrence ("Larry") Joel (b. Oklahoma City, Oklahoma, Mar. 2, 1943; d. Hamburg, Germany, Jan. 29, 2008). American trumpeter.

While in high school, Elam was a popular and talented student: a star on the track team, the Honor Society president, and a gifted cornetist. He studied with William Vacchiano at The Juilliard School from 1962 to 1966, and with Maurice André in Paris (occasionally, between 1963 and 1966).

Elam began his career freelancing in New York City, performing with a variety of musical organizations including the Metropolitan Opera and the New York Philharmonic. He was the principal trumpet of the Australian Elizabethan Trust Sydney Orchestra (1970-75), which later became the Australian Opera and Ballet Orchestra. A highly versatile musician, he was also the star soloist in the Daly Wilson Big Band, which toured internationally. He moved to Germany in 1977, when he became principal of the Hamburg Philharmonic and the State Opera Orchestra of Hamburg. During his impressive career, he performed or recorded with Frank Sinatra, the Supremes, James Last, Dieter Bohlen, Achim Reichel, Bobby

McFerrin, and the Ten of the Best trumpet ensemble (1991 to Jan. 21, 2008).

Elam's life came to a sudden end on January 29, 2008—one month before his planned retirement—when the automobile he was driving to a rehearsal went off the road and into a canal. He was sixty-four. He was survived by his life partner, Klaudia Meyer, and his two children—Debbie and Bruno.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Larry Elam" (www.trumpetguild.org/news/08/0858LElamObit.html).

Eldridge, [David] Roy ("Little Jazz") (b. Pittsburgh, Pennsylvania, Jan. 30, 1911; d. Valley Stream, New York, Feb. 26, 1989). American trumpeter. Eldridge played the drums when he was six years old, and later took up the trumpet. By the age of sixteen, he was playing professionally in carnivals and various Midwestern jazz bands. He moved to New York City at a young age, and worked in dance bands in Harlem.

During the early 1930s, Eldridge played with various groups in Pittsburgh, Baltimore, and New York. He became a huge Louis Armstrong fan. In 1935, he recorded his first solos and joined Fletcher Henderson's orchestra as lead trumpet and occasional singer. He formed his own eight-piece band in Chicago a year later, and recorded two noteworthy solos, *After You've Gone* and *Wobash Stomp*. He studied radio engineering in 1938, and added two players to his band. In 1939, he took his band to New York City where it performed a series of concerts at the Arcadia Ballroom and at Kelly's Stable.

Eldridge was one of the first African-American musicians to become a regular member of a white jazz band. When he joined Gene Krupa's band in 1941, several racial incidents occurred during tours, but onstage he became a star through his renditions of *Rockin' Chair* and *Let Me Off Uptown*. When Krupa's band broke up in 1943, Eldridge freelanced and formed his own band in New York. He joined Artie Shaw's band in 1944, and began playing with Norman Grantz's Jazz at the Philharmonic in 1948.

By the late 1940s, Eldridge's music had become old-fashioned in America. While in Paris on tour with the Benny Goodman orchestra in 1950, he decided to stay there because at that time he was much more appreciated by the French people than the Americans. He made some of his best recordings there, including *Fireworks*. After returning to the United States in 1951, Eldridge played with Benny Carter, Johnny Hodges, and Coleman Hawkins, the latter with whom he made some excellent recordings. He briefly performed with Ella Fitzgerald and Count Basie during the 1960s, but his relationships with them were not successful.

Eldridge suffered a stroke in the early 1970s that forced him to change his playing style. While he had been a "jazz warrior" earlier in his career, his doctor insisted that he not play with the excitement and physical exertion he was accustomed to. He managed to play drums and piano for a living, but his trumpet work all but ceased. However, his performances at the 1977 Montreux Jazz Festival with the Oscar Peterson Trio were very successful.

Eldridge was one of the pioneers of bop music. He was a great influence on Dizzy Gillespie and others who brought bop and bebop into the limelight. His best-known albums are *Little Jazz, After You've Gone, Roy Eldridge in Paris, Just You—Just Me, Happy Times, Montreux 1977,* and *Blues in the Night*. He can be seen as a member of Krupa's band in the 1941 film, *Ball of Fire*.

Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Elliott, Don [Helfman, Don Elliott] (b. Somerville, New Jersey, Oct. 21, 1926; d. Weston, Connecticut, July 5, 1984). American trumpeter. Elliott studied the piano at age six, and began playing the accordion at age eight. Soon afterward, he learned to play the baritone horn, mellophone, and trumpet. He worked with Bill Evans as a teenager, and also played mellophone in his high school concert band. He attended the Institute of Musical Arts (now The Juilliard School) from 1944 to 1945, and then played trumpet in an army band, after which he attended the University of Miami in 1947 where he studied arranging and played vibes.

After dropping out of college in 1948, Elliott played trumpet in the Jan Raye Trio and was a vocalist with Hi, Lo, Jack and the Dame (1948-49). He moved to New York and played vibes as a member of the George Shearing Quintet (1950-51). He later played with Teddy Wilson, Benny Goodman (1952), Terry Gibbs (1952-53), and Buddy Rich (1953). He formed his own quartet that was active from 1954 to 1960, and for five years in a row, was voted "Best Miscellaneous Instrumentalist" in a poll by *Downbeat* magazine (1953-57).

Elliot was influenced by the trumpet playing of Harry James, and recorded numerous albums for labels such as Victor, Savoy, Columbia, Riverside, MGM, Camden, Fantasy, Bethlehem, Vanguard, and ABC-Paramount. His solo album *Double Trumpet Doings* was quite popular, but his hit novelty recording, *The Nutty Squirrels* (1960), received the most airplay.

During the 1960s and '70s, Elliott mainly worked in Broadway show orchestras. For his last twenty years, he worked primarily as a composer and producer for commercials, television, and film scores. He made no jazz recordings after 1961, but was a special guest jazz soloist at Carnegie Hall with the New York Jazz Repertory Company in 1975. Some of his other albums include *Counterpoint for Six Valves* (Riverside), *A Musical Offering* (ABC-Paramount), *Jamaica Jazz* (ABC-Paramount), and *Rejuvenation* (Columbia). He sang on the soundtracks for films such as *The Getaway* (starring Steve McQueen), *The Hot Rock,* and *The Happy Hooker*. He played on, or composed music for over five thousand jingles, and recorded sixty albums altogether. Because of his versatility, he was referred to as "The Human Instrument." He sang and played trumpet, trombone, mellophone, baritone horn, flugelhorn, piano, and vibes.

Elliott was a pioneer in multi-track recording. He formed a production company and opened the first multi-track studio in New York. In his later years, he moved the studio to Westin, Connecticut, where he worked until the end of his life. He died from cancer at the age of fifty-seven.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Don Elliott" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Ellis, Don[ald Johnson] (b. Los Angeles, California, July 25, 1934; d. Hollywood, California, Dec. 17, 1978). American trumpeter. Ellis's father was a Methodist minister and his mother a church organist. He attended West High School in Minneapolis, Minnesota, after which he attended Boston University and graduated with a degree in music

composition in 1956; he was a student of John Coffey. A fine jazz trumpeter, Ellis joined the Glenn Miller Band led by Ray McKinley in 1956, but later in that year was drafted into military service and spent the next two years as a musician in Frankfurt, Germany.

After leaving the army in 1958, Ellis moved to Greenwich Village in New York City. He worked briefly with Charlie Barnet's band (1958), Claude Thornhill, Woody Herman, and then joined Maynard Ferguson's band in the spring of 1959. Later that year, Ellis left the Ferguson band and became involved in avant-garde jazz, recording albums with Charles Mingus (November 1959), George Russell (1962), and Eric Dolphy (1963). He also recorded albums with his own small group.

In 1962, Ellis went to Europe to participate in several jazz festivals and workshops, and when he returned to New York, founded the Improvisational Workshop Orchestra. He took lessons from Carmine Caruso. In 1963, he was trumpet soloist with the New York Philharmonic conducted by Leonard Bernstein in Larry Austin's *Improvisations*. He also soloed with the National Symphony Orchestra in Washington, D.C., playing Gunther Schuller's *Journey into Jazz*. A live performance of these two works by Ellis at Lincoln Center in New York under Bernstein and Schuller, with Benny Golson, and Eric Dolphy was recorded in 1964, and used as part of Leonard Bernstein's television series, *Young People's Concerts*. Ellis moved to Los Angeles in 1964 and began graduate work in ethnomusicology at UCLA. He also took trumpet lessons from John Clyman and Louis Maggio. His study of oriental music under Harihar Rao inspired him to mix jazz with Indian rhythms and meters. He and Rao authored an article that led to important performances on the East Coast. In November of 1967, Ellis's first symphony, *Contrasts for Two Orchestras and Trumpet,* was debuted by the Los Angeles Philharmonic under Zubin Mehta.

Beginning in 1965, Ellis led the Hindustani Jazz Sextet that featured him on trumpet, and his former teacher, Rao, on sitar and tabla; they performed around Los Angeles until 1971. From 1967 to 1971, Ellis organized a twenty-piece big band called the Don Ellis Orchestra that included an unusual rhythm section with Indian instruments. His compositions explored complex meters and tonalities. Vocalists were added, as well as electronic devices such as ring modulators, phasers, and echoplex machines to alter the timbre of the instruments. Ellis also introduced a four-valve quarter-tone trumpet, and became famous for his solos that were distorted by electronic means. Background lighting effects were also incorporated to reflect the hippie culture of the time.

Columbia Records signed Ellis and his band in 1967. Their first album, *Electric Bath*, received wide acclaim and was nominated for a Grammy Award. The album also won *Downbeat* magazine's "Album of the Year" award and reached number eight on the *Billboard* jazz charts. Later albums were titled *Shock Treatment, Autumn, The Don Ellis Band Goes Underground, Live at Fillmore, Tears of Joy,* and *Connection*. Ellis also received a Grammy Award for his film score to the 1971 movie, *The French Connection*, starring Gene Hackman. In 1975, he composed the score for *The French Connection II*. Later recordings on the MSP label include *Soaring* and *Haiku*. The Don Ellis Orchestra performed on a 1976 Shirley McLaine television special titled *Where Do We Go From Here?* The following year, Ellis signed with Atlantic Records and released an album titled *Music from Other Galaxies and Planets*.

Ellis had begun having health problems in 1974 when he was diagnosed as having Mitral stenosis, a condition that causes the heart to beat in irregular rhythms. A different hospital determined that he had an atrial-septal defect. Finally, a third diagnosis indicated cardio-myopathy. Ellis experienced a ventricular fibrillation event and was near death. He later described the incident: *It sounds weird, I know, but it was a remarkably beautiful experience, maybe the ultimate high*. His last public performance took place on April 21, 1978 in Century City, California. A few months later, he suffered a fatal heart attack at his parents' home in Hollywood. He died at the age of forty-four, and is buried in the Sheltering Hills section of the Forest Lawn Memorial Park in Hollywood.

Ellis was an innovative jazz musician who is appreciated today for his contributions to education. His two books, *The New Rhythm Book* (1972) and *Quarter Tones* (1975), are important texts, as are his numerous articles in *Jazz* and *Downbeat* magazines. The Don Ellis Library and Collection resides in the Ethnomusicology Archives at UCLA.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Feather, Leonard & Gitler, Ira. *The Biographical Encyclopedia of Jazz* (Oxford University Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Don Ellis" (Wikipedia: http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Ellis, John Robert (b. Hinsdale, Illinois, Nov. 11, 1956). American trumpeter. Ellis began playing the trumpet at age ten, taking lessons through ninth grade with Robert Bajek. After graduating from Lyons Township High School in LaGrange, Illinois, Ellis attended Elmhurst College and Indiana State University for a short while, but transferred to the University of Illinois to study with David Hickman; he completed his bachelor of music degree in 1979. Ellis then became a graduate trumpet teaching assistant at Florida State University under Dr. Bryan Goff from 1979 to 1981, earning a master of music degree. During his time in Florida, he also served as an adjunct faculty member at Valdosta State College in nearby Valdosta, Georgia.

From 1981 to 1982, Ellis was vice president and music editor of Gothard Enterprises of San Francisco, a publisher that specialized in family-oriented books. He continued his education at Arizona State University, working as a doctoral student and graduate teaching assistant to David Hickman from 1982 to 1984. His DMA dissertation is titled *Treatment of the Trumpet in the Bible and Its Relationship to*

the Sacred Solo Arias with Obbligato Trumpet by Johann Sebastian Bach.

Ellis accepted his current position as professor of trumpet at the State University of New York-Potsdam in the fall of 1984. He plays in the Potsdam Brass Quintet (faculty) and performs frequently with the National Arts Centre Orchestra of Canada. He is a frequent soloist and clinician, and has performed with Les Violons du Roy, Chris Botti, David Clayton-Thomas, Diana Krall, Canadian Brass, and other artists. He is currently principal trumpet of the Ottawa Symphony Orchestra and the Orchestra of Northern New York, and a member of Capital BrassWorks, Canada's premiere large brass ensemble.

Ellis and his wife Patricia were married in 1978, but divorced in 1996. His current life partner is Marsha Baxter, a professor of music education at SUNY-Potsdam. Ellis has two sons: Bryan (b. 1985) and Trevor (b. 1988). His hobbies include traveling, cooking, running, and yoga.

Bibl.: Ellis, John Robert. *Treatment of the Trumpet in the Bible and Its Relationship to the Sacred Solo Arias with Obbligato Trumpet by Johann Sebastian Bach* (unpublished DMA diss., Arizona State University, 1984); "John Ellis" (http:directory.potsdam.edu/?function=user=ellisjr); John Ellis's official website: www.johnellistrumpet.com; personal interview, Feb. 20, 2011.

Elman, Ziggy [Finkelman, Harry Aaron] (b. Philadelphia, Pennsylvania, May 26, 1914; d. Van Nuys, California, June 26, 1968). American trumpeter. Elman grew up in Atlantic City, New Jersey. He learned to play various reed and brass instruments. His career began as a trombone player in the early 1930s with Alex Bartha's band, and in 1936 he joined Benny Goodman's band playing trumpet. Goodman utilized Elman's strong and explosive style of trumpet playing by often featuring him as a soloist. Elman became famous for his recordings with Goodman of *Bei mir bist du schön, Wrapping It Up,* and his own compositions *Zaggin' with Zig* and *And the Angels Sing*. He would have become a star, had it not been for the young Harry James joining the band and eventually eclipsing Elman because of James's connection with audiences. Elman stayed with Goodman until 1940.

Elman played with several small groups including those of Lionel Hampton (1939) and Joe Venuti (1940), and was a member of the Tommy Dorsey Band (1940-43), recording such solos as *Swing High* and *Swanee River*. A brief stint in the army interrupted his years with Dorsey, but he rejoined the band after he was released from service. He formed his own band in 1947, and again from 1947 to 1949, but it was not financially successful.

During the 1950s, Elman worked in film studios, radio stations, and television, appearing in several movies such as *Du Barry Was a Lady* (1943), *The Fabulous Dorseys* (1947), and *The Benny Goodman Story* (1955). His health began to decline in the mid 1950s, and when he stood up to play his classic solo, *And the Angels Sing*, he was unable to perform it at the standard he had previously set. Although Elman appears in the movie, the solo is actually played (in the exact style of Elman) by Mannie Klein. As his health worsened, he only occasionally performed, and made his living by managing a music store in Los Angeles. Elman was also an advisor for the King Company. He died at the age of fifty-three.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Elsass, J. Frank (b. Waynesberg, Ohio, 1913; d. Jan. 1, 1981). American trumpeter. Elsass graduated from the Ernest Williams School of Music in 1934, and was retained as a teaching assistant to Williams after that. Between 1934 and 1940, he was also a cornet soloist with the Goldman Band and first trumpet in the George Barrere Little Symphony. He became the associate conductor of the band at the Williams School, and concurrently attended New York University, where he earned a bachelor of science in music education degree in 1938, and a master of arts in music degree in the following year. For a while, he played principal trumpet in the National Symphony of New York.

In 1940, Elsass accepted a position as trumpet teacher at San Jose State College (now San Jose State University) in California, and concurrently directed the Stanford University Band in Palo Alto, California. He joined the US Navy in 1942, and upon his discharge in 1945, enrolled in the school of music at the University of Michigan where he was a trumpet teaching assistant. At about this time, he and Helen Cecilia Schmoyer, a singer, pianist, and organist, were married. They had two sons, Arthur William (b. 1949) and Gilbert Roy (b. 1952).

During the summer of 1947, Elsass taught at a music camp at the University of Texas in Austin, which led to his being offered a fulltime position as trumpet and cornet teacher in the following year. While serving on the music faculty, Elsass earned a doctorate in music education there in 1956. From 1955 to 1965, he also conducted the university symphonic band, and helped direct musicals in the drama department. He was on the faculty for over thirty years during which time he authored twenty-three articles in magazines such as *The Southwestern Musician* and the *Texas Music Educator.* When he retired, he was named a Professor Emeritus. Kent Kennan, a long-time professor of music at UT-Austin, dedicated his famous *Trumpet Sonata* to him.

Elsass was a spirited man, and hugely dedicated to music education. He was elected to memberships in the American Bandmasters' Association, Kappa Kappa Psi, Pi Kappa Lambda, American Association of University Professors, Free and Accepted Masons, Music Educator's National Conference, Omicron Delta Kappa, Pi Delta Kappa, Texas Band Directors Association, Texas Music Educators Association, College Band Directors National Association, Phi Mu Alpha Sinfonia, and Rotary Club of Austin. His retirement was necessitated by a progressive illness that eluded analysis.

Bibl.: Flawn, Peter T. "In Memoriam: J. Frank Elsass" (www.utexas.edu/faculty/council/2000-2001/memorials); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Emerson, Walter (b. New Bedford, Massachusetts, Mar. 19, 1856; d. Boston, Massachusetts, June 2, 1893). American cornetist. Emerson's surname at birth was Macy, but when he was five his mother married George Emerson, and his name was changed to Walter Emerson. They lived in Melrose, Massachusetts.

When he was very young, Emerson began playing the bugle, and became bugler with the Battery C of N.V.M. He soon learned the cornet and quickly improved, possibly studying with Henry C. Brown and L.S. Batchelder in Boston. He graduated from high school and attended a commercial college in Boston intending to learn the leather business from his uncle. But he changed his career path to that of a cornet soloist, worked very hard, and by the age of seventeen was beginning to be noticed in the Boston area.

In 1878, Patrick Gilmore was looking for a cornet soloist to replace Matthew Arbuckle**,** who was not able to make a European tour due to his desertion from the British military. Gilmore contacted Mr. Tom Baldwin of Boston for a recommendation for a soloist, and Baldwin immediately suggested Emerson. Gilmore auditioned Emerson and selected him as Arbuckle's replacement, and so at the age of twenty-one Emerson toured Europe with Gilmore's famed band. The tour was a huge success for Emerson; after the tour, Gilmore stated: *At last America has produced a cornet player in Emerson who stands unequalled; he is the most brilliant player of the age. From the moment we landed on British soil until we left Germany, Emerson never failed to win the greatest applause from the critics. It is a pleasure to see him take the solo stand, knowing that there lived no other American who could do such honor to his country in so far as national renown could be advanced by any cornet playing. In several respects he was considered the most remarkable performer ever heard abroad and created a fervor unheard of for any instrumentalist*.

Emerson memorized a vast repertoire of over three hundred solos. In addition to Gilmore's band, he was cornet soloist with Baldwin's Band of Boston, D.C. Hall's Germania Band (Boston), Reeves's American Band of Providence, Calberg's Orchestra of New York, Dieterich's Orchestra of New York, Theodore Thomas of New York, Barbarbee Concert Company, and Emerson Concert Company. His most popular solos were *Emersonian Polka* (also known as *Emersonian Fantasie*), *Killarney*, and *Fantasie on Irish Airs*. He performed these on a large-bore cornet made by the Paris firm of Antoine Courtois.

Emerson was very well liked, polished, and sociable. Always modest and never jealous, he often praised his fellow musicians. Critics called him "the greatest living cornetist," "the most brilliant performer and finished virtuoso," "the most brilliant player of the age" who was "free from all trickery, he has no equal." He may have recorded a few cylinders for the New England Phonograph Company in 1893, but they may not have been released due to his death on June 2 of that year. He died at the Hotel Edinburg in Boston due to acute peritonitis, an inflammation of the membranes lining the abdominal cavity. It is a tragedy that he died at the age of thirty-seven.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *Cornet Compendium* (web); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Emery, Steven (b. c1951). American trumpeter. Emery received a bachelor of music degree from Oberlin College Conservatory where he studied with Gene Young. He then studied with Richard Burkart at The Ohio State University where he earned a master of music degree. Subsequently, he studied with Vincent Cichowicz and Adolph Herseth in Chicago.

Emery's professional orchestral experience began as utility trumpet and later assistant principal trumpet of the Kansas City Philharmonic (1976-81), and as principal trumpet of the Lyric Opera of Kansas City. From 1981 to 1988, he was principal trumpet of the Columbus (Ohio) Symphony Orchestra and the Columbus Brass Quintet. He joined the Boston Symphony Orchestra in June of 1988, and was also a member of the Boston Pops. Although not a member of these two orchestras today, he still continues performing with the Boston Pops Esplanade Orchestra.

A versatile trumpeter, Emery has played with the Brothers Heritage and the Moken Jazz Band, and as lead trumpet with various recording and touring bands in New York City. He has served as substitute principal trumpet of the New York Philharmonic and Saint Louis Symphony, has played at Carnegie Hall with the Vienna Philharmonic**,** and performed as soloist with the Boston Symphony Orchestra at the Tanglewood Institute. He has performed world or American premieres of works by André Jolivet, Nebojsa Zivkovic, Kensaki Shimizu, and others. He has recorded for WGBH Productions in Boston, Touchstone Pictures, the Empire Brass quintet, and Proteus 7.

Emery has taught at the University of Missouri-Kansas City, The Ohio State University, Missouri Western State College, Oberlin College, Eastern Nazarene College, and the New England Music Camp. He is currently on the faculty of the Longy School of Music in Cambridge, Massachusetts.

Bibl.: Yeo, Douglas. "Trumpet Players of the Boston Symphony" (*International Trumpet Guild Journal,* Dec. 1990); "Faculty Biographies" (www.longy.edu).

Emms, John Daniel (b. London, England, July 16, 1942). British trumpeter and arranger. Emms began his career playing with various dance bands including those of Bill Gaildard, Paul Williams, Stan Tracey, Pete King, Bill Russo, and Val Merral. From 1960 to 1963, he studied arranging with Phil Parker at the London School of Contemporary Music and Arranging Techniques, and trumpet with Bert Courtley and Jerome Callet. He moved to Germany in 1970, where he has firmly established himself as a lead trumpet player and soloist with big bands, including those of Fredy Brock, Max Greger, WDR Radio, Kurt Edelhagen (1977-81), and Paul Kuhn (1981-99). From 1979 to 1986, he was the trumpet teacher at the Staatliche Musikschule Leverkusen. Emms currently resides in Cologne, Germany.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres &XXe Siècle* (CD-Rom; Oct. 2008); "John Daniel Emms" (www.jollyjokers.de/trump.html).

Endsley, Gerald ("Jerry") Ray (b. Denver, Colorado, June 2, 1945). American trumpeter, conductor, and publisher. Endsley grew up in Denver, Colorado. He began playing the trumpet at the age of nine; his first teachers were Eddie Keeler, Walter Birkedohl, and Charles Edwin Lenicheck. Endsley's father Clarence Ray was an organist for silent movies and later a mortician, and his mother Marguerite was a homemaker. Endsley has a brother, Glenn James (b. 1938), and a sister, Linda Lee (b. 1941).

After graduating from East High School in Denver, Endsley attended the New England Conservatory of Music, studying with Roger Voisin (1963-67) and receiving a bachelor's degree in trumpet performance. He then attended the University of Colorado in Boulder, earning a master of music degree, studying with Frank W. Baird in 1969. He also studied with Robert Nagel at the Aspen Music Festival.

Endsley's early career began as cornet soloist of the Denver Municipal Band during the summer of 1966, after which he became principal cornet and soloist until 1995 when he assumed duties as conductor. Endsley is also a leading freelance artist in the Denver area, and is contractor and trumpeter with the Denver Center Theater Orchestra (since 1986). He often performed with the Denver Symphony Orchestra, and was second trumpet of that organization during the 1978-79 season. He founded the Denver Brass Trio and the Denver Municipal Band Brass Quintet, and taught at the University of Denver from 1971 to 1976. He also taught trumpet at Denver's Metropolitan State College (1978-79), and is currently conductor of its Metro Community Band (since 2005).

Endsley founded Tromba Publications in 1970, a company that specializes in producing sheet music for trumpet and brass ensembles. He also established Endsley Brass Mouthpieces in 1978, a company that produces and manufactures custom brass mouthpieces. Endsley is the founder and owner of a small record label called Clarino Records (established in 1973). He has authored several trumpet texts, including *Volume One for Trumpet, Odd Meter Etudes, Elementary Multiple-Tonguing for Trumpet, Advanced Multiple-Tonguing for Trumpet, Comparative Mouthpiece Guide,* and *Survey of the Word "Trumpet" and Related Terms.* His solo album is titled *Music for Trumpet* (Clarino). He has served as an artist at the Denver Trumpet Symposium and the International Trumpet Guild Conference. He is a member of the executive board of directors of Summit Brass, Inc.

Endsley and Pamela Bertoluzzi, a flautist with the Denver Symphony Orchestra, were married in 1971. She became principal flute of the Denver Symphony in 1972, and retained this position when the DSO was re-established as the Colorado Symphony Orchestra. She retired from the orchestra in 2010, and is an adjunct professor at the University of Denver. They have two children: Shane (b. 1975), a professional jazz trumpeter and drummer, and Marguerite (b. 1978), a professional tap dancer and dance instructor. Endsley's hobbies include collecting historical trumpets and cornets, collecting and smoking pipes, and collecting knives.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Gerald Endsley" (www.mscd.edu/music); personal interview, Aug. 9, 2010.

Endsley, Shane (b. Denver, Colorado, May 24, 1975). American trumpeter. Shane Endsley began taking trumpet lessons from his father, Gerald Endsley, at the age of nine. He also took up the drums (trap set) at age thirteen. After graduating from Denver's East High School in 1993, he studied at the University of Colorado in Boulder under Terry Sawchuk for two years. Endsley then transferred to the Eastman School of Music (1995-97), graduating in jazz performance. His primary jazz professors at Eastman were Ralph Alessi and Mike Cain. He also considers Ron Miles, Art Lande, and Ron Jolly to be important mentors.

During Endsley's last year at Eastman, he began touring and recording with Steve Coleman and played many gigs in New York with such artists as Ravi Coltrane and David Murray. He moved to Los

Angeles and eventually played in Ani Difranco's band. Around 2001, he formed a band with a few former college friends. The band became known as Kneebody, and has toured and recorded a great deal during the past ten years. Their first recordings were on Dave Douglas's label, Greenleaf, but more recently, they have been recording for the German

label, Winter & Winter. Their 2010 album *Twelve Songs of Charles Ives* was nominated for a Grammy Award.

Now living in Brooklyn, New York, Endsley has performed with Chris Speed, Charlie Hunter, Ben Allison, Josh Roseman, Pearl Jam, Erin McKeown, Slavic Soul Party, The Asphalt Orchestra, Lee Konitz, Donny McCaslin, Jim Black, Dave Binney, and others. He has recorded with Steve Coleman, Ani Defranco, Ralph Alessi, Donny McCaslin, Dave Binney, Ben Allison, Erin McKeown, Jen Shyu, and Jamie Baum. His solo CDs are *2nd Guess 2001* (self-produced) and *Then The Other* (Low Electrical Records). He teaches for Queens College's Center for Preparatory Studies in Music program and is an active studio performer. His is also an accomplished drummer and composer.

Shane Endsley has been married to Kali Paguirigan since 2003. Their children are Mahalia (b. 2006) and Desmond (b. 2009). One of his favorite pastimes is basketball.

Bibl.: "Shane Endsley" (http://asphaltorchestra.com); personal interview, Mar. 16, 2011.

Engelke, Luis C[laudio] (b. Estrela, Brazil, Dec. 12. 1969). American trumpeter. Engelke moved to America at age five and lived in New York for a few years. He moved to the suburbs of Atlanta, and began playing trumpet at age ten. His first teachers were Larry Black, Ron Mendola, and Gary Neumann. At age seventeen, he studied at Florida State University (1987-93) with Bryan Goff and Edward Tarr, earning bachelor of music and bachelor of music education degrees. He enrolled at The Ohio State University from 1993 through 1996, earning master of music and master of arts degrees, studying with Richard Burkart. Engelke returned to Brazil in 1996 to teach at the Universidade do Rio de Janeriro and the Conservatorio Brasileiro de Música for a year. He also became a tenured member of Orquestra Sinfônica Brasileira.

Engelke returned to the United States in 1997 to become a doctoral student and graduate teaching assistant for David Hickman at Arizona State University, and completed his DMA degree in 2000. His dissertation is titled *Twentieth-Century Brazilian Solo Trumpet Works (Accompanied and Unaccompanied): A Stylistic Guide and Annotated Bibliography*. He also studied with Pharez Whitted, Vincent Cichowicz, and Philip Smith. In the fall of 2000, he became professor of trumpet at Towson University in Baltimore, Maryland.

Engelke has performed with The Phoenix Symphony, Columbus Symphony Orchestra, Springfield (Ohio) Symphony, Ohio Valley Symphony, Pro-Música Symphony (Rio), Music at Penn's Woods, Rome Festival, Baltimore Symphony Orchestra, Delaware Symphony, Harrisburg Symphony, Maryland Symphony, San Diego Symphony, Sydney (Australia) Symphony Orchestra, Thailand Philharmonic, and the Pro Musica Chamber Orchestra of Columbus. He has also played with various Latin and jazz groups, the Moody Blues, The Heavenly Seven, Ricky Martin, Andrea Bocelli, Paulo Moura, Ivan Lins, and Zed a Velha. He has released two solo CDs: *Songs, Remembrances and Impressions* (Tijuca Music) and *A Brazilian Collection* (Tijuca Music), as well as recordings for film soundtracks such as *Villa-Lobos: Sua Vida Palxão, Stories of the Land*, and *Eleftera*. His editions and arrangements of Brazilian trumpet music are published by Topp Brass, Triplo Press, and Balquhidder Music.

Engelke has been a board member of the International Trumpet Guild and is currently principal trumpet of the Kennett Symphony Orchestra, associate principal of the Lancaster Symphony Orchestra, and coprincipal of the Endless Mountain Music Festival. He has served as Music Reviews Editor for the *International Trumpet Guild Journal* for over fifteen years, and his publications include more than two hundred articles and reviews. He is currently the chair of the ITG Commissions Committee, and serves as vice president of the Musicians's Association of Baltimore (Local 40-543 of the American Federation of Musicians).

Luis and his wife Kristin Leigh (Hands) Engelke, a public school vocal and general music teacher, have been married since 2002 and have a son, David Alexander Engelke (b. 2007). Luis's hobbies include hiking, kayaking, and racquetball.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Luis C. Engelke" (biography taken from *Trumpet Quartet*, Vol. 1, Topp Brass); "Luis Engelke" (http://towson.edu/music/bios/engelke.htm); personal interviews, Apr. 1, 2011 and Apr. 15, 2012.

Engels, Eddie (b. Amsterdam, Netherlands, Oct. 1, 1936). Dutch trumpeter, pianist, and arranger. Engels studied with Wim Groot of the Concertgebow Orchestra (1958). He began his career playing in various American nightclubs in Germany and France, and from 1965 to 1988 played with the famed Metropole Orchestra. He also played with the Vara Dance Orchestra, Skymasters, and the bands of Rogier van Otterloo, Bert Paige, Harry van Hoof, Boy Edgar, Herman Schoonderwaldt, and Ruud Bos. He recorded with organist Louis van Dijk, and played concerts with the EBU Big Band in Amsterdam and

Oslo, Norway. From 1969 to 1975, he was a soloist with the Netherlands Dance Theatre in Paris, London, and Venice, and in 1970 toured with the Theo Loevendie Consort in Poland. He also toured Yugoslavia and Romania in 1971 with the Dusko Gojkovic Big Band, and in 1975 joined the Frans Elsen/Piet Noordijk Septet. Other groups included those led by Peter Herbolzheimer, Slide Hampton, and Joe Haider.

Engels received a diploma in composition and arranging from the Berklee School of Music in 1976. He performed with the *Bette Midler Show* in Holland and Belgium, and was lead trumpet and soloist in the musical, *Bubbling Brown Sugar,* in Amsterdam. In 1979, he began teaching arranging at the Conservatory of The Haag, and

traveled with Rudy Brink and Cees Smal, as well as the Netherlands Concert Jazz Band. He founded the Eddie Engels Quintet in 1985, and in 1988 established the Eddie Engels Big Band. Since 2005, he has been the piano entertainer at the Haje Hotel in Heerenveen. He has published the book, *Warming Up-Training* (2007).

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Englebright, Scott ("Scooter") (b. Kingsburg, California, July 17, 1971). American trumpeter. Englebright began playing piano at age seven, and trumpet at age eleven. He attended the University of Nevada in Reno (1989-91), played for a while in jazz groups aboard cruise

ships, and later attended the University of North Texas (1992-95). He recorded the ultra-high trumpet solo, *Maynard Ferguson*, with the UNT One O'Clock Lab Band. The recording eventually caught the attention of Maynard Ferguson himself, who was impressed enough to offer Englebright a job as lead trumpet in his band. Englebright accepted, and toured with Ferguson for a year and a half, recording one CD with the group—*One More Trip To Birdland*.

After leaving the Ferguson band, Englebright moved to Los Angeles and began playing with numerous big bands led by Tom Kubis, Buddy Childers, Steve Huffsteter, Bill Holman, Mike Barone, Jack Sheldon, Carl Saunders, and others. He toured with Paul Anka for two years, and during the mid 1990s formed the trumpet duo, Tasteebros, with Donny Dyess; the duo has released nine CDs. Englebright has also published five trumpet instruction books.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Scott Englebright" (http://en.wikipedia.org/wiki/Scott_Englebright).

English, Woodrow ("Woody") R. (b. 1954). American trumpeter and bugler. English is a native of Coldwater, Michigan. He graduated from high school at the Interlochen Arts Academy in Michigan, and earned a bachelor of music degree at Eastern Michigan University. He joined the US Army Band "Pershing's Own" in Washington, D.C. in 1976. He was principal trumpet from 1976 to 2010, and has been principal of the US Army Concert Band since 1991. English is the chief bugler for Arlington National Cemetery, and is currently a Sergeant Major. He has also performed with the US Army Brass Quintet for nearly thirty-five years.

English has been principal trumpet of the Alexandria Symphony, has performed with the National Symphony Orchestra, Washington Opera, and various chamber ensembles, and since 1996 has been a solo cornet of the Brass Band of Battle Creek. As a bugler, he has performed *Taps* hundreds of times for important military personnel and government officials, including at President Ronald Reagan's funeral in 2004. He made a digital recording of *Taps* for funerals whenever a bugler is unavailable, and jokes that, *I think I'm the only bugler who'll be able to play for myself when I die.*

Bibl.: Memmott, Mark. "Army bugle ready to tap emotions at Reagan's grave." (www.usatoday.com/news/washington/2004-06-10-bugler-reagan_x.htm); "Woodrow English" (www.bbbc.net/bios.taf?bio_id=104&b=0).

Engstrom, Howard (b. Houston, Texas, Oct. 20, 1947). American trumpeter. Engstrom grew up in Hamilton, Ontario, and began playing piano at age eight and trumpet at age ten. His first trumpet instructors were Bob Wilson, Gene Laughton, and Bert Broth. Between the ages of fourteen and twenty-three, he studied in Houston, Texas, with James Austin, earning a bachelor of music degree with honors at the University of Houston in 1970. In 1967, while still a student, he was invited by Maestro André Previn to join the Houston Symphony Orchestra as fourth trumpet. He later became the first trumpet instructor at Rice University.

Engstrom became principal trumpet of the Calgary Philharmonic in 1972, a position he held for thirty-two years until moving to second trumpet (with the title of Principal Trumpet Emeritus). He taught at the Mount Royal College Conservatory and the University of Calgary until retiring from teaching in 2012. His hobbies include mountain biking.

Bibl.: Laplace Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); www.wedgemouthpieces.com/wedge-heads/howard-engstrom.html.

Erb, Helmut (b. Speyer am Rhein, Germany, Sept. 6, 1945). German trumpeter. Erb began playing the piano at age seven, and trumpet at age thirteen. He studied with Reinhold Lösch from 1961 to 1968 at the

Mannheim Musikhochschule, and upon graduation in 1968 became principal trumpet of the Stuttgart Philharmonic in 1968. In the following year, he served as principal of the Badische Staatskapelle in Karlsrhue, and from 1970 to 1982 was principal of the Frankfurt Radio Symphony Orchestra.

In order to develop a solo career, Erb took lessons with Heinz Burum in Stuttgart, Adolf Scherbaum in Saarbrücken, and Jean Pirot in Paris.

In 1982, Erb became a professor at the Hochschule für Musik in Würzburg, and formed the Helmut Erb Southwest German Baroque Soloists. In 2007, he was appointed president of the Hochschule für Musik in Würzburg. As a soloist, he has toured Europe, the United States, Mexico, and Venezuela, and has been a guest professor at the Frankfurt Hochschule (1977-82), the University of Ankara in Turkey (1994), and the University of Guadalajara in Mexico (1996). Among his pupils is Malte Burba. He can be heard on several CDs including his solo album, *Trumpet and Organ* (Christoporus).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Helmut Erb" (http://de.wikipedia.org/wiki/Helmut_Erb); Helmut Erb's official website: www.helmut-erb.de.

Erdmann, Thomas R. (b. Niagara Falls, New York, Sept. 29, 1959). American trumpeter, conductor, pianist, and author. Erdmann grew up in Tonawanda, New York (a suburb of Buffalo). He started playing piano at age five; his early trumpet teachers were William Davison and David Kuehn. He attended the State University of New York in Fredonia (1977-81), earning bachelor of music performance and

bachelor of music education degrees studying with Dr. William B. Dederer. He earned a master of music degree studying with Dr. Herbert Koerselman at Illinois State University (1981-82), and a doctor of musical arts degree at the University of Illinois (1985-91) while studying with Dr. Michael Tunnell and Ray Sasaki.

As a trumpeter, Erdmann has been principal of the Illinois Symphony Orchestra, a member of the Peoria Symphony, Bradley University Faculty Brass Quintet, and second trumpet of the Vermont Symphony (1985-86). Since 1989, he has taught at Elon University in Elon, North Carolina where he has conducted the symphony orchestra since 2004; he also conducted the band (1989-2004). As a pianist, he has worked with Phyllis Diller, Mark Preston, Carl Fontana, and many others.

A prolific author, Erdmann has published over 180 articles in a variety of music journals including *Saxophone Journal, Jazz Player, Women of Note Quarterly, Currents in Musical Thought*, and *Journal of the Conductors Guild*. He is on the editorial staff of the *International Trumpet Guild Journal, WomenArts Quarterly*, and *JazzReview.Com*. He has authored *An Annotated Bibliography and Guide to the Published Trumpet Music of Sigmund Hering* (1997), *Problems and Solutions in Band Conducting* (2001), and *How Jazz Trumpeters Understand Their Music* (2011). He has edited two posthumously published trumpet etude books by Sigmund Hering (published by Carl Fischer, 2004) and is an active adjudicator, clinician, performer, and conductor throughout the United States.

Erdmann is leader of the Tom Erdmann (jazz) Quintet. His hobby is playing golf.

Bibl.: "Thomas R. Erdmann" (www.elon.edu/e-web/academics/elon_college/jazz_studies/faculty.xhtml); personal interview, May 16, 2011.

Erickson, Lynn M. (b. Chisholm, Minnesota, Apr. 6, 1956). American trumpeter. Erickson began playing the trumpet at age nine; her first trumpet teacher was Don Hakala. She attended Bethel College in St. Paul, Minnesota (bachelor of arts in music education, 1974-78), and the University of Minnesota (master of fine arts, 1978-80; doctor of musical arts, 1981-85). Her teachers include Charles Schlueter, David Baldwin, Susan Slaughter, and Vincent Cichowicz.

Erickson accepted a teaching position at Macalester College in 1986, and since 1991 has served as an adjunct faculty member at Augsburg College. She also became second trumpet of the St. Paul Chamber Orchestra in 1991. She has been an active freelance musician in the twin cities area, performing with the Minnesota Orchestra, Minnesota Opera, and various Broadway shows. She is a former member of the Summit Hill Brass Quintet (twenty-five years), which has released five compact disc recordings.

An avid runner, golfer, and die-hard Minnesota Twins baseball fan, Erickson also enjoys studying architecture, and designed and built her own home.

Bibl.: Shook, Brian. "The Trumpets of the Saint Paul Chamber Orchestra" (*International Trumpet Guild Journal*, Mar. 2011); personal interview, Mar. 23, 2011.

Erickson, Steven ("Steve") W. (b. Holdrege, Nebraska, Jan. 17, 1951). American trumpeter. Erickson began playing the trumpet at age ten, and studied with his band director, Verle Straatman. After graduating from Holdrege High School in 1969, he attended the University of Nebraska under Dennis L. Schneider (1969-76) where he earned bachelor of music education and master of music degrees. Additional study was with Gerard Schwarz, Susan Slaughter, and Vincent Cichowicz.

Erickson's orchestral career began in 1971, playing extra in the Lincoln and Omaha Symphonies. He was named principal

trumpet in the Omaha Symphony when it became fulltime in 1977, and continued in that position until 2007. He was coprincipal of the Cabrillo Music Festival from 1975-1992, and taught as an adjunct professor at the University of Nebraska-Omaha from 1981 to 2009. During the 1980-81 academic year, he replaced Ray Sasaki who was on sabbatical from the University of Illinois. Now retired from orchestral playing, Erickson continues teaching privately, and teaches strings at Marrs Middle School in Omaha.

Since 1983, Steve has been married to Rebecca J. Erickson, a registered nurse. Their children are Ruthanne (b. 1989) and Carl (b. 1992). His hobbies include tennis, golf, and fly-fishing.

Bibl.: personal interview, May 18, 2011.

Ericson, Rolf (b. Stockholm, Sweden, Aug. 29, 1922; d. Stockholm, Sweden, June 16, 1997). Swedish trumpeter. Ericson began playing the trumpet at the age of eight. He saw Louis Armstrong in concert when he was eleven, and soon decided to make music his profession, turning professional in 1938. He recorded with such notables as Alice Babs, Kjeld Bonfils, and Valaida Snow.

Ericson played with Simon Brehm, and came to the U.S. in 1947, freelancing in New York until joining Charlie Barnet's Bebop Orchestra in 1949. The following year, he played with Woody Herman's Third Herd and later with Benny Goodman, Benny Carter, Charlie Ventura, Elliot Lawrence, and Wardell Gray. He returned to Sweden in 1950 to embark on a European tour with Charlie Parker. He made his first recordings as a leader between 1950 and 1952.

Ericson was back in the U.S. between 1953 and 1956 playing with the big bands of Charlie Spivak, Harry James, Dorsey Brothers, Les Brown (including a television broadcast), and the Lighthouse All-Stars. He then returned to Europe to tour with singers Ernestine Anderson and Lars Gullin (1956), and with Duke Jordan, Cecil Payne, and Art Taylor.

His next visit to the U.S. included performances and recordings with the bands of Dexter Gordon, Harold Land, Stan Kenton (1959), Woody Herman, Maynard Ferguson (1960-61), Quincy Jones, Buddy Rich, Charles Mingus (1962-63), Benny Goodman, Gerry Mulligan, Hans Last, Max Roach, and Duke Ellington (on and off between 1963-71). He spent part of the 1970s in Germany as a studio musician, and playing with Klaus Weiss (Frankfurt) and Paul Kuhn (Berlin), but made one last visit to the U.S. to play with Count Basie, Juggernaut, the Clayton-Hamilton Orchestra, and Louis Bellson.

Several of Ericson's recordings have been reissued on CD, including *Rolf Ericson & His American Stars 1956* (Dragon), *Stockholm Sweetnin'* (Dragon), and *Ellington and Strayhorn* (Sittle).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Group photo: Rolf Ericson with Miles Davis and Chet Baker.

Erwin, George ("Pee Wee") (b. Falls City, Nebraska, May 30, 1913; d. Teaneck, New Jersey, June 20, 1981). American trumpeter. Erwin was born into a musical family and began playing trumpet at the age of four. He studied with Ferdinand Jacobs. By age eight, he was performing on the radio with the Coon-Sanders Nighthawks. He grew up in Kansas City and performed with concert bands and several territorial bands before joining the bands of Joe Haymes (1931-33), Isham Jones (1933-34), and Freddie Martin (1934).

Erwin moved to New York City in 1934 and worked as a studio musician. He appeared on several *Let's Dance* radio programs with Benny Goodman (1934-35), and then joined Ray Noble's American Orchestra (1935-36). He replaced Bunny Berigan in Goodman's band (1936), and later replaced Berigan in Tommy Dorsey's band (1937-39); in those days, Erwin played in the same style as Bunny Berigan. He then returned to the New York studios where he worked for the next twenty years, although he led his own big band (1940-42) with only limited success. He also formed his own Dixieland band in 1949 that was more successful, playing for ten years at Nick's in New York.

During the 1960s, Erwin ran a trumpet school with Chris Griffin; their star student was Warren Vaché Jr. Erwin played with the World's Greatest Jazz Band (1971), Tommy Dorsey's Ghost Band during the 1970s, the New Jazz Repertory Company (Grand Parade du Jazz in Nice, 1975-77) and his own band, Kings of Jazz. During his career, he recorded many albums for labels such as Cadence, Jazzology, Qualtro, United Artists, and Urania. Posthumously, two albums were released by the Broadway Intermission label. He was a solid player, having recorded his last album for the Dutch Jazz Crooner label just three weeks before his death in 1981. Some of his best albums include *Pee Wee Erwin and His Dixieland Band* (Broadway Intermission), *Oh Play That Thing!* (United Artists), and *Swingin' That Music* (Jazzology).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Escalante, Luis ("Sane") (b. Guantanamo, Cuba, Aug. 25, 1915; d. Havana, Cuba, May 7, 1970). Cuban trumpeter. One of the leading trumpeters in Cuba for sixty years, Escalante played principal in the

Orquesta Sinfónica Nacional de Cuba, although his career was devoted mostly to Cuban jazz; in 1967 he joined the Orquesta Cubana de Musica Moderna. His brother, Pucho, is a trombone player. Luis was a huge influence on the young Arturo Sandoval during the 1960s, and named Sandoval as his replacement in the Orquesta Cubana de Musica Moderna in 1971. From 1939 to 1941, Escalante was coleader of the Bellamar band with Romeu, and from about 1939 to 1946 played on radio broadcasts with the Palau Brothers. From 1954 to 1960, he made his name in combos and big bands led by pianist Bebo Valdés, father of Chucho.

Escalante was a versatile trumpet player and the first Cuban jazz soloist of international fame. He was influenced by Bunny Berigan, Harry James, and later Don Fagerquist. Escalante not only influenced the great Sandoval, but also Jorge Varona of Irakere fame. Escalante can be heard on many recordings of Cuban jazz with the top musicians of his country.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Arturo Sandoval" (www.trumpetplayerprofiles.com/arturosandoval.html).

Eshed, Ilan (b. Kibutz Shamir, Israel, Sept. 8, 1945). Israeli trumpeter. Eshed began playing the trumpet at age eleven. His first teachers were Morris Cohen Aloro and Peter Falkov. He took lessons with several orchestral players of the Israeli Philharmonic Orchestra, including

Irving Sarin and Roger Penning. He joined the IPO in 1967, but was immediately granted a leave to study in Chicago with Adolph Herseth, and after rejoining the orchestra in 1969, was appointed assistant principal trumpet, a position he still holds.

An active soloist and chamber music player, Eshed has appeared at numerous music festivals and toured in a trumpet and organ duo. His solo albums include *Golden Israeli Trumpet* (EMI), *My Beloved Land* (CBS), and *Singing Trumpet* (CBS). He taught at the Rubin Academy of Music at Tel Aviv University from 2000 to 2002.

Eshed's hobbies include sports; he has won Triathlon and Iron Man competitions in his age category.

Eshed's son Goni is also becoming a young star of the trumpet, and has won several solo competitions.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Ilan Eshed" (www.ipo.co.il).

Eskdale, George [Salisbury] (b. Tynemouth, England, June 21, 1897; d. London, Jan. 20, 1960). British trumpeter. Eskdale studied the trumpet with his father, a bandmaster**,** and at the Kneller Hall Royal Military Academy. At about age eighteen, he enlisted in the British army and fought during World War I, possibly in India, where he was

wounded by a bayonet. After his military obligation, he became a soloist at a young age**,** and was soon featured with St. Hilda's Colliery Brass Band and in various dance orchestras; in 1922-23 he recorded with the Savoy Havana Orchestra, with which he also played in Paris at the Théâtre Daunou in September 1923. He then played with the London Chamber Orchestra conducted by Anthony Bernard.

Eskdale played with the London Symphony Orchestra from 1932 to 1960, and from 1934 served as principal trumpet, a position he held until 1956, when he moved to third trumpet, a position he held until his death. He is perhaps best known for his landmark first recording of Haydn's *Concerto in E-flat* (movements 2 and 3) that was aired as a live broadcast on BBC Radio on June 23, 1938; in 1939 he recorded the two movements onto a 78-rpm disc. In 1954, he recorded the entire concerto playing a Besson E-flat trumpet with the Vienna State Orchestra on an LP album for Vanguard. In October 1935 he was also one of the first to record Bach's *Second Brandenburg Concerto* (original octave) on a high F trumpet custom made for him by Boosey & Hawkes. [The first recording completely in the original octave was made in 1932 by Paul Spörri.] In addition, he recorded Riisager's *Concertino* in January 1949. Eskdale made numerous other recordings (Clarke, Purcell, etc.) placing him among the pioneers of the Baroque

trumpet revival, even before Roger Delmotte, Roger Voisin, Adolf Scherbaum, and others. He was professor of trumpet at both the Royal Academy of Music and the Trinity College of Music. Among his pupils were Denis Egan, Bram Wiggins, and Howard Snell. Eskdale introduced the use of the C trumpet in the British orchestras, while Ernest Hall remained a B-flat partisan.

George Eskdale was married in Australia before joining the London Symphony Orchestra. He had a daughter, Georgina Hart, and a granddaughter, Natasha Donald.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. "European Cornet and Trumpet Soloists" (Notes to CD recording published by the International Trumpet Guild, 2004); "George Eskdale" (*O. J.'s Trumpet Page*: http://abel.hive.no); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. excerpts on mp3; Oct. 2008).

Etzel, Roy [Hans Joachim] (b. Wroclaw, Poland, Mar. 6, 1925). Polish trumpeter. Etzel attended a music school in Schalzeug from 1941 to 1943. During the late 1940s, he played jazz at military clubs. From 1947 to 1952, he was a member of Kurt Edelhagen's band, and from 1957 to 1960 played with Max Greger's band. He moved to Munich, Germany, during the late 1950s where he received an award in 1959. He toured with the Hugo Strasser Orchestra from 1960 to 1966, and formed his own big band called Soundorchestra Ray Etzel, which toured Europe.

Etzel recorded dozens of albums, which were eventually distributed by Philips and MGM. They include *Mr. Trumpet* (Philips), *Roy Etzel, Romantic Trumpet* (Import), *The Blue Trumpet of Spanish Brass, Mr. Trumpet International, Mexican Trumpet,* and his 1991 hit album, *Golden Trumpet* (Tam-Tam Media).

Bibl. Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Eubanks, Duane (b. Philadelphia, Pennsylvania, Jan. 24, 1969). American trumpeter. Coming from a musical family, Duane began playing the trumpet at the age of eleven. His brothers include guitarist Kevin (*The Tonight Show*), trombonist Robin, and twin brother Shane (a trombonist who taught high school music for a few years, but is now an assistant manager of a Home Depot in Philadelphia). Duane stopped playing trumpet during high school, and attended the University of Maryland, earning a bachelor's degree in business administration. While in college, he performed with the university's big band, and fell in love with music. He then attended Temple University as a music major for one year (without parental support or encouragement) and studied trumpet for two years with Johnny Coles.

In 1996, at the age of twenty-six, Eubanks moved to New York City to begin his career as a jazz trumpeter. He enjoyed playing in big bands as well as smaller groups, performing with Dave Holland's big band, Jimmy Heath, James Moody, Next Legacy Orchestra, Illinois Jacquet Big Band, Oliver Lake Big Band, Benny Golson, Terell Stafford, Lionel Hampton, Mickey Roker, Mingus Big Band, Uri Caine, Bootsie Barrer, Tim Warfield Jr., The Temptations, John Hicks, Curtis Fuller, Talib Kweli, Elvin Jones, Mulgrew Miller, Louis Hayes, Robin Eubanks, Antonio Hart, Donald Byrd, Bobby Watson, Mental Images, and others.

Eubanks has had a successful recording career. In 1995, he released an album with his brother Robin titled *4 JJ/Slide/Curtis et Al* (TCB). Albums as leader include *My Shining Hour* (TCB) and *Second Take* (TCB). He has toured Europe many times and has a large following there. Duane is married and has two children—son Preston, and daughter Leanna.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Duane Eubanks" (www.allaboutjazz.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Evans, Andrew John (b. Hobart, Tasmania, Australia, Jan. 10, 1962). Australian trumpeter. Evans grew up in Hobart, Tasmania, the son of Jeffrey John (an electrician) and Judith Elaine Evans (a secretary). He has two brothers, David (b. 1963) and Matthew (b. 1973). Andrew began playing the trumpet at age thirteen and studied with Brian Sibson and Arthur Edwards. He graduated from Taroona High School in 1979 and then attended the University of Tasmania (1980-83) where he studied with Bruce Lamont. During his early college years, he was hospitalized for six months because of an infection, so Lamont brought him many trumpet recordings to listen to. The recordings inspired Evans to become a professional trumpet performer.

Evans's first fulltime playing job was as second trumpet in the West Australian Symphony Orchestra (1984-94). He became principal during the 1994 and 1995 seasons. However, he received a DAAD Scholarship to study in Berlin, Germany, with Konradin Groth from 1988 to 1990. While in Germany, he performed as an extra trumpet with the Berlin Philharmonic, Ensemble Modern, and the Australis Ensemble in Austria. He taught part-time at Monash University, and in 2001 became chair of the brass department at the Sydney Conservatory. Evans received a RHISS writing grant and a New Frontiers Grant from the University of Sydney to do research and write *Music, Mutiny, Shipwreck and Murder: the fate of the three trumpeters aboard the 17th-century Dutch East Indiaman "Batavia" (1629).*

A versatile musician, Evans has performed or recorded with the Sydney Symphony, Melbourne Symphony Orchestra, Graham Ashton Brass Quintet, Sydney Brass, Elision Ensemble, Australian Brandenburg Orchestra, Pinchgut Opera, Australian Baroque Brass, and the Israel Philharmonic. He enjoys performing on modern and period instruments, and is an active studio musician in Sydney. Among his best-known students are Kathryn James, Anthony Heinrichs, and Matt Dempsey.

Evans has been married to his wife Jennifer since 1990. His hobbies include home renovation and natural trumpet making.

Bibl.: "Andrew Evans" (2010 International Trumpet Guild Conference program book biography); "Andrew Evans" (www.music.usyd.edu.au); personal interview, July 5, 2010.

Evans, Brian (b. Sydney, Australia, Nov. 3, 1953). Australian trumpeter, cornetist, and lyric tenor. Evans began playing the banjo-mandolin at age seven, and then the tenor horn in his school band at age twelve. While attending Sydney Boys' High School under band director Cliff Goodchild (former tubist with the Sydney Symphony Orchestra and father of trumpeter Paul Goodchild), he studied trumpet

with Alan Mann and Arthur Stender. He attended Sydney University in 1972, but took trumpet lessons from John Battersby at the Sydney Conservatorium because the university did not have instrumental instructors on staff. Evans dropped out of school in 1973 to join the Eastern Command Band (now the Australian Army Band Sydney) as principal cornet, and in 1974 went into the Australian Broadcasting Corporation National Training Orchestra for fourteen important months of study with Gordon Webb.

Evans joined the Australian Opera and Ballet Orchestra in 1975. During his lengthy tenure with the orchestra, he has played every part in the section, but specializes as solo cornet. He has also performed with most of the major ensembles in Sydney, and has worked as a commercial, jazz, and chamber musician. In 1975, he performed the Australian premiere of the *Concerto for Trumpet and Brass Band* by Gareth Wood.

As a high lyric tenor, Evans took vocal lessons from the late Hector P. Tinkler, and with the late Norman Gulbrandsen in Chicago. His experience includes opera, oratorio, and recitals, as well as numerous orchestral appearances. As a vocalist, he has performed with Opera Australia, Opera Mode, Sydney Philharmonia, Gosford Philharmonia, Chicago Opera Theater, Lincoln Opera, and the Gilbert and Sullivan Society of Chicago, and has held the position of tenor soloist at Rockefeller Chapel at the University of Chicago.

Evans is founder and President of the Australian Trumpet Guild (since 1998). He has also served on the board of the International Trumpet Guild (2001-07; 2011-15) and as Secretary (2007-11) and is the Australia-New Zealand membership coordinator and news correspondent. He is the ITG Vice President/President Elect (2013-15). Evans hosted the 2010 ITG Conference at the Sydney Conservatorium.

An active soloist and clinician, Evans has performed throughout the world, and was a featured artist during the 2003, 2005, 2009 and 2010 ITG conferences. He has taught at several schools in Sydney, and maintains a private studio of sixteen to twenty-four students. He also served as NSW State Secretary of the Musicians Union of Australia (1994-97), and is an advocate and lobbyist for School Child Travel Safety (since 1996).

Evans and his wife, Deborah Dietz, a horn player and band director at Hornsby Girls High School in Sydney, have two children: Kerstin (b. 1994) and Eric (b. 1991; d. 1996). Evans's hobbies include home repair and gardening.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Brian Evans" (www.thebrassstudio.netfirms.com/brian_evans.htm); personal interview, Jan. 7, 2011.

Evans, Lawrence ("Laurie") (b. South Wales, England, 1936; d. London, England, Apr. 7, 2005). British trumpeter. Evans grew up in Rhondda Valley in Glamorgan, Wales, and began playing cornet at the age of nine in a local brass band. He also played trumpet in his school orchestra and a regional youth orchestra. In 1951, he was selected as principal trumpet of the National Youth Orchestra of Wales, and two years later received a scholarship to study at the Royal College of Music in London.

Evans's college years were interrupted by military obligation. He served as principal cornet with the Royal Engineers Band from 1954 to 1957. He then returned to school, and while still a student, won a position with the Royal Philharmonic Orchestra (1957-60). In 1960, he became the principal trumpet of the BBC Welsh Orchestra. After playing with it for eight years, he became coprincipal trumpet of the New Philharmonia Orchestra in London with which he recorded a great deal of film music. He also performed regularly with the Philip Jones Brass Ensemble, English Chamber Orchestra, and Welsh Opera Orchestra (1968-74).

Evans became principal trumpet of the London Philharmonic Orchestra in 1974, a position he held for twenty years, before illness forced him to move to another position in the LPO trumpet section in 1994. His health declined to the point that he became hospitalized, so he resigned from the orchestra in 2004. He died a year later at the approximate age of sixty-nine. He was a warm person who was always the center of attention.

Bibl.: Mortenson, Gary. "The Trumpet Section of the London Philharmonic Orchestra" (*International Trumpet Guild Journal*, June 2005); "Lawrence Evans 1936-2005" (www.trumpetguild.org/news); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Evans, Miles [Ian Gilmore] (b. New York, New York, July 5, 1965). American trumpeter. The son of famous arranger and bandleader Gil Evans, Miles was named after Miles Davis. He began playing drums, but soon switched to trumpet. At age nine, he sat in with his father's band (on trumpet!), and later studied at New York's High School of Music & Art. He studied jazz with his father and Miles Davis, and took trumpet lessons from Lew Soloff and Jon Faddis.

In 1982, Evans played in a British version of his father's band, and in 1983 began playing as a regular member of the Gil Evans

Orchestra. When his father died in 1988, Miles took over the band and toured and recorded until 2002. He formed his own band that played throughout the United States and Europe until 2003. Evans has performed with Sting, Miles Davis, Jon Faddis, Maria Schneider,

Medski, Jaco Pastorius, Hermeto Pascoal, Quincy Jones, David Sanborn, Martin & Wood, and Paul Shaffer. Evans has taught at several New York-area colleges including the Manhattan School of Music. He has appeared at dozens of major music festivals throughout the world.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Miles Evans's official website (www.milesevans.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Evans, Paul Wesley ("Doc") (b. Spring Valley, Minnesota, June 20, 1907; d. Minneapolis, Minnesota, Jan. 10, 1977). American cornetist. Evans's father, a Methodist minister, died when Paul was two years old. Paul started in music by learning to play the violin, piano, drums, and saxophone before switching to cornet. In 1927, he joined a jazz band with Norvy Mulligan, playing saxophone and cornet, and worked as an amateur with various groups in Minneapolis and St. Paul, Minnesota, during the 1930s. After 1931, he specialized on cornet. He attended Carleton College in Northfield, Minnesota, where he earned a bachelor of arts degree in English. He also started a master of arts degree in English at the University of Minnesota. His constant reading earned him the nickname, "Doc," from his fellow musicians.

Evans played in a traditional jazz group with Red Dougherty in 1939, and in 1940 played with Joe Sullivan. A year later, he played with Eddie Condon and Tony Parenti. In the mid 1940s, he moved to Chicago and then New York City, but returned to Minneapolis to begin playing with Willie "Bunk" Johnson in May of 1947. He joined Miff Mole in 1949 in Chicago. Evans went to the West Coast in the early 1950s where he joined Turk Murphy, but soon returned to Minneapolis. Later, he made a television show with Art Hodes (1968) and played with Barney Bigard (Disneyland, 1970) and Max Rorath (1972).

Evans was a skilled Dixieland performer who hated bebop jazz, and so his lyrical solos were in the style of Bix Beiderbecke and Louis Armstrong. He made nearly forty recordings during the late 1940s and 1950s for the Audiophile, Folkways, Paramount, Jazzology, and Soma labels. Perhaps his best recording is *Down in Jungle Town* (Jazzology). He also recorded a live concert in 1975, just two years before his death.

Suffering all of his life from asthma and emphysema, Evans switched from cornet to trumpet during the mid 1960s because he found it easier to blow. He opened his own jazz place, The Rampart Street Club, in Mendota, Minnesota, in July of 1958, but the rise in popularity of rock-and-roll music caused it to close in 1961.

After retiring, Evans and his wife Eleanor (Hattery) took cello lessons in order to study classical music. He founded the Bloomington (Minnesota) Symphony Orchestra in 1963 and served as its conductor until his death in 1977. He enjoyed raising champion cocker spaniels, and also enjoyed taking his wife and sons Jeff, Allan, and Mark to the family fishing cabin in Northern Minnesota, where he loved to fish, canoe, paint, and read. Evans was active with the Twin Cities Musicians' Union and served for a while as its treasurer and vice president. He taught an extension course on jazz history for the College of Saint Thomas.

Evans died on January 10, 1977 at the age of sixty-nine. Since 1999, the town of Albert Lea, Minnesota, hosts the annual Doc Evans Jazz Festival. His wife and sons are responsible for the reissuing of his Audiophile recordings on compact disc. A bronze plaque in his honor hangs on a wall at Carleton College. It reads, *Blowing, growing to the last day, and his own man all the way*.

Bibl.: Flahterly, Mark. "The Life and Music of Paul Wesley 'Doc' Evans: 1907-1977" (*International Trumpet Guild Journal*, Oct. 2003); Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Everson, Terry R. (b. Sandusky, Ohio, Aug. 29, 1962). American trumpeter, pianist, and composer. Everson began his musical career playing piano at the age of four under the guidance of his mother. He began playing the trumpet at age ten, with his first lesson being with his father. He attended The Ohio State University, receiving a bachelor of music degree in 1983 and a master of music degree in 1984, studying with Dr. Richard Burkart. Additionally, he studied with C. Wesley Orr and Frank Kaderabek.

After graduating from college, Everson worked in the Philadelphia area as a member of the Chestnut Brass Company and freelance artist. He was the first-prize winner of the 1988 inaugural Ellsworth Smith-International Trumpet Guild International Solo Competition in Columbus, Ohio. His first CD, *Terry Everson, Trumpet*, was produced by the ITG. He also won first prize in the 1990 Louis D. McMahon International Music Competition in Lawton, Oklahoma.

Everson has performed with the Boston Symphony Orchestra, Boston Pops, Boston Modern Orchestra Project, New England and Lexington (KY) Brass Bands (principal cornet), Philadelphia Orchestra, Philadelphia Natural Trumpet Ensemble, Ray Charles, Manhattan Transfer, H.B. Smith Cornet Band (principal cornet), and many other ensembles. He has been an active church musician for over twenty-five years, currently at Metro Church in Marlborough, Massachusetts.

As a teacher, Everson has taught at Philadelphia College of Bible (now Philadelphia Biblical University), the University of Kentucky, Asbury College, Temple University, Eastern College, New

School of Music, and since 1999 has been the trumpet professor at Boston University. He is also principal trumpet of the Peninsula Music Festival orchestra in Wisconsin each summer, principal trumpet of the

Boston Modern Orchestra Project, and plays soprano cornet in the Brass Band of Battle Creek. He hosted the 1998 ITG Conference at the University of Kentucky, and is on the Executive Committee of the National Trumpet Competition. In 2008, he hosted the Ellsworth Smith-ITG competition at Boston University. Everson has composed numerous works for trumpet, many of which are published through his own publishing company, TREverson Music.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2007); Terry Everson's official website: www.treversonmusic.com; personal interview, Jan. 9, 2011.

Photo credits: Mark Wood (B/W); Lori Everson (red background: see color section of book).

Ewald, Michael (b. North Tonawanda, New York, May 21, 1948; d. St. Joseph, Illinois, Sept. 12, 2008). American trumpeter. Ewald studied in Los Angeles with John Clyman and James Stamp. He performed with the Burbank Symphony, Long Beach Municipal Band, Pasadena Chamber Orchestra, Pasadena Symphony Orchestra, Chicago Brass Quintet, and Chicago Chamber Brass before accepting a position as professor of trumpet at the University of Illinois in Urbana in 1990. In 1968, he and Lynette Surowiec were married. They had two daughters.

While at the University of Illinois, Ewald performed in the Illinois Brass Quintet, Sinfonia da Camera, Champaign-Urbana Symphony, and Illinois Symphony Orchestra, and toured Europe as a soloist and chamber musician. He also served as a judge at solo and ensemble competitions in the United States and abroad. An outstanding teacher, he received the College of Fine and Applied Arts Award for Instructional Excellence in 2005.

Ewald's publications include *Modena Duets, Three Pieces for Two Trumpets, 29 Etudes for Bach and Telemann,* and *The Art of the Phrase*. He hosted the 1994 International Trumpet Guild Conference at the University of Illinois and also served on the ITG Board of Directors. He taught at the University of Illinois until his untimely death in 2008 from liver cancer.

Bibl.: "In Memoriam: Michael Ewald 1948-2008" (International Trumpet Guild website: www.trumpetguild.org); "The Illinois Brass Quintet" (www.music.uicu.edu/illinoisbrassquintet/ibqbios.html).

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Faber, Johannes [Jakob] (b. Munich, Germany, Nov. 7, 1952). German trumpeter, flugelhornist, and composer. Faber studied in Munich, Graz, and at the Berklee School of Music in Boston. In Germany, he played with the groups led by Wolfgang Dauner and Dusko Gojkovic, and from 1980 to 1991 was the soloist with the Erwin

Lehn Orchestra for the South German Radio. He played with the NDR Big Band in Hamburg, and has recorded with Bruno Castellucci, The United Jazz & Rock Ensemble, Peter Herbolzheimer, Michael Gibbs, the Johannes Faber Quartet, Klaus Weiss, Günter Lenz, and others for such labels as Mood, Stable Now Basic Sound, Electrola, and Amayena. He has been a member of the United Jazz & Rock Ensemble since 1983, and is founder and leader of the Johannes Faber Consortium, with which he released a CD titled *No Coincidence* in 2004.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Johannes Faber's official website: http://www.johannesfaber.info/pages/bio2.html.

Faddis, Jon[athan] (b. Oakland, California, July 24, 1953). American trumpeter. After watching a television performance by Louis Armstrong, Faddis took up the trumpet at the age of eight. During his teen years, his range developed quickly and he began playing with rhythm and blues bands in the Oakland area. Faddis studied under John Lambert (private lessons) and got advice from Bill Catalano. At age fifteen, he met Dizzy Gillespie at the Monterey Jazz Festival and they became friends. A short time later, Gillespie allowed him to sit in with his band during a jazz workshop in San Francisco.

Faddis moved to New York in 1971 to join Lionel Hampton's big band, and he also played with Buddy Rich. In his early twenties, Faddis recorded two albums for Pablo Records, and occasionally played with Dizzy Gillespie's band. He joined Charles Mingus's big band and sextet, staying with them from 1972 to 1974 and also attended the Manhattan School of Music from 1972 to 1973. During this period, he played lead trumpet with the Thad Jones-Mel Lewis Big Band from late 1971 to 1975 (USSR tour in April 1972, France in 1973), played in an alumni band with Ernie Royal and Sonny Cohn at Carnegie Hall (1973), with Randy Weston and Gerry Mulligan's Age of Dream Band (1973), and he guested with Peter Herbholzheimer's Rhythm Combination & Brass (in Berlin, November 1973). He played with Benny Carter (December 1973) and Sy Oliver (1974), joined the New York Jazz Repertory Company (1975 to 1977), and participated in the Grande Parade du Jazz in Nice.

Faddis worked for a while with Gil Evans (1976) and Chuck Mangione after which Dizzy Gillespie hired Faddis for a European tour in 1977. By this time, Faddis had mastered Dizzy's bebop style and technique, and could even play an octave higher than Dizzy.

Gillespie said of Faddis, *He's the best ever, including me!* After the tour, Faddis became one of the top studio players in New York. From 1977 to 1984, he seldom appeared in concert, although he did appear at the 1977 and 1983 Montreux International Jazz Festivals in Switzerland. However, in 1985, he re-emerged as a concert soloist by recording the album *Legacy* for Concord. He soon recorded other albums for the Epic and Chesky labels.

Faddis had formed his own jazz quintet in 1984, and in the following year, he played in a quintet led by McCoy Tyner and Jackie McLean. He also played as a bebop soloist for Slide Hampton's Jazz Masters and Lalo Schifrin. He was adept at imitating the playing styles of Roy Eldridge, Louis Armstrong, Dizzy Gillespie, and many others, as demonstrated at the 1987 International Trumpet Guild Conference, but also developed his own unique voice as a soloist. Some of his best recordings include *Legacy* (Concord), *Jon and Billy* (Storyville), *Hornucopia* (Epic), *Youngblood* (Pablo), *Into the Faddisphere, Oscar Peterson and Jon Faddis* (Original Jazz Classics), and *Teranga* (Koch).

A dedicated educator, Faddis teaches at the State University of New York in Purchase, and is a lecturer at Columbia College Chicago where he is also artistic director of the Chicago Jazz Ensemble. He

often takes students to rehearsals and recording sessions, even allowing them to sit in with the band on occasion.

He was the musical director of Gillespie's band (1987-88) and has been a guest conductor and featured soloist with the Lincoln Center Jazz Orchestra. From 1992 to 2002, Faddis served as leader of the Carnegie Hall Jazz Orchestra. He was also one of the all-star members of Dizzy Gillespie's United Nations Orchestra. He appeared in the 1998 movie, *Blues Brothers 2000,* and composed the jazz opera, *Lulu Noire,* in 1997. He is currently the leader of the Jon Faddis Jazz Orchestra in New York. He is known for his unparalleled upper register and blistering technique.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Jon Faddis's official website: www.jonfaddis.net; Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Fagerquist, Don[ald] A. (b. Worchester, Massachusetts, Feb. 6, 1927; d. Los Angeles, California, Jan. 24, 1974). American trumpeter. As a teenager, Fagerquist played with Mal Hallett (1943), but soon he was playing with the big bands of Gene Krupa (1944-45 and 1948), Artie Shaw (1949-50), Woody Herman (1951-52), Les Brown (1952), Dave Pell Octet (1953-59), and Leonard Feather (1956). He was also a studio player for Paramount in Los Angeles from 1956, and worked again with Dave Pell in 1968.

After 1959, Fagerquist did very little jazz playing even though he was one of the first and best trumpeters of West Coast jazz. As a sideman, Fagerquist extensively recorded with John Graas, Shelly Manne (1953), Pete Rugolo (*Ten Trumpets & Two Guitars* on Mercury in 1961), Russ Garcia, Junior Mance, Shorty Rogers, Art Pepper, Mel Tormé, and Ella Fitzgerald.

As a leader, he recorded albums called *8 by 8* (Mode) and *Music to Fill a Void* (Mode). His short career ended when he died of kidney failure two weeks before his forty-seventh birthday

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Fairweather, Al[astair] (b. Edinburgh, Scotland, June 12, 1927; d. Edinburgh, Scotland, June 21, 1993). Scottish trumpeter. Inspired by Louis Armstrong, Fairweather took up the trumpet and was mostly self-taught. He attended Royal High School in Edinburgh, as well as the Edinburgh College of Art. His National Service was spent in Egypt.

Fairweather played trombone, then trumpet with clarinetist Sandy Brown from 1948 to 1953 and worked in London with Cy Laurie (1953-54). He played once again with Sandy Brown (1954-57) and led his own record dates between 1955 and 1962. He formed his own sextet in 1958, later playing with Albert Nicholas and Alex Welsh (1963-64) and, from 1966 to 1968, with Acker Bilk.

Fairweather became a fulltime teacher (in Harrow, England) and part-time performer during the early 1970s. Also during the 1970s, he co-led a group with Alan Littlejohn. Fairweather was an arranger (and performer) for Stan Daly's band during the early 1970s, and did the same for Stan Greig's London Jazz Band from 1975 into the 1980s. A heart attack in 1983 slowed him down, and he eventually moved to his hometown of Edinburgh (in 1987) where he usually worked with Alan Littlejohn. His best album is *McJazz* (Nixa 9, 1957). Fairweather died at the age of sixty-six.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Fairweather, Digby (b. Rockford, Essex, England, Apr. 25, 1946). British cornetist. Digby Fairweather (no relation to the British trumpeter Al Fairweather, 1927-93) started on drums, euphonium, and violin, before taking up the cornet around 1960. He took lessons from Bert Collins in 1965, plus occasional lessons from Harry Beckett, Colin Smith, and Tommy McQuarter, yet didn't learn to read music until 1984. He primarily taught himself by playing along with jazz recordings.

Fairweather formed Dig's Half-Dozen in 1970, and began recording with the group in 1975. He kept his day job as a librarian at the Southend-on-Sea Library, and performed part-time. He also worked with Joe Albany (1970), Alex Welsh, Dave Shepherd, Hugh Rainey, Ron Russell, Roy Williams, Lennie Hastings, Brian Lemon, Eggy Ley, Eric Silk, and Keith Nichols (1978-79). He quit his librarian job in 1977 to become a fulltime jazz performer. During the 1980s and '90s, he played with George Chisholm (1981), Keith Nichols's Midnight Follies Orchestra, Velvet Quartet, Pizza Express All-Stars (1981-83), Alex Welsh Reunion Band (1983-87), Great British Jazz Band (1994), his own Jazz Super Kings, Stan Barker, and various other groups. With Barker, he founded a charity in 1979 called "Jazz College." Fairweather was one of the featured artists during the 1986 International Trumpet Guild Conference in London.

Digby Fairweather has had a somewhat varied career as a librarian, writer, radio show host, and musician. He authored *How To Play Trumpet* in 1985, *Jazz: The Essential Companion* (1987), *Jazz: The Rough Guide* (coauthored in 1995), and his autobiography—*Notes from a Jazz Life*. He established the National Jazz Archive Association of British Jazz Musicians, as well as the Jazz Section of the Musicians' Union. For his excellent service, he received the BBC Jazz Society's Musician of the Year Award in 1979, the BT Jazz Award (for trumpet in 1992, and for service to jazz in 1993), the Benno Haussman Award for Service to Jazz in 1993, and the Millennium Roll of Honour from his hometown of Southend-on-Sea.

With trombonist Pete Strange, Fairweather founded, and still leads, the Great British Jazz Band (since 1994) which is active today. Despite placing the cornet mouthpiece on the far right side of his lips, Fairweather has been a top cornetist in England, producing such record albums as *Jubilee* (Candid), *With Nat in Mind* (Jazzology), *Something to Remember Us By* (Jazzology), *A Portrait of Digby Fairweather* (Black Lion), and *Squeezin' the Blues Away* (FMR).

Bibl.: Fairweather, Digby. *Notes from a Jazz Life* (Northway Books); Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Digby Fairweather's official website: www.digbyfairweather.com; "Digby Fairweather" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Faku, Fezile ("Feya") (b. New Brighton, Port Elizabeth, South Africa, June 6, 1962). South African trumpeter and flugelhornist. Faku studied music at the University of Natal where he earned a Performer's Certificate in jazz. While there, he also studied classical trumpet with Michel Schnewly. He has performed jazz with many of South Africa's most prominent musicians, including Barney Rachabang, Thandie Klaasen, Duke Makasi, Winston "Manunku" Ngozi, Abdullah Ibrahim,

Pat Matshikiza, Basel Coetzee, and since 1994 has been a member of the Paul van Kemenade Quintet in the Netherlands. In April of 2006, he spent two months in Switzerland as part of a residency program with the Swiss-South African Quintet, which he coleads with Makhaya Ntshoko. Faku has also worked with international musicians such as Dave Young, Gustavo Begalli, Larry Ridley, Andy Sherrer, Colin Vallon, Malcom Braff, Samuel Blaser, and Frederic Ljungkvist. Faku's solo CDs include *Hommage* (Challenge), *Tacit* (Msi/EMI), *The Colours They Bring* (Feya Faku Music), and *Hope and Honour* (Feya Faku Music).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Feya Faku Trumpet" (www.join-mozart-festival.org/programme-2012/artists/soloists/feya-faku).

Falay, [Ahmed] Muvaffak ("Maffy") (b. Izmir, Turkey, Aug. 30, 1930). Turkish trumpeter and flugelhornist. Falay, whose first name Muvaffak literally means "he who shall be successful," attended the Ankara Conservatory of Music at age seven, studying trumpet and piano. His love of Turkish folk music and jazz has given him a unique voice in the trumpet world.

Falay began his career in 1956 when he moved to Germany and eventually became a member of the Köln Radio Orchestra (1960). He moved to Sweden in late 1960 and began recording with Harry Arnold's big band. He played with the Kenny Clarke-Francy Boland Big Band from 1961 to 1966, and with Kurt Edelhagen's band in 1964. He also performed with Bengt-Arne Wallin, Boris Lindquist, and Arne Domnerus. In 1961, he and the Quincy Jones band recorded the soundtrack for the film *The Boy in the Tree*. From 1962 to 1967, Falay

was a member of Bernt Rosengren's band. He also played with George Russell's big band (1966), Don Cherry (1971), Lars Gullin (1974), and others. In 1971, he founded his own group, Sevda, that fuses Turkish music with bop.

Falay was close friends with Dizzy Gillespie from the time Gillespie performed in Turkey on a US State Department tour. Falay's band met Dizzy at the airport, and greeted the maestro with music. Gillespie reported to his manager in America that he had discovered a fantastic trumpeter who played like Miles Davis and Lee Morgan, only better! Later on, Falay was invited to play with Gillespie's big band. Falay also participated in the Dizzy Gillespie Reunion Band in 1970.

Since 1986, Maffy Falay has been leading his own sextet, performing primarily in Europe and Sweden. In 2005, he received the Lifetime Achievement Award from the International Istanbul Jazz Festival.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); "24th International Izmir Festival" (www.iksev.org/festival); "Lifetime Achievement Award" (www.iksv.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Fantini, Girolamo (b. 1600; d. c1675). Italian trumpeter. Fantini was considered to be the greatest trumpeter of his day in Italy. He was employed by the Grand Duke of Tuscany, Ferdinando II, from April 1631 onwards. Fantini was the first to perform solo works with accompaniment, thereby establishing the trumpet in art music. In Rome, during the summer of 1634, he performed for Cardinal Borghese a historic concert with composer and organist Girolamo Frescobaldi. He was described as "the world's king of the trumpet," and of "singular abilities." An unknown composer wrote a madrigal with the following (translated) text:

This man, who with the sound of his warlike instrument
At his will made helmets shake,

Spears shatter, and caused steeds,
More ferocious than lightening and the wind, to shudder:
Now look how he, in a musical ensemble,
By sweetening his impetuous sound,
Makes knights and ladies alike languish with joy,
And so puts his martial talent to Love's use.
It is marvelous how art and nature together
Hold in one breast such virtue
That the greatness of ancient Misenus is obscured.
Today he is the world's king of the trumpet,
Who is sure of victory over every heart,
Arbiter of both peace and war.

His monumental method book, *Modo per imparare a sonare di tromba* (Method for Learning to Play the Trumpet) was published in 1638, and is the first known trumpet method ever published. It contains invaluable instructions concerning proper articulations, lipping, and other stylistic matters**,** as well as containing the first solo pieces for trumpet and organ.

Bibl.: Cassone, Gabriele (Eng. trans. by Tom Dambly). *The Trumpet Book* (Zecchini Editorie); Tarr, Edward H. *Complete English Translation and Critical Commentary to Fantini's "Method for Learning to Play the Trumpet"* (The Brass Press).

Fardella, Charlie (b. New York, New York, c1960). American trumpeter and cornetist. Fardella is a top New Orleans trumpet and cornet player whose style is that of vintage New Orleans jazz. He played in circus bands, and later established himself in New Orleans (1980). He played with the New Orleans Ragtime Orchestra (1982) and singer Banu Gibson's New Orleans Hot Jazz during the 1980s, recording numerous albums with the group between 1983 and 1990. He was replaced by Duke Heitger when he left the band in 1990. For the past twenty years, Fardella has performed with many traditional

jazz groups in the New Orleans area and has led several of his own groups. He also played for the show, *Wild Women Don't Have the Blues* (1992).

Fardella's albums include *Charlie Fardella and His Sensation Jazz Band* (Audiophile), plus recordings with Gibson on the Swing Out label such as *Vintage Banu*, *Spreading Rhythm Around*, *Let Yourself Go*, and *You Don't Know My Mind Blues*.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Farey, Everett ("Ev") (b. Los Angeles, California, 1930). American cornetist and bandleader. Farey grew up in Los Angeles, but moved with his family to San Francisco when he was in his early teens. He took up the cornet at age fourteen. After graduating from high school,

Farey joined the military and was stationed in England. He had an opportunity to hear Artie Shaw's band, and learned that the band needed a new trumpet player. He played with Shaw after his service obligations, but was required to switch to trumpet. While in Europe, he married an English woman named Peg.

Farey returned to the San Francisco area in 1950 and decided to give up music. Two years later, some of his high school musician buddies convinced him to play cornet again, and to join the Canal Street Jazz Band. In 1953, he cofounded and led the Bay City Jazz Band, a traditional jazz octet that recorded for Good Time Jazz in 1956-57. The group continued through 1969. In 1953 and '54, Farey also performed and recorded with Turk Murphy's band and the Riverside Roustabouts (1954). During the 1970s, Ev Farey worked with Jim Maikock's Tappers and the Berkeley Rhythm. In 1976, he formed The New Bay City Jazz Band. In 1977, Farey joined the Golden State Jazz Band, becoming its leader in 1978.

During the 1980s, Farey mostly freelanced, but also performed with and led the Port City Jazz Band (since the fall of 1982). He is still active as a trumpeter and bandleader, and owns Radio Activity, a shop that buys and sells vintage radios. He and Peg reside in San Anselmo, California.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Ev Farey" (http://home.comcast.net); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Farley, Robert ("Bob") (b. Dartford, England, Oct. 3, 1963). British trumpeter. Farley studied with Michael Laird and John Wallace at the Royal College of Music, where he won several awards, including the Ernest Hall Memorial Prize, and began to specialize in playing the (valveless) Baroque trumpet.

Farley has performed as principal trumpet of the City of Birmingham Symphony Orchestra, The Philharmonia, The London Sinfonietta, The Orchestra of the Royal Opera House, English National Opera Orchestra, Symphony of Harmony and Invention, Stuttgart Baroque Orchestra, The Hanover Band, and the Gabrieli Consort & Players (with Michael Laird, trumpet). He is also a professor of trumpet and Baroque trumpet at the Royal Academy of Music and the Trinity College of Music.

Farley can be heard on numerous recordings, especially for the Hyperíon label. He has published the books *Natural Trumpet Studies* (Brass Wind Publications) and *Play Latin* (Faber Music).

Farley's hobbies include listening to heavy metal music, watching horror films, and walking.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Robert Farley" (www.the-sixteen.org.uk/page/3145/Robert-Farley/46).

Farmer, Art[hur Stewart] (b. Council Bluffs, Iowa, Aug. 21, 1928; d. New York, New York, Oct. 4, 1999). American trumpeter. Art Farmer was the twin brother of bassist Addison Farmer. He was raised in Phoenix, Arizona, and began learning the piano at age six. He also took up the violin and tuba, but switched to the trumpet at age fourteen. In 1945, at the age of seventeen, he moved to Los Angeles and began working with jazz musicians such as Horace Henderson (through 1945), Floyd Ray, Johnny Otis, Benny Carter, Jay McShann (1948), Gerald Wilson, Teddy Edwards, and the Roy Porter Big Band. He was known for his mellow tone, relaxed style of playing, and excellent technical skills on the trumpet.

During the 1950s, Farmer played with several name groups including those of Wardell Gray (1951-52), Lionel Hampton (1952-53, including the European tour with Clifford Brown in the band), Gigi Gryce (1955-56), Horace Silver (1957-58), and Gerry Mulligan (1958-59). He was in constant demand as a recording artist, working with Gene Ammons, George Russell, Teo Macero, Teddy Charles, and others. He is best known for being coleader of the Jazztet with Benny Golson (1959-62), but the group was financially unsuccessful.

After breaking up the Jazztet, Farmer wanted to change his sound, and switched to flugelhorn. This was the perfect vehicle for his

style of playing. He played in a quartet with guitarist Jim Hall from 1962 to 1964, and then led a quintet of his own in 1965. From 1966 to 1968, he played with Jimmy Heath's band and toured Europe with them. He decided to move to Vienna in 1968 and soon was a member of the Austrian Radio Orchestra. He also worked with the Kenny Clarke-Francy Boland Big Band (1970) and the Peter Herbolzheimer Orchestra.

Beginning in 1975, Farmer occasionally returned to the United States where he sometimes played with the Clifford Jordan quintet. In 1982, a reunion band of the Jazztet was formed with Benny Golson and Curtis Fuller. Farmer also played with another reunion band, Birth of the Cool, with Gerry Mulligan.

In 1991, trumpet maker David Monette designed a new instrument for Farmer called the "flumpet" that has a tone somewhere in between a trumpet and a flugelhorn. This instrument became Farmer's signature trumpet until ill health in 1999 caused him to slow down and eventually pass away at the age of seventy-one. Although he never became a celebrity trumpeter, Farmer left a huge legacy of recordings on labels such as Prestige, Concord, Enja, Vogue, Contemporary, ABC-Paramount, Atlantic, Columbia, MPS, United Artists, Soul Note, Mainstream, Sweet Basil, CTI, East Wind, Argo, Mercury, Sonet, and Optimism. He also appeared with Gerry Mulligan in the film, *I Want to Live* (1958).

Much of Art Farmer's music has been reissued on compact disc. Some of the current discs are *Back to the City*, *Early Art*, *The Art Farmer Septet*, *On the Road*, *A Work of Art*, *Portrait of Art Farmer* (all on Original Jazz Classics), as well as *Something to Live For* (Contemporary), *Modern Art* (Blue Note), *Meet the Jazztet* (MCA/Chess), and *Warm Valley* (Concord Jazz).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Farrar, Fred ("Fuzzy") (b. Freeland, Pennsylvania, Jan. 15, 1893; d. Little Falls, New Jersey, Jan. 6, 1971). American cornetist and

trumpeter. Farrar is best known for performing and recording with the Jean Goldette Orchestra between 1914 and 1926, a group that had an all-star cast including Bix Beiderbecke on solo cornet. He also played with the orchestras of Tommy and Jimmy Dorsey, and Russ Morgan. During his later years, beginning in 1961, Farrar taught trumpet at the Passaic Valley School in Little Falls, New Jersey. He died there just a few days before his seventy-seventh birthday.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Group photo: Fuzzy Farrar (on left) with Don Voorhees Orchestra.

Farrent, Karl (b. Wallington [near London], England, May 8, 1963). British trumpeter. Farrent began taking trumpet lessons from his father at the age of six, and at age ten moved with his family to Lengerich, Westfalia, in Germany. In 1978 at the age of fifteen, he was awarded first prize in a youth jazz competition, and during the next six years was a member of the Youth Jazz Orchestra Northrhine-Westfalia. From 1981 to 1986, he was a member of EuroJazz, and in 1982 completed his academic coursework at the Gymnasium in Lengerich.

Farrent studied jazz at the Cologne Conservatory with Manfred Schoof and Jiggs Whigham from 1982 to 1984. Since January 1, 1985 he has been the principal trumpeter with the Southwest German Radio Big Band in Stuttgart, and teaches at the Stuttgart Conservatory. Since 1993, he has also been the director of the Bow-Tie Big Band, and in 2001 he and Regina Büchner formed a small group called Jazz-it! that released a CD in 2005 titled *Everything Else*. Farrent has also recorded or performed with Bob Mintzer, Maria Schneider, Sammy Nestico, Bob Florence, Bill Holman, Phil Woods, Clark Terry, Slide Hampton, Max Gregor Sr. and Jr., Peter Herbolzheimer, Buddy De Franco, James Morrison, Randy Brecker, Manny Albam, Arturo Sandoval, Lee Konitz, Hugo Strasser, Südfunk-Tanzorcherster, Erwin Lehn, SWR Big Band, MHS Big Band, Köln Big Band, Frank Foster, Rob McConnell (2004), Don Menza, Toshiko Akiyoshi, and many others. He is an active studio player and has appeared at numerous European jazz festivals.

Farrent and Karin [Suhre], a trumpeter, have been married since 1989.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Karl Farrent's official website: www.farrent.com.

Faso [Fasulo], Anthony ("Tony") (b. Brooklyn, New York, 1923; d. Tamarac, Florida, Jan. 27, 1990). American trumpeter. Faso's mother

was Josephine Fasulo, and his father was Luciano ("Louie") Fasulo, a barber and presser of ladies' dresses who played guitar and banjo. Tony began playing the trumpet as a boy, and at age sixteen joined Musicians Local 802 in Brooklyn. He dropped out of high school and went to California where he became a member of the Benny Goodman Band. He joined the Coast Guard for two years during World War II, and then returned to the Goodman organization. He also played in the bands of Artie Shaw and The Dorsey Brothers.

Faso worked in New York City during the early 1960s, playing in the house bands for television's *Lucky Strike Hit Parade Show* and *The Jackie Gleason Show*. When Gleason moved the show to Miami Beach, Florida, in 1964, Faso followed Gleason until 1970 when he returned to New York. He was a busy studio player, backing such artists as Ella Fitzgerald, Billie Holiday, Billy Butterfield, Peggy Lee, Mel Tormé, Stan Getz, Frank Sinatra, Ray Conniff, Louis Armstrong, Les Brown, and Billy Eckstine. His last gig was in the pit orchestra for the Broadway show, *42nd Street*.

Faso and wife Irene were married and had a son, Stephan.

Bibl.: Lynch, Ray. "Tony Faso, Lead Trumpeter in Band, Television Shows" (Obituary, *Sun Sentinel*, Feb. 2, 1990).

Photo: Roy Eldridge during a jam session with Artie Shaw and his men. From l to r: Pat McNaughton, Tony Faso, Tommy Mace, Roy Eldridge, Artie Shaw, and Ray Conniff (Source: The Big Bands - George T. Simon).

Fassin, Robert (b. Paris, France, July 8, 1922). French trumpeter. Fassin studied trumpet with Jean Greffin and Robert Pichaureau. He became a professional trumpeter in 1941, and was the lead trumpet of the famous section with Georges Jouvin and Yves Lalouette at the Gaumont Palace in Paris (1945-54). He also played with Tony Proteau

(1946), Charlie Parker (1950, radio show), and Raymond Legrand (1952), as well as playing extensively in studios as lead trumpet for records and film soundtracks (1949-65). During the mid 1950s, Fassin was considered the greatest French lead trumpet player, rivaled only by Fred Gérard. He worked mostly as a lead trumpeter with the bands of Michel Legrand (1956), Christian Chevallier (1956-57), Claude Bolling (1956-58), Roger Roger (1958), and Norman Maine (1960). In 1965, he left music to work as a taxi driver, but in 1982 began to play again. He played with the Fred Gérard Big Band in Arcueil.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Faulkner, Maurice Ervin (b. Ft. Scott, Kansas, Feb. 2, 1912; d. Aug. 7, 1994). American trumpeter, conductor, and author. Faulkner attended Ft. Hays State College in Kansas, earning a bachelor of science degree in music in 1932. He taught music in the Hays public schools while attending summer school at the Teachers College of Columbia University in New York, eventually receiving a master of arts degree in 1940. In 1937, he joined the faculty at San Jose State College in California, and in 1940 began teaching at his last post at Santa Barbara State College. His teaching was interrupted for a short while when he was drafted into the Army during the Korean War, serving as a band conductor in Korea. After returning to Santa Barbara, California, he taught and studied towards his doctorate. He received a PhD in music from Stanford University in 1956.

Faulkner was one of the faculty that lobbied to have the Santa Barbara State College included in California's state university system. Subsequently, the college became the University of California at Santa Barbara (UCSB). He was chair of the music department during the early 1950s, taught trumpet, conducted the university orchestra and brass choir, and was director of the Santa Barbara Fiesta Bowl Program. He was also conductor of the Santa Barbara Orchestra, and for many years was a board member of the Music Academy of the West in Santa Barbara (chair of board, 1949-53). He formed the All-California High School Symphony Orchestra, serving as its conductor from 1941 to 1973.

Beginning in 1951, Faulkner was a well-known author who contributed numerous trumpet articles to various music journals and magazines, including *The Instrumentalist* and *Brass World*. He was also a local music critic for newspapers in Southern California.

Maurice Faulkner was married to Suzanne . Their daughters are Katherine and Barbara.

Bibl.: Zytewski, Carl. "Maurice Ervin Faulkner, Music: Santa Barbara" (University of California: http://content.cdlib.org/xtf/view?docId=hb5g50061q&doc.view=frames&chunk.id=div00031&toc.depth=1&toc.id=).

Felber, Dani (b. Münsterlingen, Switzerland, Feb. 10, 1972). Swiss trumpeter, composer, and bandleader. Felber comes from a musical family. He took trumpet lessons from Eisuke Yamamoto, and at age

twelve was a member of the Liberty Brass Band that toured England. At age thirteen, he played with the National Youth Brass Band. As a boy, he saw the movie *The Glenn Miller Story* starring James Stewart, and decided that he wanted to someday lead a big band.

In 1996, Felber formed the jazz group known as Jazz Dependence. He also worked with many big name jazz performers such as Clark Terry, Al Porcino, Johnny Griffin, Phil Woods, Jimmy Heath, Bob Mintzer, Dusko Gojkovic, and Franco Ambrosetti. At the relatively advanced age of twenty-nine, he studied with Bert Joris at the music school in Bern, and in 2001 formed his own big band. Today, his band includes twenty-two top performers from ten different countries, and is considered to be one of the finest groups of its kind in Europe; it won the Swiss Jazz Award in 2010. Its first CD release was *More Than Just Friends*.

Felber's trumpet and flugelhorn playing has been compared to that of Chuck Mangione and Art Farmer. His recordings often feature his own compositions; his newest CD, *Sweet Breeze*, features fifteen of his original works.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Dani Felber Big Band" (www.swissjazzaward.ch/en/winners).

Ferber, Guy (b. Colmar, Alsace, France, May 28, 1966). French trumpeter. He continues to live in the village of Bergheim, where he grew up in a house on the edge of the Alsatian vineyards. He studied the modern trumpet (classical music) in the national music schools of Colmar and Mulhausen, and at the Conservatoire National Supérieur de Musique of Lyons, where he obtained, respectively, a gold medal in 1983, a first interregional superior prize in 1985, and a national diploma of advanced musical studies in 1989. He then specialized in Baroque trumpet with Jean-Pierre Canihac at the C.N.S.M. of Lyons and with Edward H. Tarr at the Schola Cantorum Basiliensis.

In 2001, he won first prize in the international Altenburg competition for Baroque trumpet in Bad Säckingen, Germany. At the moment he is professor of trumpet in the National Music School in Colmar.

Ferber solos throughout the world with the greatest Baroque ensembles, led by Jordi Savall, Philippe Herreweghe, Emmanuelle Haïm, Masaaki Suzuki, Frieder Bernius, Philippe Pierlot, and Thomas Hengelbrock.

In 1995 he founded the ensemble, Le Concert Royal. He specializes in the interpretation of the music of Bach and Handel, which he instructs in worldwide master classes.

Bibl.: Ferber autobiography given to Edward Tarr (translation by Tarr) on Feb. 4, 2013.

Ferguson, [Walter] Maynard (b. Verdun, Quebec, Canada, May 4, 1928; d. Ventura, California, Aug. 23, 2006). Canadian trumpeter. Few musicians ever attained such celebrity status and widespread influence as did Maynard Ferguson. The quintessential high-note trumpet player, Ferguson inspired hundreds of thousands of trumpeters and big band performers during a career lasting over sixty years.

Born in a suburb of Montreal, Ferguson was encouraged by his parents to play the piano and violin at the age of four. Ferguson stated, *My parents were both school principals and music lovers. My mother had a slight prejudice towards classical music, so she was a bit disappointed when my father agreed to buy me a trumpet and my brother a saxophone, since both of us, from the age of four, were piano and violin students. My father had been a great contributor in starting the instrumental music education in the Quebec school system at that time. For that reason, sometimes during the vacation months, we would have something like 147 instruments in our basement. Our house looked like a music store, and my brother and I grew up treating the instruments like toys! I'm self-taught on hitting high notes. Years later, when I met people into yoga, I discovered that I almost breathe perfectly, which very few people do, I was playing in the upper register when I was very young. By the time I was sixteen, I think I'd already nailed the lid on my classical career!* Maynard Ferguson took

lessons with Harry Nelson and played solo cornet in the Black Watch Regimental Band (Goldman repertory).

By age thirteen, Ferguson was performing trumpet solos with the CBC Radio Orchestra. Considered to be a fifteen-year-old prodigy, he was given a full scholarship to attend the Montreal Conservatory of Music where he studied from 1943-48 with Bernard Baker. During this time, he played in dance bands led by Johnny LoRondo (Ellington repertory), Stan Wood, Roland David, and Johnny Holmes. He learned to play other brass and reed instruments and later became the leader of a dance band once formed by his brother, Percy (1945 to 1947). Maynard's early models were Rex Stewart, Roy Eldridge, Harry James, Bunny Berigan, and Dizzy Gillespie (whom he knew personally from 1944).

Ferguson had a natural gift for the high register of the trumpet. While the top note normally played by professional trumpet and cornet artists during the 1940s was high F, Maynard could easily hit double-high c""s. This drew the attention of several bandleaders, and soon he received offers to join various dance bands in the United States.

Ferguson moved to the United States in late 1948, and began his career with the bands of Boyd Raeburn, Jimmy Dorsey, and Charley Barnet (where he played alongside Carl "Doc" Severinsen, Ray Wetzel, Johnny Howell, and Rolf Ericson). Wetzel gave him some valuable help. When Barnet retired in 1949, Ferguson joined Stan Kenton's newly organized Innovations Orchestra, a forty-piece concert jazz band with strings. The band's first rehearsal was on January 1, 1950. Although the large group was not financially viable, they made several recordings including an album titled *Maynard Ferguson* that featured Ferguson's stratospheric trumpet playing.

Kenton returned to a nineteen-piece orchestra and featured Ferguson on several solos including *Invention for Guitar and Trumpet, What's New,* and *Hot Canary*. Ferguson's popularity won him the "Best Trumpeter" vote in *Downbeat* magazine's Readers' Poll in 1950, 1951, and 1952. Maynard was also featured on television's *Ed Sullivan Show*. In 1951, he married singer and actress Kay Brown, but soon remarried in 1955 to Flo Ferguson.

Ferguson left the Kenton orchestra in 1953 to work for Paramount Pictures in Hollywood, California. He played on forty-six movie soundtracks, including *The Ten Commandments* starring Charlton Heston, and did many recording sessions for RCA and EmArcy. Unhappy doing studio work rather than performing live concerts, he left Paramount in 1956 when he was asked to lead the

Birdland Dream Band formed by Morris Levy in New York. This band recorded two albums and was short-lived, but many of the star performers of the band later formed the core of Maynard's own big

band that worked for the next nine years. In 1958, he premiered the *Titan Symphony* by Bill Russo with the New York Philharmonic under Leonard Bernstein. In many concerts, Maynard sometimes doubled on valve trombone or euphonium.

As big bands lost popularity during the 1960s, Ferguson eventually was forced to disband his own, but he formed and led a sextet which did several recordings (1965-1967). He moved his family to India and taught at the Rishi Valley School near Madras. He also founded a boys' brass band at the Sri Sathya Sai Institute of Higher Learning, and began to study the teachings of the spiritual guru, Sathya Sai Baba. In August 1968, he moved to Manchester, England, where he signed a contract with CBS Records and formed a jazz-rock big band. The band's hit records were popular among audiences, especially for the songs *MacArthur Park* and *Hey Jude*. In 1970, his band performed on UK television as part of the BBC's *Simon Dee Show* (also known as *Dee Time*) and became hugely popular. While in England, he also began designing Ferguson-model trumpets and mouthpieces. With Holton, Maynard designed the Firebird trumpet and Superbone trombone (slide plus valves).

Maynard's new band made its North American debut in 1972. By 1973, the band relocated to New York, and was reduced to twelve musicians plus Maynard as leader and soloist. Recordings such as *MF Horn 4, MF Horn 5,* and *Live at Jimmy's* became hits, and Ferguson was popular on college campuses and at high schools throughout the United States. Subsequent albums such as *Primal Scream* (1976) and *Conquistador* (1977) brought his popularity to its all-time high. His pop hit single *Gonna Fly Now* made him a household name. He was selected to perform a solo as part of the closing ceremonies of the 1976 Summer Olympics in Montreal.

Despite Ferguson's popularity during the 1970s, jazz critics were not pleased with his bent for commercial-style music. The record producers at Columbia were reluctant to allow even one jazz tune on

each album. Ferguson decided to make his 1982 album, *Hollywood*, his last with the Columbia label. He recorded three big band albums with smaller labels during the mid 1980s, and formed the jazz-fusion septet High Voltage in 1986. This group recorded two albums that received mixed reviews. In 1988, Ferguson returned to the big band format and jazz style when he formed Big Bop Nouveau. He toured with this group for the rest of his life and was inducted into the *Downbeat* Hall of Fame in 1992.

Throughout Ferguson's career, he was able to adapt to changing musical tastes and styles, making his bands among the few to survive past 1960. His albums trace his evolution through big band swing, bebop, cool jazz, Latin jazz, jazz-rock, and fusion styles. Countless trumpet artists and students have imitated his playing style, and it is one of the most easily recognized. He credited his unusual abilities for range (often up to triple-high c"") and stamina to breath control and his study of spiritual and yoga techniques, stating, *The air power is so important, the velocity of your air stream. I like to swim*

100 laps in the pool each morning when I'm home, so I'll have the air power. If you're breathing and standing correctly, you won't hurt yourself by trying for high notes.

In 2006, Maynard Ferguson had just completed a weeklong run of performances at New York's Blue Note, and the recording of a studio album in New Jersey, when he developed an infection that resulted in kidney and liver failure. He died on the evening of August 23, 2006 at the Community Memorial Hospital in Ventura, California, near his home in Ojai. He was seventy-seven years old. His life's influence was described in the *Washington Post* newspaper: *Ferguson lit up thousands of young horn players, most of them boys, with pride and excitement. In a* [high school] *world often divided between jocks and band nerds, Ferguson crossed over, because he approached his music almost as an athletic event. On stage, he strained, sweated, heaved and roared. He nailed the upper registers like Shaq nailing a dunk or Lawrence Taylor nailing a running back—and the audience reaction was exactly the same: the guttural shout, the leap to their feet, the fists in the air. We cheered Maynard as a gladiator, a combat soldier, a prizefighter, a circus strongman—choose your masculine archetype.*

Ferguson received the Man of Music Award from the Phi Mu Alpha Sinfonia music fraternity. In 2000, the Maynard Ferguson Institute of Jazz Studies was established at Rowan University in New Jersey, and he was awarded an Honorary Doctor of Music degree. He consistently recorded between the years 1953 and 2006, totaling seventy-five albums. He had a fan club, and continues to have numerous

tribute websites on the Internet. His wife Flo passed away on February 27, 2005. Maynard had three daughters and a stepdaughter, plus a son who is deceased. His biography, *MF Horn*, was written by William F. Lee.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Keim, Friedel. *Das große Buch der Trompete* (Schott); Lee, William F. *MF Horn: Maynard Ferguson's Life in Music* (M. F. Music, 1997); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Von Drehle, David. "Maynard Ferguson's Horn Screamed With Vulgar Passion" (*Washington Post*, Aug. 26, 2006); "Maynard Ferguson" (http://wikipedia.org); "Maynard Ferguson, Trumpet Player, Bandleader" (Maynard Ferguson Tribute Page: http://maynard.ferguson.net); Laplace, Michel (CD-Rom with extract on mp3, video clip; Oct. 2008).

Ferry, Dennis (b. Latrobe, Pennsylvania, Nov. 15, 1948**)**. American trumpeter. Ferry's early trumpet studies were with his father, Tony Ferri, a big band trumpeter. He later studied with Anthony Pasquarelli

at Carnegie-Mellon University (bachelor of music) and Lloyd Geisler at Catholic University of America (master of music). Additionally, he studied with James Stamp.

Ferry was a member of the United States Air Force Concert Band in Washington, D.C. before becoming principal trumpet of the Jerusalem Philharmonic, Düsseldorf Symphony, Schleswig-Holsteinische Sinfonieorchester, and Rotterdam Philharmonic. From October 1977 to December 2008, he was principal trumpet of the Suisse de Romande Orchestra in Geneva, Switzerland. During the summers between 1983 and 1996, he was principal trumpet of the Colorado Music Festival Orchestra in Boulder. In addition, he has played in the Edward Tarr Brass Ensemble and the Sextette de Cuivres de Genève.

A specialist on the Baroque (valveless) trumpet, Ferry has been a member of the early music ensembles Les Arts Florissants (Paris), La Chapelle Royale (Belgium), Gli Angeli (Geneva), and the Boston Early Music Festival Orchestra. He has released a solo album on Baroque trumpet titled *Arias of Scarlatti and Melani* (Harmonia Mundi). His other solo album on Harmonia Mundi is titled *La Belle Epoque*, and features works played on the cornet-à-pistons. He has also recorded Ponchielli's *Trumpet Concerto* and Robert Russell Bennett's *Rose Variations* on two separate albums with the Denver Municipal Band.

In total, Ferry has played on over seven hundred live radio broadcasts and thirty recordings by the Suisse de Romande Orchestra. He has published arrangements for brass quintet and an orchestral excerpt book for piccolo trumpet titled *Piccolo Trumpets*.

Bibl.: Hardin, Anne. "The Orchestra de la Suisse Romande Trumpet Section" (*International Trumpet Guild Journal*, Jan. 2010); Keim, Friedel. *Das große Buch der Trompete* (Schott); "Dennis Ferry" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Few, Guy (b. Saskatoon, Saskatchewan, Canada, Mar. 21, 1963). Canadian trumpeter, cornetist, pianist, and singer. While growing up in Saskatoon, Few studied trumpet in the military band tradition for three years with Walter Garlic and John Schoen. He then studied with

Ramon Parcells until he graduated from high school from Walter Murray Collegiate Institute in 1981. Additionally, he studied trumpet during extended summer sessions at the Saskatchewan Summer School of the Arts and the National Youth Orchestra of Canada, coached by Vincent Cichowicz and Armando Ghitalla. While in Saskatchewan, he earned Associate, Licentiate, and Fellowship piano performance diplomas through Trinity College in London, England, in the studio of Sheila Shinkewski.

Guy Few attended Wilfrid Laurier University in Waterloo, Ontario, from 1982 to 1986 where he was a gold medal graduate. During his freshman year, he studied trumpet with John Tickner, and in the remaining years with Erik Schultz. He also studied piano with Garth Beckett. Postuniversity, he continued studying trumpet with Erik Schultz, and piano with Boris Lysenko. Awards include the Sylva Gelber Award from the Canada Council, as well as the CAPACOA touring artist of the year, 2009-10.

Few began working at Wilfrid Laurier University as a collaborative pianist in 1992, and in 1993 became the trumpet teacher

there. He has appeared on numerous radio and television programs throughout Canada and the U.S., has taught at the Banff Centre of the Arts, and performs and teaches at music festivals around the world. Selections of his fifteen recordings include *Romanza* (MSR), *Bacchanale* (MSR) (winner of Best Classical Orchestral Recording in 2009 – Just Plain Folks Music Awards), *Vocalise* (self-released), *Berio Sequenzas I-XIV* (NAXOS), *Penderecki Credo* (Hänssler), and *Bellows and Brass and Boyd* (Springdale).

Bibl.: "Guy Few" (www.guyfew.com); "Guy Few" (www.coloursofmusic.com); personal interview, Nov. 9, 2010.

Photo credits: Sophie Hogan (upper), Cylla von Tiedemann (lower).

Fielder, William [Butler] (b. Meridian, Mississippi, July 2, 1938; d. Newark, New Jersey, Sept. 24, 2009). American trumpeter. William Fielder was born into a musical family. His father was a medical doctor who played the cornet, and his mother played the violin and piano. His grandmother was one of the original Jubilee Singers, and his brother Alvin is a drummer.

William began taking piano lessons at the age of twelve, but soon wanted to play on his father's cornet. Because of his problems with asthma, his father felt that this would be good therapy for his weak lungs, and agreed to allow him to play it. William's early cornet lessons were with Duke Otis and George Frank Sims. While in high school, he studied with William "Hillbilly" Davis, a former member of Cab Calloway's band. Davis was the band director at Jackson State College, and invited sixteen-year-old Fielder to play with the college band.

Fielder's parents wanted William to become a doctor, so he was transferred from Meridian High School to Tougaloo College Prep School where he studied physics and chemistry. But when a music scholarship was offered by Tennessee State University, William decided to pursue his dream of becoming a musician. His parents were disappointed and refused to pay for his schooling. After a year and a half of college, Fielder took the advice of Booker Little, and moved to Chicago to seek lessons in classical playing.

After arriving in Chicago in 1957, Fielder went to Orchestra Hall and auditioned for Adolph Herseth, principal trumpet of the Chicago Symphony Orchestra. Herseth invited him to become a member of the Chicago Civic Orchestra alongside Charles Geyer and others. He studied with Herseth and Vincent Cichowicz, and performed as an extra with the CSO, recording *Pines of Rome* for RCA in 1959. Fielder also learned to play jazz on his own, and played in various local groups. He continued studying with Herseth and Cichowicz, eventually earning both bachelor's and master's degrees from The American Conservatory of Music. Fielder played with the American Conservatory Symphony & Brass Ensemble, but also with Sammy Davis Jr., Sun Ra, B.B. King (a seven month tour), and Slide Hampton. He spent some time in New York (1961), and got advice on improvisation from Donald Byrd, Dizzy Gillespie, and Lee Morgan. He then went back to Chicago to play shows with Clarence "Sleepy" Anderson (1961-63). He also played with Ray Charles, Duke Ellington, Dinah Washington, Aretha Franklin, and Kenny Burrell.

After graduating in 1965, Fielder accepted a position as trumpet teacher at Alabama State University. He also played in the Birmingham Symphony Orchestra until 1972 when he took a position at Tennessee State University, the first college he attended. While there, he also played at times with the Nashville Symphony under Dr. Thor Johnson. In 1974, he taught for one semester at the University of Oklahoma in Norman and, in the following year, accepted part-time positions at several universities in the South, including Lemoyne Owen College, Southern University (in New Orleans), Mississippi Valley State College, Florida A&M University, and Shaw University.

During his busy years of teaching (1975-79) Fielder met jazz pianist Ellis Marsalis. Ellis asked Fielder if he would teach his son, Wynton. Fielder enjoyed working with Wynton, and also helped him and his brother, Branford, in learning various jazz styles. When Wynton asked how Maurice André could play with such wonderful technical accuracy and ease in the high register, Fielder explained that André was performing on a piccolo trumpet. He then went to his car and returned with a brand new piccolo trumpet. He handed it to young Wynton and told him that if he could sound good on it by his next lesson, he could keep the horn. As it turned out, Fielder loved to purchase all sorts of new trumpets—as many as fifty or sixty—that he would trade or give to talented students. When asked why he owned several brand new Benge 3Xs, or five Bach #229 Cs, he would say, *If I try a horn that is really good, I just like to buy it. You never know when a talented student may need one.*

Fielder accepted his final teaching position in 1979 as a professor (his nickname soon became "Prof") at Rutgers University in Newark, New Jersey, where he headed the jazz program until his death some thirty years later. He influenced and inspired legions of musicians including Terell Stafford, Frank Lacey, Sean Jones, Ralph Peterson Jr., Terence Blanchard, Mike Mussman, Riley Mullins, Leroy Jones Jr., Brian Lynch, and Eric Wright.

At the age of thirty-two, Fielder had suffered serious vision problems from glaucoma, greatly affecting his ability to read classical music. Because of this, he focused on his jazz playing. Over time, Fielder unfortunately lost all of his teeth and had to learn to play with dentures. His determination to be the best he could be only further inspired his students. His motto was to be "gratified but never satisfied."

William Fielder developed cancer, and spent his last year in the hospital, finally succumbing to death on September 24, 2009. Wynton Marsalis said of him, *Prof was a deep soul. The best lesson I learned from him was the value of integrity...I am so honored to have studied with him*. Posthumously, Fielder was awarded *Downbeat* magazine's "Jazz Educator of the Year Award" and also was inducted into *Downbeat's* Jazz Educator Hall of Fame. He can be seen coaching Wynton Marsalis in the televised classical video, *Jazz Duet* (1992).

During Fielder's career, he performed with many great artists, including Count Basie, Art Pepper, Abbey Lincoln, Redd Foxx, Diahann Carroll, Donny Smith, Herbie Hancock, Marcus Belgrave, Gene Ammons, and many others. He recorded with Lionelle Hamanaka (album, *A Different World*)

He was one of the pioneers in trumpet to play both classical and jazz at a high level. He recorded with B.B. King, Sun Ra, and

the Chicago Symphony Orchestra, and led his own album called *Love Progressive* (1984). He never married.

Bibl.: Porter, Lewis. "William (Butler) Fielder" *Encyclopedia of Jazz Musicians* (www.jazz.com); Stewart, Marian. "William Fielder—1938-2009" (*The Brass Herald*, Dec. 2009); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Laplace, Michel. *Bill Fielder* (*Jazz Hot*, Nov. 2009).

Findley, Charles ("Chuck") Benton (b. Johnstown, Pennsylvania, Dec. 15, 1947). American trumpeter. Findley began playing trumpet at the tender age of three, and took his first lessons at age eight. While in high school in Cleveland, Ohio, he studied with Harry Herforth of the Cleveland Orchestra. At age seventeen, Findley played for six months

with the Jimmy Dorsey Orchestra, and then attended the Cleveland Institute of Music where he studied with Bernard Adelstein. After graduation, he played again with Dorsey (six months), Jack Daugherty, and the Buddy Rich Band (two years). In 1968, he was in Las Vegas for a year, played in an orchestra at the Thunderbird Hotel, and became a top lead trumpet player.

Findley moved to Los Angeles in 1969 in order to join Louie Bellson's band. He began doing studio work**,** and recorded film music for such movies as *Bobby Deerfield, And Justice for All, Hooper, Grease, The Enforcer,* and *Saturday Night Fever*. He studied with Carmine Caruso in New York City, played in the Metropole Orchestra in Holland, and was a member of Peter Herbolzheimer's GRP All Star Big Band. Findley recorded *Trumpets No End* with Bobby Shew (1985).

As one of the top Hollywood trumpeters, Findley became a member of Doc Severinsen's *The Tonight Show* orchestra. He also played in Branford Marsalis's *The Tonight Show* orchestra for Jay Leno. Findley toured as lead trumpet with Ray Charles (Paris, 1989), Madonna, Stevie Wonder, Barbra Streisand, Michael Jackson, The Carpenters, and the Don Menza Big Band (2004). His more recent film credits include *Amerika, John Q*, *Dingo* (with Miles Davis in 1990*), Lush Life* (1993) and *Nightmare Before Christmas*, among others. He is also featured on Michael Davis's CD, *Trumpets Eleven*. Chuck is the younger brother of Robert (Bob) Findley (b. 1939).

Bibl.: Hood, Boyde. "Ten Outstanding Trumpet Players in the Los Angeles Area" (*Brass Bulletin*, no. 41, 1983); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Findley, Robert ("Bob") (b. Johnstown, Pennsylvania, Nov. 1, 1939). American trumpeter. The older brother of Chuck Findley (b. 1947), Robert began playing the trumpet at age nine. By age thirteen, he was performing with local high school jazz bands, and by age fourteen was playing local gigs in Cleveland, Ohio. While in high school, he was

able to sit in with veteran jazz performers such as Ornette Coleman and Yusef Lateef. After graduating from high school, he toured with Ralph Marterie's band before returning to Cleveland to play for a local television show. About this time, he developed embouchure problems**,** and began flying to New York City each week for lessons with Carmine Caruso.

From 1959 to 1963, Findley was a member of the Glenn Miller Orchestra led by Ray McKinley, and the Tommy Dorsey Orchestra led by Sam Donahue. From 1963 to 1975, he lived in Las Vegas, starting out by playing in various lounge bands**,** and becoming a trumpeter for the Caesar's Palace band (split-lead for six years). In 1975, he joined Herb Alpert's Tijuana Brass and moved to Los Angeles.

As a studio performer, Robert Findley has numerous credits. Among the many Hollywood films he played for are *Rocky II, A Star is Born, Scavenger Hunt, Beverly Hills Cop III, The Blues Brothers, Breaking Away, Brewster's Millions, Father of the Bride, Love at First Bite, Lords of Discipline, Karate Kid II and III*, *The Little Mermaid, Field of Dreams, Dirty Rotten Scoundrels, High School High, The Majestic, The Money Pit, Cousins, Chinatown, Foul Play,* and *Children of a Lesser God*. Television credits include *The A-Team, Home Improvement, Police Story, Wheel of Fortune, Laverne and Shirley, Happy Days, Barney Miller, Jeopardy, The Newlywed Game, Dynasty, Quantum Leap, Hotel, Gong Show, Hawaii Five-O, Dating Game, Mash, Sex and the City, Twilight Zone, St. Elsewhere, Going Places, Golden Girls,* and *Coach*. He has also recorded dozens of commercials for companies such as Coca-Cola, Lexus, UPS, Budweiser, Ford Motor Company, IBM, Levi, Taco Bell, Quest, Mountain Dew, Coors, Chevrolet, Audi, Pearl Vision, and Acura. Findley wrote *Bob Findley on Trumpet—A Method Book* (Brassology).

Bibl.: Hood, Boyde. "Ten Outstanding Trumpet Players in the Los Angeles Area" (*Brass Bulletin*, no. 41, 1983); Keim, Friedel. *Das große Buch der Trompete* (Schott); Bob Findley's official website (www.bobfindley.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Finger, Gottfried [Godfrey] (b. Olomouc, Moravia, c1660; d. Mannheim, Germany, Aug. 31, 1730). English trumpeter of Moravian origin. Finger went to England as part of a Moravian music ensemble, and ended up working in London in 1685. He is credited as having introduced the "flat" ("flatt") trumpet, a type of slide trumpet capable of playing more pitches than the standard natural trumpet of the time.

Finger was a respected composer, and wrote four sonatas for trumpet and strings, as well as many stage and vocal works. After earning only fourth place in a composition contest in 1700, he felt slighted, and subsequently left England. He worked for Queen Sophie-Charlotte of Prussia, then Duke Karl Philipp of Pfalz-Neuburg, whom he followed to Innsbruck, Düsseldorf, Heidelberg, and Mannheim.

Bibl.: Cassone, Gabriele (Eng. trans. by Tom Dambly). *The Trumpet Book* (Zecchini Editore); "Gottfried Finger" (Oxford Music Online).

Finke, Helmut (b. Herford, Germany, Apr. 7, 1923; d. Vlotho, Germany, Oct. 30, 2009). German manufacturer. Finke's first trumpet lessons took place at age twelve with a military musician. He studied engineering, but was drafted into the German army in 1942. He was badly wounded in Russia in 1943. After recovering in the hospital, he was released from active duty. He resumed his engineering studies until 1945, when the school he was attending closed. He decided to concentrate on the trumpet, becoming second trumpet in the Herford Symphony Orchestra. The principal trumpet player was Walter Holy. Both of their careers would be intertwined for the rest of their lives.

Purchasing a small metal lathe, Finke initially began designing and making mouthpieces in 1950. He soon built his first trumpet, and established an instrument workshop. In 1959, Finke worked with researcher Otto Steinkopf to design and build trumpets copied from original Baroque instruments. Their attempts to make long-model trumpets were unsuccessful, but they were able to make a workable replica of the coiled trumpet held by Gottfried Reiche (1667-1734) in his famous portrait done in 1727 by Elias Gottlob Haussmann. Steinkopf designed three vent-holes that corrected several of the out-of-tune harmonics and increased accuracy in the upper register, and the instrument was made famous by Holy within a few years. Soon, the demand for Finke-Steinkopf instruments was paralleled by a worldwide interest in authentic Baroque trumpet performance practice.

Needing a larger facility to meet the demand for instruments, Finke moved his workshop to Vlotho/Exter in 1964. During the late 1960s, Finke became interested in building French horns, which later became the main trade for the company. His youngest son, John (from his second marriage), eventually took over the company. His other son, Christian, is also active with the firm.

Holy's performances of Baroque works by Bach, Telemann, and others during the early 1960s drew the attention of younger artists such as Edward Tarr, Michael Laird, Pieter Dolk, Detlef Altenburg, Reinhard Ehritt, and Wolfgang Pohle. Finke played Baroque trumpet alongside Holy in the Capella Coloniensis, one of the first early music ensembles of its kind. Finke's last public performance as a soloist was around 1988.

Bibl.: "Helmut Finke" (www.finkehorns.de); "Helmut Finke" (http://en.wikipedia.org).

Firth, Edwin (b. Earby, England, Dec. 23, 1888; d. Varennes, near Amiens, France, June 1, 1918). English cornetist. His grandfather Greenwood Firth was a solo trombonist, and his father Squire Firth, a cornetist with the Black Dyke Mills Band. At the age of eleven, Edwin studied with his father, and then with Alexander Owen and William Rimmer. In 1902, at the age of fourteen, he won third place in a solo competition at the Crystal Palace, and in 1904, first place in a competition in Bradford. In 1908, he became a featured soloist with the Foden's Motor Works Band. He married one of Foden's granddaughters.

Between October 1913 and 1917, Firth recorded numerous cornet solos. He was known as "The Boy Champion Cornet Player," due to having won over forty gold or silver medals and four silver cups. He was also known for playing the trumpet in Handel's *Messiah* and other oratorios. He was beloved so much by the citizens of Earby, that whenever he became ill, straw was scattered on the street outside his bedroom, so that the sound of horses did not disturb his sleep.

Firth's career was interrupted in February of 1918, when he was drafted into the military and assigned to the 28th London Regiment—also known as The Artists' Rifles. He died on the battlefield in France on June 1, 1918 at the age of twenty-nine. Edwin's wife Doris gave birth to a son, Teddy, whom Edwin never saw. His wife never remarried and died in 1991 at the age of ninety-nine; Teddy died in 1994 at the age of seventy-five.

According to reports, Edwin Firth was perhaps England's greatest cornet soloist. He was an unassuming man of small physical stature (when he was a boy, his father would have him stand on a box during solo performances). A memorial stone decorated with a cornet was placed in his honor in the Thornton-in-Craven Church yard near Skipton, Yorkshiure. (See color pages.)

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. "European Cornet and Trumpet Soloists" (Notes to a CD recording published by the International Trumpet Guild, 2004); "Edwin Firth, England's Champion Cornet Player" (www.harrogateband.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Color photo of headstone: Hannah Upton

Fischer, Carl (b. Baldwin, Long Island, New York, Dec. 12, 1971). American trumpeter and bandleader. Fischer began playing trumpet as a boy, guided by his father, Charlie Fischer. The family moved to Clearwater, Florida, where Carl studied jazz with the legendary jazz cornetist Nat Adderley. He later moved to New York City where he became friends with trumpeter Wynton Marsalis who mentored him and engaged him to play with his Lincoln Center Jazz Orchestra (1992). Fischer has also worked as a studio player, backing many celebrities such as Mariah Carey, Will Smith, The Four Tops, The Dolls, The Temptations, Blood Sweat & Tears, Esteban, The Supremes, Billy Joel, and many others. He often played lead trumpet in various Broadway pit orchestras (2004-05).

Fischer joined the Maynard Ferguson band in 1993 as the jazz trumpet soloist, touring the world and making recordings with the band through 1998, and again in 2000-04. He founded his own jazz trio, and a large ensemble called Carl Fischer & Organic Groove Ensemble. His solo CD from 2003 is titled *Carl Fischer*. He is also an active guest soloist and clinician.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Carl Fischer" (www.yamaha.com/artists/carlfischer.html).

Fischer, Gerd (b. Bad Elster, Germany, Oct. 25, 1961). German trumpeter. Fischer studied at a music school in his home town before attending a special school of music in Hallé where he studied with Günther Rössler from 1976 to 1979. In 1978, he was a prizewinner in a solo competition. From 1979 to 1983, he studied with Kurt Ramm at the Felix Mendelssohn-Bartholdy School of Music in Leipzig.

Fischer's orchestral career began in 1988, when he became principal trumpet of the State Opera Orchestra in Munich. The following year, he switched to the Munich Symphony Orchestra, also as principal. He was a member of the Harmonic Brass quintet in Munich from 1992 to 1996, as well as the German Philharmonic Big Band. Since 1994, he has served as principal of the Symphony Orchestra of the German Radio in Leipzig.

Fischer is an active soloist and chamber musician, and has toured Europe, America, and Asia. In 1987, he was one of the first to perform B.A. Zimmermann's extremely difficult trumpet concerto.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions).

Fischer, Horst ("Hackl") Volkmar (b. Chemnitz-Adelsberg, Germany, June 8, 1930; d. Cologne, Germany, Mar. 21, 1986). German trumpeter. It's too bad that more is not known of Fischer, a great big band trumpet soloist who was equal to Harry James or Maynard Ferguson. He studied violin and piano, then began playing the cornet at age eleven, and at thirteen studied at an army music school in Frankfurt. The school was bombed during World War II, so in 1943 he moved to another army music school in Bückeburg (Burgstädt). After two years, he moved to a school in Zschopau, but in 1945 it was taken over by the Russians who confiscated all of the orchestra's instruments, so he moved to a school in Castle City. Fischer left school in 1947 when he was offered a position in Ernst Knauth's dance orchestra. He had previously played with Karl Walther in 1946.

Fischer became a member of the Leipzig Radio Orchestra (1948) and Kurt Henkels Dance Orchestra (1948, as a lead trumpet). He played in Hamburg (1951), and with Erwin Lehn and the Südfunk Tanzorchester (1953-59, Stuttgart, including a concert with Miles Davis at the Beethovensaal on Dec. 18, 1957), as well as with Willy Berking (1954-56, Frankfurt am Main). He also played in Cologne (1956), and led a studio band (from 1958). His natural ability as a soloist and high note player quickly made him a star. He formed his own band for a while, and recorded the hit album, *Horst Fischer and His Golden Trumpet* (Decca), that sold over one million copies in 1959. Other albums followed, including *High Noon* and *Trumpet Serenade* (Decca).

He was the soloist and lead trumpet in the RIAS Orchestra in Berlin (1960-66), and during the late 1960s toured Japan with the Werner Müller Orchestra, as well as with Kurt Edelhagen's orchestra (1966-71). Having turned down an offer to play in the Stan Kenton Orchestra, he moved to Zürich, Switzerland, to play in the radio orchestra (1971-78).

Alcohol abuse became a problem for Fischer during the early 1970s, which led to his early death at the age of fifty-five. He had moved to southern Germany, and eventually settled near Cologne, but his popularity had declined rapidly, and he became nearly forgotten and penniless. He was buried without a headstone in the Chemnitz cemetery. However, a group of interested people provided for a proper burial marker in 2006.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Horst Fischer" (www.magictrumpet.de/englisch.htm).

Fischthal, Glenn Jay (b. Shell Lake, Wisconsin, Feb. 22, 1948). American trumpeter. Fischthal grew up in New York. He attended the Cleveland Institute of Music, where he studied with Bernard Adelstein, graduating in 1970. In 1970, he played as a substitute trumpeter in the Cleveland Orchestra, which resulted in his being invited to tour the Far East with the Cleveland Orchestra under Maestros George Szell and Pierre Boulez. He then continued his studies at the California Institute of the Arts in Velencia. He also studied trumpet with Thomas Stevens, Frank Kaderabek, and Robert Nagel.

Fischthal played for a short while with the San Antonio Symphony Orchestra, National Ballet Orchestra of Canada, Hong Kong Philharmonic, and the Kansas City Philharmonic. In 1976, he became principal trumpet of the Israel Philharmonic, and in 1979 was named principal of the San Diego Symphony. He became principal of the San Francisco Symphony in 1980, a position he held for twenty-five years (1980-2005). He taught at the San Francisco Conservatory for many years; among his former students are Craig Morris and Brian Anderson.

Fischthal has performed at the Grand Teton Festival, Santa Fe Opera, and many other summer programs. He enjoys golf, billiards, snow skiing, and spending time with his two wolf-huskies.

Bibl.: "Glenn Fischthal" (www.stokowshi.org/Principal_Musicians_San_Francisco_Symphony.htm); "Glenn Fischthal" (www.trumpetherald.com/forum/viewtopics.php?t=46029&start=11).

Fisher, Tony (b. Manchester, England, Feb. 27, 1936). British trumpeter and bandleader. Fisher started playing cornet at age five. His

first lessons were with his father, a tuba player who led the family band known as the Silver Rockets. Fisher began playing the trumpet at age nine, and by age thirteen was a prodigy playing professionally. His early experiences were with the big bands led by Ted Heath (from 1963), Ken Mackintosh (1956-59), Eric Delaney (1959-64), Don Lusher, Oscar Rabin, and Kenny Clarke.

During Fisher's illustrious career in London (having moved there in 1965), he played with the London Symphony Orchestra, Royal Philharmonic Orchestra, Frankfurt Radio Orchestra, Metropole

Orchestra in Holland, The Beatles (*Strawberry Fields Forever*), Frank Sinatra, Fred Astaire, Barbra Streisand, Tom Jones, Henry Mancini, Bing Crosby, Liza Minelli, Sammy Davis Jr., Tony Bennett, and many others. He has recorded hundreds of film, television, and radio spots, and is seen each week on BBC Television's *Parkinson* show. He joined the Humphrey Lyttelton Band in 2008, and is currently directing the Burt Kaempfert Orchestra. For the past sixty years, except for three months in the hospital in 1980 due to a burst appendix, he has been one of the top musicians in London, and is one of several star trumpeters featured on the CD, *The London Trumpet Orchestra* for Cala Records.

Fisher is an active teacher, and regularly gives master classes at the Guildhall School of Music, Royal College of Music, Royal Academy of Music, Leeds College of Music, Royal Northern College of Music, and Trinity College.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Tony Fisher" (www.prozonemusic.com/brass/artists/tony-fisher.html); Tony Fisher's official website: http://ajf15.tripod.com.

Fiske, Isaac (b. Holden, Massachusetts, Dec. 23, 1820; d. Worchester, Massachusetts, Sept. 17, 1894). American maker. Isaac was the son of Bezaleel and Mary (Rice) Fiske. The family moved to Worcester, Massachusetts, in 1832, when Isaac was twelve years old. He may have apprenticed with Graves & Company in nearby Winchester before setting up his own shop in Worcester in 1842. The city was a regional center for musical activity, and many well-known brass bands from Boston often played there. Although it is known that Fiske played the cornet, it is doubtful that he was highly skilled in this regard.

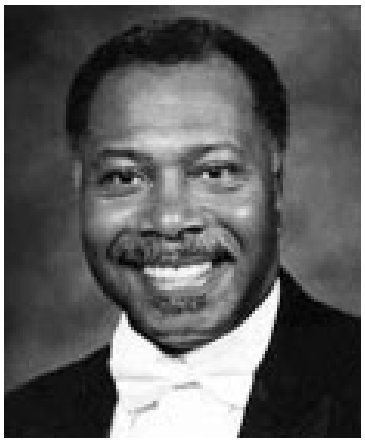
The Worcester Brass Band was outfitted with Fiske instruments, and became an excellent means of advertising for him. In 1857, Fiske hired the famed cornetist and drum major Matthew Arbuckle to lead the band. This added to Fiske's reputation, although Arbuckle left Worcester in 1860. Fiske entered many of his instruments in the Exhibition of the Worcester County Mechanics' Association, periodically winning prizes between 1848 and 1857. His instruments also won other awards including First Prize for the Band Tournament of Maine. In addition, he obtained five U.S. patents for improvements in valve design. Although none of these improvements are utilized today, his designs helped to increase the speed of valve action and to produce a more consistent blowing characteristic when using various valve combinations.

In 1854, Fiske moved his shop to a new facility, but the building burned to the ground a few months later. He purchased new land for a home and manufacturing facility, later moving the shop to a larger three-story building in 1859. He employed six workmen, but increased the number to ten or twelve during the Civil War. Fiske produced superior quality brass instruments in various forms, including over-the-shoulder instruments, circular ("rain-catcher") cornets, valve trombones, baritones, cornets with Périnet piston valves, and cornets with rotary valves operated by a piston-rod setup (commonly referred to as "Fiske" valves).

Fiske retired in 1886, and sold the company to C.G. Conn & Company in December of the same year. He died of apoplexy on September 17, 1894 at the age of seventy-three.

Bibl.: Eliason, Robert E. *Early American Brass Makers* (The Brass Press); Schwartz, Richard I. *The Cornet Compendium* (self-published); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Fitzgerald, Langston J[ames] III ("Fitz") (b. Washington, District of Columbia, Sept. 17, 1944). American trumpeter. Fitzgerald grew up in Chapel Oaks, Maryland, where his father was a postman (and amateur trumpeter), and his mother, Mildred, a clerk and typist; Langston had a sister, Reneé (b. 1943; d. 1985). He began playing the piano at an early age, and the trumpet at age nine. His first teachers were his band director, Isaac C. Cook, and John Stephens. While in high school, Fitzgerald played principal in several area college orchestras.



After graduating in 1962 from Fairmont Heights High School in Fairmont Park, Maryland, Fitzgerald attended Howard University (1962-66) where he studied with Lloyd Geisler, Don McComas, William Penn, and Ambrose Jackson. He also studied at the Aspen Music Festival (summer of 1962) with Robert Nagel. Upon graduating, he became a member of the US Navy Band in Washington, D.C. (1966-70), and freelanced in the Washington-Baltimore area. He also earned a doctor of musical arts degree from Catholic University of America where he studied with Lloyd Geisler.

After completing military service, Fitzgerald joined the Baltimore Symphony Orchestra as second trumpet, a position he held from 1970 to 2003. Upon his retirement from the orchestra, he accepted a professorship at Penn State University. Fitzgerald has performed with the Saint Louis Symphony, Baltimore Opera (mostly principal, for seven years), Giovanni Brass Quintet, and the National Symphony Orchestra. For twenty years, he served as musical conductor and contractor of the Baltimore Choral Arts Society.

Among Fitzgerald's most famous students are Wallace Roney, Terell Stafford, Tage Larsen, Billy Ray Hunter, and Thomas Hooten. He and his wife, Muriel, have been married since 1970, and have a son, Langston IV (b. 1973). Fitzgerald's hobbies include fishing, motorcycling, cooking, reading, and household repair.

Bibl.: "Langston Fitzgerald III" (2010 International Trumpet Guild Conference program book biography); "Langston Fitzgerald III" (www.artsandarchitecture.psu.edu); personal interview, July 5, 2010.

Flowers, David M. (b. Steubenville, Ohio, Dec. 10, 1935; d. Arlington, Virginia, Jan. 28, 2005). American trumpeter. Flowers grew up in Weirton, West Virginia. He attended the University of Michigan, studying with Clifford Lillya, and completing a bachelor of music degree in 1958. He continued study there for his master of music degree.

Flowers's career began when he became a member of the US Marine Band in Washington, D.C. During his four years in the band, he earned a doctor of music degree at Catholic University of America, studying with Lloyd Geisler. After his service years, he joined the National Symphony Orchestra as second trumpet, a position he held from 1964 through 2005. He taught at Catholic University of America, American University, and George Mason University. An avid performer on antique trumpets and cornets, Flowers participated in the Empire Brass recording, *American Brass Band Journal*.

Flowers was also a musician contractor for the Washington Ballet, Choral Arts Society, Kennedy Center for the Performing Arts, Washington National Cathedral, and the Church of the Little Flower.

Flowers passed away only months after retiring. He was survived by his longtime companion, Cathy Hart, as well as by three daughters: Lynn Rigney, Marilyn Haight, and Eileen Flowers, and son Gareth, a professional trumpeter.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "David Flowers 1935-2005" (*Washington Post*, Feb. 6, 2005); "David Flowers Passes" (www.trumpetguild.org/news/news05/332flowers.html).

Foley, Joseph ("Joe") Damian (b. Concord, New Hampshire, Oct. 10, 1965). American trumpeter. While growing up in Concord, New Hampshire, Foley began studying the trumpet at age ten with his older brother James, currently a public school teacher. During his senior year at Concord High School (1982-83), he took lessons from Robert Stibler. He received a Trustee Scholar Award to Boston University where he earned a bachelor of music degree in 1987, and a master of music degree in 1989. His teachers there were Peter Chapman (1983-84), Roger Voisin (1984-89), and Rolf Smedvig (1987-89). He also studied composition with Samuel Headrick. Additional trumpet studies were with Arnold Jacobs, Bob McCoy, and Vincent Penzerella.

Foley was a founding member of the Atlantic Brass Quintet from 1985 to 1998, a group that won six international chamber music competitions including the International Brass Quintet Competition in Narbonne, France. He has performed numerous times with the Boston Symphony Orchestra (often as a substitute principal) and was invited to perform with the Boston Symphony Brass Quintet. He has also performed with the Boston Pops, New York Philharmonic, Boston Ballet Orchestra, Boston Lyric Opera Orchestra, Boston Modern Orchestra Project, Boston Musica Viva, New Hampshire Symphony, Opera Providence, Springfield Symphony Orchestra, and the All-American College Orchestra at EPCOT Center, and has been a featured soloist with the Boston Pops, Boston Classical Orchestra, Boston Landmarks Orchestra, and the Rhode Island Philharmonic. He has given world premieres of Harold Shapero's *Trumpet Concerto* (2010) and Lewis Buckley Jr.'s *Capriccio* (2010). As a recording artist, he has released several CDs with the Atlantic Brass Quintet and Empire Brass, two CDs with the Metropolitan Opera Brass, several with the Boston Modern Orchestra Project, and a soon to be released solo CD.

An active teacher, Foley has served on the faculties of The Boston Conservatory (1992-94, 2012-present), University of Massachusetts-Lowell (1997-2010), Boston University (1994-2006), Wellesley College (2004), Boston College (c1999-2001), Massachusetts Institute of Technology, Harvard University (2001), and the Boston University Tanglewood Institute. He is currently a full professor at Rhode Island College (since 2003) and is principal of the Rhode Island Philharmonic (since 1990) and the River Oaks Chamber Orchestra in Houston, Texas (since 2011).

Since 1991, Foley has been married to Leslie Wu Foley, Dean and Executive Director of the Preparatory and Continuing Education program at the New England Conservatory. Their two children are Daniel (b. 1997) and Maia (b. 2001). His hobbies include tennis, running, biking, Boston sports, traveling, cooking, and single malt scotch.

Bibl.: "Joseph Foley" (http://necmusic.edu/faculty/joseph-foley?id=7&sid=2); personal interviews, June 21 and 22, 2012.

Fomin [Fomine], Yevgeny [Evgeny] Yakovlyevsky [Yakovlevich] (b. Moscow, Russia, Mar. 28, 1946; d. Moscow, Russia, Mar. 13, 2008). Russian trumpeter. Fomin began playing trumpet at age thirteen. He studied with Nikolay Nikolayevich Yavorsky at the Ippolitov-Ivanov Music College in Moscow, and from 1971 to 1972 with Anatoly Basarov and Georgy Orvid at the Moscow Conservatory.

Fomin's impressive orchestral career began in the USSR Symphony Orchestra (1971-72), followed by the Academic Orchestra of the Moscow Philharmonic (principal, 1974-90), the (new) Russian National Symphony Orchestra (principal from 1990 until his death). He also taught at the Moscow Music School (1980-86), Moscow Children's Music School No. 15 (1985-?), Gnesin Academy (1989-?), and as Lev Volodin's successor at the Moscow Conservatory (1996-2008). In 1986 he was honored by the State.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *East Meets West* (Pendragon); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. and Yevgeny Ratner. Fomin obituary, *International Trumpet Guild Journal*, Oct. 2008).

Forestier, Joseph (b. Montpellier, France, Mar. 5, 1815; d. Paris, France, Nov. 13, 1882). French hornist and cornetist. Originally a horn player, Forestier studied hand horn at the Paris Conservatory with Jean-François Dauprat from 1832, graduating in 1834. He easily switched to the regular cornet-à-piston with a deep V-cup mouthpiece, as a self-taught player. He played at the Théâtre Italien (soloist), then

the Opéra de Paris (1844-68, cornet, then trumpet), and gave concerts with the Concerts Musard. He taught at the Gymnase Musical Militaire (from 1856), then for the military musicians at the Conservatoire National Supérieur de Musique de Paris (1857-70).

Forestier's *Complete Method for Cornet* (1844) was, along with the method of Jean-Baptiste Laurent Arban, among the first of its kind. Forestier also wrote *Méthode Complète pour les Saxhorns ou Bugles ou Saxotromba ou Trombone alto à trois cylindres* (J. Meissonnier, editor, c1846). In addition, his solo for cornet and piano, *Fantasie Brilliante*, cocomposed with his accompanist, Miss J. Luce, and published in 1840, and his *Variations concertantes sur un theme original*, published within his *Méthode Elémentaire pour le cornet à pistons* (1844), are among the first known works for cornet and piano.

Bibl.: Keim, Friedel. *Das große Buch derTrompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Schwartz, Richard I. *The Cornet Compendium* (self-published); Pierre, Constant. *Le Conservatoire national de musique et de déclamation: Documents historiques et administratifs* (Paris, Imprimérie nationale, 1900).

Forman, William ("Bill") (b. New York, New York, Mar. 12, 1959). American trumpeter. Forman studied at the Hartt School of Music at the University of Hartford, and with Ronald Kutik, Bruce Rhoten, Mark Gould, and Allan Dean. He moved to Europe in 1981, spending the next eight years as guest principal trumpet of several orchestras in Germany and Belgium. He won several prizes in major solo competitions in Prague, Geneva, and Markneukirchen, and toured as a soloist specializing in contemporary music for trumpet.

Forman was the trumpeter with Ensemble Modern in Frankfurt from 1990 to 2001. He performed a great deal with composer Karlheinz Stockhausen, and in 2002 taught at the Stockhausen Courses in Kürten. Since 1994, he has been a professor at the Hochschule für Musik "Hanns Eisler" in Berlin, Germany. Forman is the founder of Totally Trumpet, a festival of new music in Berlin, and also plays the standard classical trumpet repertoire. Forman has released the CD, *Virtuoso Trumpet Concerti*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bill Forman" (www.stockhausen.org/forman.html).

Fornarotto, Carmine Patrick (b. Hoboken, New Jersey, Mar. 17, 1930; d. Oct. 10, 2012). American trumpeter. Fornarotto began playing the trumpet at age ten and continued his musical training at The Juilliard School with William Vacchiano (master of music education degree). He began his career at the Radio City Music Hall, and also played with the City Center Ballet and Opera orchestras and the Goldman Band. He was second trumpet in the New York Philharmonic from 1962 to 1978, and fourth trumpet from 1978 to 1993. A versatile performer, he played in swing bands and recorded with Ornette Coleman (1972), J.J. Johnson (*Poem for Brass*, Columbia), and Gunther Schuller (1976). After retiring and living in Florida, Fornarotto was a member of the Port St. Lucie Community Band and the Ambassadors of Swing.

Fornarotto and his wife Marie Krust were married in New York City on August 29, 1954. They had two children, John and Joseph. (Joseph predeceased Carmine.) Carmine's hobbies included flying and target shooting.

Bibl.: Annibale, Ed. *Trumpeters Galore* (Trafford); "New York Philharmonic Trumpet Section" (www.trumpetherald.com/forum/viewtopic.php?p=807634&sid=8a6c7668d4e4f352a057a01be6dd0cc5); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Carmine Fornarotto Obituary" (www.legacy.com/obituaries/greenbaypressgazette/obituary.aspx?pid=160350898#fbLoggedOut).

Forney, Fred (b. Detroit, Michigan, June 18, 1954). American trumpeter. Forney grew up in Detroit. He began playing trumpet at age nine; his early teachers were Benedict Grycan, James Tamburini, and Gordon Smith. After graduating from Denby High School in 1972, he attended the University of Arizona in Tucson, studying with Richard Peters and Russell Plylar, and receiving a bachelor of music education degree in 1977. He was director of bands at Tempe High School from 1977 until 1980, when he studied full time at Arizona State University with Harold Hines, earning a master of music degree in 1982. He also served as an adjunct jazz instructor at ASU until 1985. He has taught at Mesa Community College since 1985, is a former director of Jazz Studies at MCC, and now teaches Music Humanities at MCC.

A highly versatile performer, Forney played with the Tucson Symphony (founding member) from 1976 to 1977 and The Phoenix Symphony from 1980 to 1982, and is an active freelance musician in the Phoenix area, having backed artists such as Johnny Mathis, Tony Bennett, Diana Ross, Carl Saunders, Bobby Shew, Natalie Cole, Ella Fitzgerald, Rosemary Clooney, Debbie Boone, Gladys Knight and the Pips, Perry Como, Dionne Warwick, Lena Horne, Bernadette Peters, Roberta Flack, Carol Channing, Dean Martin, Marie Osmond, the Smothers Brothers, the Four Freshmen, Ray Charles, Bob Newhart, Mannheim Steamroller, The Four Tops, Glen Campbell, Burt

Bacharach, The Temptations, The Lettermen, Henry Mancini, Marilyn McCoy, Debbie Reynolds, Mitzi Gaynor, Al Jarreau, Roger Kellaway, Bill Watrous, and Don Menza. He has also played dozens of Broadway musicals, performed at the Telluride Jazz Festival, and at the Blue Note Jazz Club in Tokyo and Osaka. He is the Artistic Director of the Arizona Jazz Masterworks Orchestra, and has recorded countless jingles and CDs, including his own solo albums: *Into the Mist* (Summit), *Playground, MCC Jazz Faculty, Then and Now* (Summit), *Faculty Nonet* (Sea Breeze), *Justice for the Earth* (Ravenswave), *The Armand Boatman Be Bop Revolution* (Tempest), and *Chasing Horizons* (OA2). His hobbies include woodworking.

Bibl.: Fred Forney's official website: www.fredforney.com; personal interview, Aug. 1, 2011.

Foster, John [Anthony] (b. Atherton, Queensland, Australia, Nov. 20, 1977). Australian trumpeter. Foster's father David was a banker and

his mother Robin, a business teacher. His older brother Gregory died as an infant in 1973; his sister Katy was born in 1974. As a child growing up in Brisbane, Foster studied violin, piano, and percussion. He began playing the trumpet at age ten; his first trumpet teachers were James Hardington, Yoram Levy, and Phil Ryan. In 1993, he won first prize in the Queensland Symphony Concerto Competition, performing Hummel's trumpet concerto at the age of fifteen.

After graduating from Brisbane State High School and Coorparoo State High School in 1994, Foster attended the Queensland Conservatorium of Music, studying with Yoram Levy and earning a bachelor of music performance degree with honors in 1998. He continued his studies at the Royal College of Music in London (1998-99) where he received a graduate diploma for performance under the guidance of Michael Laird, Paul Beniston, and Mark Bennett. He was awarded the Herbert Samuel Brass Prize at the Royal College in 1999.

Foster's orchestral career began while he was still in high school. He was a contracted member of the Queensland Philharmonic Orchestra (1993-98 as utility trumpet), the Queensland Symphony (1994-98 as utility trumpet), the Auckland Philharmonia Orchestra (1999-2000 as associate principal), and the Sydney Symphony Orchestra (2001 to present as second trumpet). He has served as a guest principal with every orchestra in Australia and New Zealand, and has been a guest of the Orquestra da Macau and the English orchestra, Academy of St. Martin-in-the-Fields. He also taught at the Sydney Conservatorium of Music from 2002 to 2006.

Foster is one of the world's leading historians of the Baroque trumpet and cornetto, and is an expert performer on the (valveless) Baroque trumpet. He is founder of the Australian Baroque Brass, and has recorded several CDs with it including *Revolution* (Tubicium), *Music of a Golden Age* (Tubicium), *Flourish* (ABC Classics), and *Trumpets of the Realm* (Tubicium). He has also authored a book titled *The Natural Trumpet*, published by Kookaburra Music. Foster has appeared with the Australian Brandenburg Orchestra, Pinchgut Opera, Sydney Philharmonia Baroque Ensemble, High Art Baroque, New Zealand Baroque Soloists, Sydney Consort, and Orchestra of the Antipodes, and has been a frequent soloist at international music festivals. In 2004, he was invited to the United States to collaborate with instrument maker Andrew Naumann in designing a new long-model Baroque trumpet. He is an active clinician and performer throughout the world.

In 2006-07, Foster suffered from a nerve problem on the left side of his face that left him unable to play for six months. Although doctors were unable to properly diagnose his condition, Foster gradually returned to playing through rest and systematic embouchure development. He was married to Lisa Foster, a high school teacher, from 2001 to 2008. His hobbies include the practice of Kung Fu, antique trumpet collecting, playing tennis, walking his pug (Henry), and watching rugby league.

Bibl.: Foster, John. *The Natural Trumpet* (Kookaburra Music); personal interview, July 5, 2010.

Foveau, Eugène (b. Dijon, France, Nov. 20, 1886; d. Paris, France, January 5, 1957). Next after Jean-Baptiste Arban, Eugène Foveau has been the greatest French cornet player of his day, noted for a distinguished style with almost no vibrato. During his time he had no rivals, with the possible exceptions of Emmanuel Chaine and Georges Mager. His father was also a musician. Foveau was a student of Merri Franquin at the Paris Conservatory, graduating in 1907 when he won the first prize in the annual trumpet competition. Foveau began his career in 1899 as a cornet soloist of the Union Musicale in Dijon. Then, he was solo cornet in the 1st Régiment du Génie (Versailles, 1907-10) and flugelhorn soloist at the Sirène de Paris, followed by the Garde Républicaine (1919-37).

During the years above, Foveau extensively recorded cornet solos, mostly on the Odéon label. He was also the distinguished solo cornetist at the Opéra de Paris (1919-57) and played trumpet at the

Concerts Colonne (1911-14 and 1919-29). However, his career was interrupted by World War I. From 1932 to 1934, Foveau recorded on the Columbia label the major works of Igor Stravinsky with the composer conducting. His version of *The Soldier's Tale* became a reference even in London and the United States.

On March 3, 1925 Foveau replaced Alexandre Petit as cornet professor at the Paris Conservatory, a position he held until 1943 when he began teaching both cornet and trumpet until his death in 1957 at the age of seventy. His best student was Roger Delmotte, who illustrated throughout his career at the Opéra and as a soloist, the same distinguished style that his teacher had. Foveau also taught many other students who became legends of the trumpet, such as Raymond Tournesac (a pioneer of recitals for trumpet), Louis Menardi, Ludovic Vaillant, and Pierre Pollin (who were the greatest French orchestral trumpeters of their time), Raymond Sabarich, Jean Greffin, and Pierre Thibaud (who were among the greatest trumpet teachers in France). Also included is Georges Jouvin, who was a very famous soloist of pop music.

Eugène Foveau was influenced by violin playing and also by great tenor vocalists such as Georges Thill. Like Delmotte, his articulation was very clear and showed an elegant phrasing. Thierry Caens produced a CD reissue of some of the best recordings by Foveau, *Eugène Foveau, the Cornet Player of the Century* (Vivartis 02).

Foveau officially played instruments by Couesnon for many years, but also used a Lefèvre cornet and a Millereau trumpet. Foveau edited numerous etudes and solos and many composers dedicated works to him. He has been the most influential stylist in France, along with later artists Raymond Sabarich (who added the use of vibrato) and Maurice André (who opened the possibilities on the high-pitched trumpets).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Laplace, Michel. *Trompette, Cuivres & XXe siècle* (CD Rom, Oct. 2008).

Fowler, Walter ("Walt") Ernest (b. Salt Lake City, Utah, Mar. 2, 1955). American trumpeter and orchestrator. Coming from a musical family, Walter Fowler began his music studies on the piano, but switched to trumpet at the age of eight after hearing Bill Chase play lead in Woody Herman's band. Being basically self-taught, he started his music career in 1974 with Frank Zappa's band. He moved to Los Angeles in the fall of 1975, and formed the Fowler Brothers Band. He also performed with Billy Cobham, Johnny "Guitar" Watson, the Buddy Rich Band, Ray Charles, Brandon Fields (on and off since 1980), George Benson's backup band (1985-87), and Billy Childs.

As a studio musician, Fowler has recorded on soundtracks for films such as *Backdraft, Regarding Henry, Pacific Heights, The Lion King, Broken Arrow, The Thin Red Line, Black Hawk Down, Ocean's 12,* and *Ocean's 13*. His orchestrations can be heard in movies such as *The Rock, Con Air, Twister, Enemy of the State, Face-Off, Gladiator, Pearl Harbor, Shrek, The Bourne Supremacy, Transformers, American Gangster, Body of Lies,* and *The Dark Knight*.

Fowler has toured the world and performed extensively with Diana Ross since 1989. In 2001, he joined James Taylor's band. He has also worked with James Brown, Roberta Flack, Stanley Clark, Yazawa, The Doors, The Manhattan Transfer, Fishbone, Paula Abdul, Luis Conte, and many others. He is known for his fine sense of humor.

Bibl: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Fraedrich, Craig (b. Milwaukee, Wisconsin, May 31, 1960). American trumpeter. Fraedrich grew up in Frankfort, Illinois, and Menomonee Falls, Wisconsin. He decided to play the trumpet when he saw Al Hirt performing with clarinetist Pete Fountain on television. He started in fifth grade, and took private lessons in high school with Steve Kossoris and Dennis Najoom. He attended the University of Wisconsin in Milwaukee from 1979 to 1981, and transferred to North Texas State University (now the University of North Texas) in 1981, graduating in 1984. He then earned a master of music education degree at Arizona State University (1984-86). He studied at the Banff Centre in Canada during the summer of 1985, studying jazz improvisation with Dave Liebman and Kenny Wheeler. Other jazz instructors include Chuck Marohnic, Rich Matteson, Dan Hearle, Jack Peterson, and Frank Puzzullo. His college trumpet instructors include Dennis Najoom, Leonard Candelaria, Don Jacoby, Wayne Cook, Chuck Tumlinson, and Ken Van Winkle.

After graduating from ASU, Fraedrich won an audition for the Army Blues, serving as an enlisted musical director. He has been on the Shenandoah Conservatory of Music faculty since 1989, and has been director of the jazz ensemble since 1999. He has released numerous CDs, including *Come Sunday* (Trilogy), *So In Love* (Positive Music), *Christmas Time Is Here* (Trilogy), *Shades of Blue* (Creative Digital Products), *On the Edge* (Creative Digital Products), *First Flight* (Creative Digital Products), *Sonyadora* (Trilogy), and *I'll Be*

Home for Christmas (Trilogy). He has performed with Allen Vizzutti, Marvin Stamm, Tom Harrell, Charlie Rouse, Wycliff Gordon, Rich Bierach, Cecil Taylor, and Don Thompson.

Fraedrich and his wife Monique (a mortgage banker, CPA, and CFO) have two children, Matt (b. 1992) and Tyler Brooks (stepson, b. 1989). Craig's hobbies include golf, fishing, and being a soccer dad.

Bibl.: "Craig Fraedrich" (www.craigfraedrichmusic.com); personal interview, Aug. 23, 2010.

Franks, Rebecca Coupe (b. Aptos, California, Nov. 27, 1961). American trumpeter and composer. Franks grew up in Palo Alto, California, near San Francisco, and came from a family of musicians. She followed in the footsteps of her great uncle, grandmother, mother, and brother by choosing to become a trumpeter. Her parents divorced

when she was in junior high school. She is a very gifted player who was selected for the Palo Alto California Honor Orchestra, won a solo award at the Reno Jazz Festival, and participated in the Monterey Jazz Festival All-Star High School Jazz Band. She was fortunate to study jazz under the great saxophonist Joe Henderson. She later graduated from Aptos Senior High School. She was greatly influenced by Clora Bryant, the only female trumpeter to ever perform with Charlie Parker.

Living in San Francisco during the 1970s, Franks played with Circus Vargas, the Pickle Family Circus, and the Big Apple Circus, and freelanced wherever possible. She turned down a scholarship to the University of Southern California in order to travel to Venezuela, where she performed for a while. She then moved to New York City and attended the New School in addition to taking classes at New York University. She formed a partnership with the ex-San Francisco sax player Virginia Mayhew. Together, they recorded a jazz album for the Philology label. In New York, she studied with Laurie Frink and had a few lessons with Lew Soloff, Art Farmer, Wallace Roney, and Tom Harrell. Franks worked for many years in New York, performing or recording with many musicians including Lodi Carr, Cha Cha Boom, Casselberry-DuPree, Bill Cosby, Herb Ellis, Val Emmich, Penny Lang, and Samba Da. She also plays trombone as a second instrument. Her trumpet style is often compared to that of the late Chet Baker.

In 1996, Franks moved back to California where she worked as a private teacher and instructor at several private schools. She also taught at numerous music camps and gave clinics throughout the state. However, she eventually moved to upstate New York (Woodstock area), where she teaches trumpet at the State University of New York in New Paltz, does studio work, and teaches improvisation at Ulster Community College. An avid car buff, she is leader of Coupe and Her Groovemobile band, plays with John Menegon and his Mingustration Band, and composes music for film, television, and jazz ensemble. Her compositions are heard on the popular television series *Melrose Place* and *Law and Order* and she has won the John Lennon International Song Writing Contest. Franks's albums include *All of a Sudden* (Justice), *Suit of Armor* (Justice), *Virginia Mayhew and Rebecca Coupe Franks—It's Time...*(Philology), *100 Per Cent,* and *Exhibition: Tribute to Joe Henderson* on her own label, RCF. Her newest album is titled *Check the Box* (RCF).

Bibl.: Erdmann, Tom. "The Varied Artistic Life of Rebecca Coupe Franks" (*International Trumpet Guild Journal,* Mar. 2010); Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Rebecca Coupe Franks" (www.allaboutjazz.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Franks, Rodney ("Rod") (b. Shipley, West Yorkshire, England, May 31, 1956). British trumpeter. As a youth, Franks was not only a skilled football player, but also a talented musician. At age nine, he played in the Hammonds Junior Band, and then the Brighouse & Rastrick Band. He was a member of the Black Dyke Mills Band at age seventeen. From age fifteen to eighteen, he studied with Maurice Murphy and Philip Jones at Huddersfield University, and continued his study with Murphy at the Royal Northern College of Music where he was awarded the Holes Gold Medal in 1977. He also studied with John Dickenson. In 1977, he was appointed principal trumpet of the Bergen Philharmonic Orchestra, but left in 1983 to become principal trumpet of the Philip Jones Brass Ensemble. In 1988, he joined the London Symphony Orchestra as associate principal to Maurice Murphy, and became principal in 1990.

Franks is not only one of the world's finest orchestral trumpet players, but is also an inspiring figure, overcoming impossible difficulties at the height of his career. The hearing in his right ear began to diminish in 2002 due to a benign tumor (acoustic neuroma) located in his brain, causing his hearing to worsen until he was deaf in one ear. The tumor was removed in July of 2003, but the surgery left him unable to walk, pick up a glass of water, or play the trumpet. He also had severe balance problems that took weeks to overcome. However, within a few months, his physical abilities gradually returned, and he looked forward to playing the trumpet again.

About the time Franks was ready to begin trumpet practice, a condition known as Bell's palsy affected one side of his face, and he lost all muscle control of his embouchure. The condition went away a few weeks later, and he eventually returned to the LSO. Today, he wears a digital crossover hearing aid that transmits sound into both ears, making it possible for him to play in the orchestra. He remained principal until 2011 when he moved to coprincipal with the young Philip Cobb.

Franks is on the faculties of Guildhall School of Music, the Royal Northern College of Music, and the Royal Academy of Music in London. He is also the artistic director of the London Symphony Orchestra Brass Ensemble. He released a CD titled *Saving Face* on the Doyens label in 2003.

For his extensive charity work, Franks was appointed vice president of Friends of Guy's Hospital in London.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Rod Franks" (www.trumpetguild.org/news/news03/frankscd.htm).

Franquin, Merri [Jean-Baptiste] (b. Lançon, Bouches-du-Rhône, France, Oct. 19, 1848; d. Paris, France, Jan. 22, 1934). French cornetist and trumpeter. At age fifteen, Franquin taught himself to play the cornet for four years (1863-67). Showing remarkable abilities, he was

advised to go to Marseille to begin his career. He moved there in 1867, and played cornet with the Marseille Casino Musical, and solo cornet at the Palais Lyrique and the Theatre Chave (until 1870). He then played in the band of the Marseille Garde Nationale as solo flugelhornist (1870-72).

At the age of twenty-three, Franquin entered the Paris Conservatory as a member of Arban's cornet class (1872-75) and J. H. Maury's class (1875-77). After graduating, began his impressive professional playing career included as first trumpet with the Concerts Pasdeloup (1876-92), National Opéra (Paris, 1880-1901), Concerts Colonne (1884-92), Opéra-Comique, Société des Concerts du Conservatoire (1892-1901), Concerts du Châtelet, and Grand Oratorio de Saint-Eustache Orchestra (1899-1901). He gave recitals at the Cercle Volney, La Trompette (with C. Saint-Saëns on piano), and at the Cercle Militaire (playing the *Septuor* by Saint-Saëns, and works by Duvernoy, D'Indy, and Pierné).

Franquin was a legendary teacher and professor of trumpet at the Paris Conservatory from 1894 to 1925. His most famous students include Albert Adriano, Francis Bodet, Emmanuel Chaine, Eugène Foveau, Armand-Gaston Porret, Julien Porret, and Georges Mager. As teachers, Bodet and Porret also became foremost proponents of his teachings. Franquin's *Methode Complète de Trompette Moderne de Cornet à Pistons et de Bugle* was widely used even by modern players such as Maurice André and Pierre Thibaud. The method includes the solo trumpet part to *Legende* (solo trumpet with piano, 1906) by Enescu, which was composed for the annual *concours* at the conservatory, and which is dedicated to Franquin.

After Xavier Teste, Franquin was an important figure in establishing the C trumpet as the leading instrument for French trumpeters. He worked with the French instrument maker Thibouville-Lamy in producing a four-valve C/D trumpet in 1912, and a five-valve C/D/D-flat/B-natural trumpet in 1916. [For more information on these instruments, please see the biography on Thibouville-Lamy.] These instruments essentially combined the C and D trumpets, giving them numerous advantages over the regular C trumpet as Emmanuel Chaine demonstrated. Franquin required all of his pupils to play this type of instrument, as well as the old (alto) trumpet in F.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions); Laplace, Michel. "les fondateurs de l'école française de trompette," *Brass Bulletin,* No. 29, 1980; *Pipers* 12, p44 (Japan); (http://mediatheque.cite-musique.fr/masc/); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Merri Franquin" (http://en.wikipedia.org); Shamu, Geoffrey. *Merri Franquin and His Contributions to the Art of Trumpet Playing* (unpublished DMA diss., Boston University, 2009).

Frear, Robert ("Rob") (b. Whittier, California, Dec. 26, 1959). American trumpeter. Frear began playing the trumpet at age nine; his early teachers were Gilbert Adams, Peter Marchica, Arthur Farr, and Irving Bush. After graduating from Los Altos High School in Hacienda Heights, California in 1977 he attended California State University, Long Beach (majoring in French), receiving a bachelor of arts degree in 1981. He then earned a master of music degree from the University of Southern California in 2003.

Frear has had a full and varied professional career as an orchestral musician and freelance performer. He was principal trumpet of the Israel Philharmonic (under Maestro Zubin Mehta) from 1987 to 1991, and has also performed with the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Opera Pacific, Hollywood Bowl Orchestra, Pacific Symphony, Santa Barbara Symphony, American Ballet Theater Orchestra, Bolshoi Ballet Orchestra, San Diego Symphony, Royal Opera Orchestra of Covent Garden, Joffrey Ballet Orchestra of Chicago, Long Beach Symphony, and many others. He served as associate principal of the Tucson Symphony (1985-1987), toured North America as principal trumpet with "Star Wars in Concert" (2009-2010) and was guest

principal with the Mälmo Symphony in Sweden (spring 1991). He has taught at several colleges and universities in southern California, and is currently Director of Brass Studies at California State University, Long Beach.

Rob Frear has been married to trumpeter Marty Fenton Frear since 1987. (She is also an assistant librarian for the Los Angeles Philharmonic and a music copyist.) Rob's hobbies are bicycling, triathlon, physical fitness, and canine sports such as herding and agility.

Bibl.: "Robert Frear – Area Director + Trumpet" (www.csulb.edu/depts/music/brass/robert_frear.html); News Item, www.trumpetguild.org/news/news05/409frearcsulb.htm; personal interview, Nov. 29, 2012.

Freeman, Anna (b. Stawell, Australia, Nov. 18, 1954). Australian trumpeter. Freeman grew up in Melbourne, Australia. She began playing trumpet with brass bands at an early age. She attended the

Victoria College of Music in Melbourne, studying with Mervyn Simpson (principal of the Melbourne Symphony Orchestra), and graduated in 1976. In 1977, she was awarded the Winston Churchill Scholarship that allowed her to study the (valveless) Baroque trumpet with Dr. Edward Tarr at the Schola Cantorum Basiliensis in Basel, Switzerland.

Freeman played in the Melbourne Symphony Orchestra as principal trumpet during the 1976-77 season. She also played with the College Baroque Trumpet Ensemble under Edward Tarr, and has been a guest principal of the Zurich Chamber Orchestra, a member of several Australian symphony orchestras including the Australian Chamber Orchestra, and soloist with dozens of ensembles in Australia, Canada, Germany, Japan, New Zealand, and the United States. From 1992 to 1999, she was principal trumpet in the Wintherhur Municipal Orchestra and taught at the music conservatory in Winterthur, Germany, and since 1999 has been a professor of trumpet at the University of Music Cologne in Aachen, Germany. Freeman has published two methods for the natural trumpet, *Beyond Brass Basics* (Spaeth/Schmid Music) and *Technical and Musical Studies for the Baroque Trumpet* (Spaeth/Schmid Music). Her recordings include *Baroque Trumpet and Strings* (Move), *Tromba Triumphans* (Winter and Winter), and *In Dulci Jubilo* (Guild).

Born as Paul Plunkett, Freeman had a sex-change operation around the age of forty-six. She lives in Aachen, Germany, with her wife and children.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Paul Plunkett" (http://en.wikipedia.org/wiki/Paul_Plunkett); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Paul Plunkett" (www.move.com.au/artist.cfm/173); "Anna Freeman" (http://www.markus-leuchter.de/english/index1e.html).

Frei, Fridolin (b. Oberehrendingen, Switzerland, Feb. 13, 1919; d. Neuenhof [near Baden], Switzerland, Oct. 5, 1996). Swiss trumpeter, composer, and conductor. Frei studied with Heinz Söndlin at the Zurich Conservatory. He was a member of the City Orchestra of St. Gallen (1935-37), played in the Berlin Philharmonic (1938), the Lugano Radio Orchestra (1939-40), was principal trumpet of the Beromünster Radio Orchestra in Zurich (1940-45), and served as principal of the Tonhalle and Theater Orchestra of Zurich (1944 until his retirement from orchestral playing in 1984). He also taught at the Zurich Music Academy (1946-84).

During Frei's later years, he played folk music as a soloist, and for twenty-seven years was an active conductor.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Fresu, Paolo (b. Berchidda, Sardinia, Feb. 10, 1961). Sardinian trumpeter and flugelhornist. Fresu was born and raised in Sardinia, an Italian island in the Mediterranean Sea. He began playing trumpet at

age eleven, played in a local band, and studied with Enzo Morandini at the Cogliari Conservatory, graduating in 1984. He also studied in Bologna, Italy, and took lessons from Enrico Rava (1982).

Fresu has taught jazz courses in Terni, and is director of the Nuroro Jazz Seminars in Nuroro, Italy. He has worked with jazz greats Gerry Mulligan, Enrico Rava, Kenny Wheeler, Tony Oxley, Lee

Konitz, Albert Mangelsdorff, Bruno Tommaso (1982), Franco D'Andrea, Giovanni Tommaso, Giorgio Gaslini, Gianluigi Trovesi, Aldo Romano (1988-2001), Glenn Ferris, Palle Danielsson, David Liebman, Dave Holland, Helen Merrill, John Abercrombie, Gunther Schuller, Jim Hall, Lew Soloff, Gil Evans Orchestra, Toots Thielemans, Michel Portal, Richard Galliano, Orchestra National de France (guest), NDR Hamburg (guest), Uri Caine, Italian Trumpet Summit (with Franco Ambrosetti, Flavio Boltro, Marco Tamburini, Fabrizio Bosso), A Filetta, and in 2007 toured with Carla Bley's quartet, The Lost Chords. He also leads several of his own groups, and is an active composer of many genres of music. His latest CD is titled *Mistico Mediterraneo* (ECM). He has also recorded for EMI, Columbia, Blue Note, and RCA.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Paolo Fresu's official website: www.paolofresu.it/site/index.htm.

Fricano, Guy (b. 1943). American trumpeter and composer. Fricano was inspired to play the trumpet by listening to recordings of Louis Armstrong. His first teacher was Joseph T. Bondi (1931-2009). Fricano attended Roosevelt University and The Juilliard School before going back to his hometown of Chicago to perform with numerous show bands and studio orchestras. He also toured with the big bands of Stan Kenton, Woody Herman, and Buddy Rich, and for years was a member of The Tonight Show Band. For most of his career, Fricano has played in various clubs in Chicago. The Guy Fricano Jazz Sextet has recorded two albums—*Jazz Inside Out* in 1984 (Forever Jazz) and *The New York Sessions* with Cedar Walton and Ron Carter (AFP).

Several years ago, Fricano shaved his head bald in order to receive a hair-growth treatment. While performing at the Raccoon Club in Chicago, network scouts from ABC television saw him perform and liked his look. (Fricano is often called a Patrick Stewart look-alike.) They hired him as an actor for six episodes of the *Father Dowling Mysteries*. He also portrays a tough guy (with an eye patch) in several Spuds MacKenzie commercials.

Fricano's style of playing is highly energetic, powerful, and passionate. He often plays with blinding speed, and his compositions

are quite appealing to audiences. Like the late Buddy Childers and the late Claude Gordon, Guy Fricano is a licensed pilot.

Bibl.: Herguth, Bob. "Guy Fricano" (*Chicago Sun-Times* newspaper, Jan. 4, 1990); Margasal, Peter. "Chicago Jazz Festival 2000" (www.chicagoreader.com); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Fricke [Ficker], [Gustav] Adolph (b. Crottendorf, Germany, Apr. 5, 1860; d. Dresden, Germany, Feb. 12, 1931). German trumpeter. Fricke attended the Hillmann Music School in Annaberg in 1874. In 1876, he was playing at the Leipzig City Theater, and from 1878 to 1881, he played principal trumpet in the Ehrlich military orchestra and in the following year the orchestra that performed at the Wintergarten Concert House in Berlin. After his release from military service in

1882, he toured with the Angelo Neumann show band, and in 1883 was selected to become a member of the Royal Court Theater Orchestra in Munich, where he had the honor of performing the opera *Parsifal* at the Bayreuth Festival under the baton of composer Richard Wagner. Unfortunately, little is known of Fricke after he joined the Dresden Court Theater Orchestra in 1884, where he played until 1914. He was the father of the violinist Adolf Fricke (1895-1946).

Bibl.: Schreiber, Andreas. *Von der Churfürstlichen Cantorey zur Sächsischen Staatskapelle Dresden* (Dresden, 2003); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Friedlaender, Thomas (b. Magdeburg, Germany, June 21, 1966). German trumpeter. Friedlaender studied trumpet, jazz, improvisation, and electronic music at the Musikhochschule in Dresden. Since 1990, he has become a specialist in the performance and history of the (valveless) Baroque trumpet and the cornetto. He did advanced study at the Hochschule für Musik und Theatre in Leipzig, and studied with Bruce Dickey (cornetto), Edward Tarr (Baroque trumpet), and Jean-François Madeuf (Baroque trumpet) at the Schola Cantorum in Basel, Switzerland. He also took advanced jazz courses taught by Günter Baby Sommer, Marko Lackner, and Markus Stockhausen. Friedlaender founded several chamber ensembles, and has performed with the Dresden Chamber Choir, Musica Fiata, Lautten Compagney, and the Stuttgart Baroque Orchestra.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Thomas Friedlaender" (www.muzykadawna.com/?pages_id=24&lang=en&l=en); Thomas Friedlaender's official website: www.thomas-friedlaender.de.

Friedman, Stanley ("Stan") Arnold (b. Memphis, Tennessee, Sept. 14, 1951). American trumpeter and composer. While growing up in Memphis, Friedman learned to play the trumpet under his local band directors, Jackie Thomas (Snowden Jr. High) and L.M. Ragsdale (Central High School). He attended the University of Memphis, studying trumpet with graduate student David Shaner and horn teacher Richard Dolph, and composition with Don Freund. After receiving his bachelor of music degree in 1973, he studied at the Eastman School of Music: trumpet with Sidney Mear, conducting with Gustav Meier, and composition with Samuel Adler, Joseph Schwantner, Warren Benson, and Eugene Kurtz. He completed his master of music degree there in 1975, and a doctor of musical arts degree in 1976 (both degrees in composition).

Friedman was principal of the Winston-Salem Symphony from 1976 to 1980. He has played with Rochester Philharmonic, Syracuse Symphony, North Carolina Symphony, Memphis Symphony & Concert Orchestras, Memphis Opera, and is director of the Triad Brass Trio. He has also been principal of the Hong Kong Philharmonic (1983-84), New Zealand Symphony Orchestra (1987-92), Israel Philharmonic (1992), and has taught at Victoria University (1988-92), Tel Aviv University (1992-93), and the Interlochen Arts Academy in Michigan (1998-2001). He has worked as a studio player in Los Angeles, and has played with the Los Angeles Philharmonic. Since 2010, he has been composer-in-residence at the University of Mississippi in Oxford, and is a member of The Mississippi Brass Quintet. His solo CD is *The Lyric Trumpet* on the Ode label, which was awarded "Best Classical Recording" by the New Zealand Music Awards.

As a composer, Dr. Friedman won composition competitions of the International Trumpet Guild four times. His first ITG award was for *Solus*, an unaccompanied trumpet work premiered by John Aley during the 1977 ITG Conference at the University of Illinois. This solo remains perhaps his most often performed work. His trumpet works are published by Editions BIM, Subito Music, and AsherRoseMusic [sic].

Stan is married to Rena Feller, clarinetist with the Memphis Symphony Orchestra and instructor at Rhodes College in Memphis. Their children are Max (b. 1998) and Abbye (b. 2003). His hobbies include golf, writing novels, and writing books for children (published by Bellissima Publishing, San Diego).

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Stanley Friedman" (www.olemiss.edu/depts/music/faculty_and_staff/friedman.html); Stanley Friedman's official website: www.stanleyfriedman.com; "Stanley Friedman" (www.yamaha.com/artists/stanleyfriedman.html); personal interview, Jan.24, 2012.

Friedrich, Reinhold (b. Weingarten, Baden, Germany, July 14, 1958). German trumpeter. Friedrich began playing the trumpet at age seven. His first teachers were Lutz Köhler (Hanover) and Heinz Burum, with whom he studied for five years before studying with Adolf Weresch. Friedrich attended the University of Music in Karlsruhe. In 1979, he began studying with Dr. Edward Tarr, learning to play the (valveless) Baroque and keyed trumpets, as well as the modern instrument. He also studied with Pierre Thibaud and Carl Gielow.

From 1983 to 2002, Friedrich was principal trumpet of the Frankfurt Radio Symphony Orchestra. In 1986, he won the top prize awarded (second) in the ARD competition in Munich, which marked the beginning of his impressive solo career. Since that time, he has been a guest soloist with many orchestras throughout the world, including the Berlin Baroque Soloists, Vienna Chamber Orchestra,

Frankfurt Chamber Orchestra, Vienna Symphony, Bamberg Symphony, Philharmonic Orchestra of the French Radio, BBC Symphony Orchestra, Royal Concertgebouw Orchestra of Amsterdam, and many others. As a proponent of new music, Friedrich has premiered and commissioned numerous works.

A prolific recording artist, Friedrich has recorded dozens of albums for labels such as DGG, Denon, and Capriccio (now Phoenix). CDs include *Barocke Trompetenkonzerte, Music for Trumpet and Percussion, Baroque Trumpet Gala, Reinhold Friedrich & Iveta Apkaina, La Belle Epoque, Italienische Trompetenkonzerte, Ruth Ziesak—Reinhold Friedrich, Molter/Endler, Reinhold Friedrich—Thomas Duis, Konzerte für Klappentrompete, Klassische Trompetenkonzerte, Modern Trumpet,* and *Tribute to Old England*.

Friedrich teaches at the University of Karlsruhe, and enjoys an international reputation as a performer, recording artist, and pedagogue. He has served as a judge at numerous international solo competitions.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Reinhold Friedrich's official website: www.reinhold-friedrich.de.

Frosk, John ("Johnny") (b. Old Tappan, New Jersey, Oct. 23, 1931). American trumpeter. Frosk studied at the Bornoff School of Music (Winnipeg, Canada) with Albert Simeons in 1944, and in New York

with Benny Baker. Frosk also did studio work in Canada (CBS, Winnipeg, 1944-47; CBS, Toronto, 1947-49). During the 1950s, he played with the big bands of Al Martino (1950), Tex Beneke, Stan Kenton, Tommy Dorsey, Jimmy Dorsey (five years), Benny Goodman (tour of Russia in 1962), and Johnny Carson's *The Tonight Show* band in New York led by Doc Severinsen (1964-70).

After *The Tonight Show* moved to Los Angeles, Frosk continued his career as one of New York's leading studio musicians. He recorded with hundreds of top jazz and pop musicians including Ray Charles, Kai Winding, George Benson, Pat Williams, John Pizzarelli, Quincy Jones, Paul Desmond, Urbie Green, Dizzy Gillespie, Manny Albam, Paul McCartney, and Tito Puente. He also played in numerous pit orchestras for Broadway shows such as *Chicago, Carousel, The Red Shoes, The Will Rogers Follies,* and *A Chorus Line*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Fruscella, Tony (b. Orangeburg, New Jersey, Feb. 4, 1927; d. New York, New York, Aug. 14, 1969). American trumpeter. Fruscella lived in an orphanage until the age of fourteen. He began playing the trumpet at age fifteen, and joined the Army a few years later. After his service

duties, he played with jazz artists such as Chick Maures (1948), Lester Young (1950 and 1954), Don Joseph, Brew Moore (1953), Gerry Mulligan (1954), Allen Eager, Sonny Rollins, and Stan Getz (1955). In 1955, he recorded with Getz and also made several solo albums including *I'll Be Seeing You* (Atlantic), *Fru'n Brew* (Spotlite), and *Tony Fruscella* (Atlantic). More recently, compact discs of his playing have been reissued, such as *Tony's Blues* (Cool N' Blue) and *Complete Works* (4-CD set, Jazz Fantasy). Tony Fruscella died in 1969 at the age of forty-two.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Fuller, Walter O. ("Rosetta") (b. Dyersburg, Tennessee, Feb. 15, 1910; d. San Diego, California, Apr. 20, 2003). American trumpeter and vocalist. Fuller began playing mellophone and trumpet as a boy (his father played the mellophone). He began his professional career at the age of twelve with Dr. Stoll's Medicine Show, traveling with the group during the summers of 1922-24. In 1925 at the age of fifteen, he moved to Chicago where he played in Emma Smith's band for one year, freelanced, and backed Ma Rainey. Between 1927 and 1930, Fuller played with Sammy Stewart and Irene Edie, and in 1931 became the main trumpet soloist and singer with Earl Hines's big band. In 1934, he recorded the vocal solo, *Rosetta*, a popular recording that earned him that nickname. He continued with Hines until joining Horace Henderson's band from 1937-38. In 1938, he played with Lionel Hampton, but in 1939 returned to the Hines band, continuing with it until 1941.

Fuller formed his own big band in 1941, but it soon broke up. He then toured with several small groups, ending up in Los Angeles in 1946 and moving to San Diego later that year. However, without the

large audiences and recordings of the Hines band, Fuller became more and more obscure to the public. He performed with a combo at the Club Royal for twelve years, and at the Moonglow for eight years, but his dearth of recordings after 1954 gave him little attention.

Although Fuller's main influence was Louis Armstrong, during his latter years with Hines, Fuller became strongly influenced by Roy Eldridge, Red Allen, and Sweets Edison. Fuller was married to Ida Fuller (b.1905; d. 1991). He died at the age of ninety-two, and is buried in Greenwood Memorial Park in San Diego.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Fumo, John (b. Kenosha, Wisconsin, June 5, 1957). American trumpeter. Fumo began playing at age seven when his father gave him a trumpet as a present. He began taking lessons at age thirteen, and later attended the New England Conservatory of Music (1976-78). In 1978, he moved to Los Angeles and began to play avant-garde jazz

with reed player Vinny Golia, and recording for the Nine Winds label. Fumo plays trumpet, flugelhorn, and electric trumpet, and has performed or recorded with Mel Tormé, Neil Young, Johnny Mathis, James Brown, Tower of Power, Smokey Robinson, Crosby Stills and Nash, Céline Dion, Faith Hill, Tito Puente, Charlie Haden, Japan's Inner Galaxy Orchestra, Brian Setzer, John Tesh, Bon Jovi, Lou Rawls, Al Jarreau, Ricky Martin, Flora Purin, Whitney Houston, Brian McKnight, Phoebe Snow, his own groups, and many others. His albums as leader include *After the Fact* (Nine Winds).

Fumo is married to singer and songwriter Kelly Fumo, with whom he formed a duo called Fumosonic that has produced three CDs titled *All That Is, Strange and Wonderful,* and *Different Place and Time*, all on the Perfect Universe label. The duo performs regularly throughout the southern California area. Fumo has also recorded numerous film soundtracks including *Mask, Twister, The Rock, Batman Returns, A League of Their Own, Bird on a Wire, McHale's Navy, Jingle All the Way, Blaze*, and others. He has also appeared on *The David Letterman Show, The Tonight Show,* and the *Conan O'Brien Show*. As a composer, he has received grants from various institutions and foundations, including the National Endowment for the Arts.

Fumo has five brothers and one sister. He teaches at the Herb Alpert School of Music at Cal Arts.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "John Fumo" (http://en.wikipedia.org); "John Fumo" (http://www.jazz.com/encyclopedia/2007/10/18/fumo-john).

Fung, Kai Man [aka Kenneth Fung] (b. c1966). Hong Kongese trumpeter. Fung joined the Hong Kong Youth Orchestra at age fourteen, and was a member of the orchestra when it toured France and England. He studied with Henry Nowak at the Hong Kong Academy for the Performing Arts, graduating in 1987. He has played with the City Symphony Orchestra, Lim Kek Han Concert Orchestra, and the Macau Chamber Orchestra. He is a founding member of the Hong Kong Sinfonietta (principal trumpet since 1980) with which he has performed numerous concertos. He has been a guest teacher at the Hong Kong Academy for the Performing Arts, and, since about 1992, the conductor of the orchestra and band at the CCC Kei Wan Primary School (originally Church of Christ in China Kei Wan Primary School). In addition to teaching a large private studio of trumpeters, Fung is owner of the Hong Kong Victoria Music Center, a retail store that sells music and instruments in the city of North Point.

In 2001, Fung gave a recital of 19th century virtuoso cornet pieces on authentic instruments at the Macau Band Fair. His interest in the early cornet is further evidenced by his acquisition through an Internet auction of the personal music library of the famous German cornet soloist Theodore Hoch.

Bibl.: Tarr, Edward H. "Theodore Hoch, the 'Much Beloved Solo Cornetist of Bilse's *Capelle*'," (*Historic Brass Society Journal*, 2007); "Fung Kai Man" (www.myso.org.mo/en/Fung_Ka_Man.php).

G

Gabel, Bernard (b. Metz, Lothringen, France, July 1, 1942). French trumpeter. Gabel studied with André Damon in Metz, Roger Delmotte at the Versailles Conservatory, and Maurice André at the Paris Conservatory. After winning first prize in the annual trumpet competition at the Paris Conservatory in 1968, he performed in the Garde Républicaine Band, Comic Opera Theater Orchestra, Concerts Colonne, and National Opera Orchestra. Since 1970, he has been an active soloist, mainly on the piccolo trumpet, specializing in the works of Bach, Richter, Michael Haydn, Leopold Mozart, and others. He has performed with the Stuttgart Symphony Orchestra, Zurich Chamber Orchestra, Academy of St. Martin-in-the-Fields, Jean-François Paillard Chamber Orchestra, and the National Orchestra of Brazil, among others, and has toured throughout Spain, Germany, Italy, Russia, Austria, France, Switzerland, Belgium, Denmark, and Brazil. He has made several solo albums, and can be heard on recordings with Maurice André and Pierre Thibaud.

Gabel's wife plays harp, and one of his sons, Fabien Gabel, is a noted conductor.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Upper photo by Jean-Pierre Leloir, 1972.

Gaines, Charles ("Charlie" "Devil") H. (b. Philadelphia, Pennsylvania, Aug. 8, 1900; d. Philadelphia, Pennsylvania, Nov. 23, 1986). American trumpeter. Gaines's early career began by playing in the dance bands of Charlie Taylor, Charlie Johnson, and others. In 1920, he moved to New York City where he joined Wilbur Sweatman's orchestra. He worked as a staff composer, arranger, and sometimes trumpeter with Clarence Williams in 1923, 1929-30, and 1934, and led a series of recording sessions. He also performed with Sam Wooding in 1923, and toured with Earl Walton. He recorded with Fats Waller's band in 1929, and by 1935, was playing with Leroy Smith as part of the Hot Chocolates revue. His band backed Louis Armstrong's in 1932, recording Gaines's own hit composition, *Ants In My Pants*, which he sold to the record label for a mere five hundred dollars cash.

Gaines returned to Philadelphia during the 1940s, forming his own band, which worked steadily through the 1950s. By the late 1960s, his band had become a trio, which performed regularly at the Hangover Club. He eventually became less active, and retired.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Charlie Gaines" (www.allmusic.com/artist/p302083/biography).

Galbreath, Frank (b. Roberson County, North Carolina, Sept. 2, 1913; d. Atlantic City, New Jersey, Nov. 2, 1971). American trumpeter. Galbreath got his start with local bands such as the Domino Five of Washington (age fifteen) and Kelly's Jazz Hounds of Fayetteville (1929-30). He also toured with the Florida Blossoms minstrel show (for six months) and the Kinston Nighthawks. He played at the Chicago World's Fair in 1933 with Smiling Billy Steward's Floridians.

In the mid 1930s, Galbreath moved to Chicago, where he played with the bands of Fletcher Henderson, Jelly Roll Morton, Edgar Hayes, and Willie Bryant. He joined Lonnie Slappey's Swingers in Philadelphia in 1937, and soon moved to New York City to play with Lucky Millinder (1939-40). He then became a member of Louis Armstrong's orchestra until it disbanded in 1943. After a few weeks with the Charlie Barnet band, Galbreath served in the Army during World War II. During the late 1940s, he performed with Luis Russell, Tab Smith, Billy Eckstine, Sy Oliver (1947), and again with Millinder (1948-52). Starting in 1952, he played on USO tours, entertaining U.S. military troops around the world. He led his own band from 1953, and also played with the bands of Arthur Prysock and Benny Goodman. In 1960, he played with Ray Charles, and in 1961 with Fats Domino. He also worked with Sammy Davis Jr. until 1963 when he moved to Atlantic City, New Jersey, to play in various casino bands. However, ill health forced his retirement in 1969.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Frank Galbreath" (http://en.wikipedia.org/wiki/Frank_Galbreath).

Gale, "Eddie" [Edward Gale Stevens Jr.] (b. Brooklyn, New York, Aug. 15, 1941). American trumpeter. Gale's first musical experience was as a bugler in a Boy Scouts marching band. He later took trumpet lessons from Kenny Dorham, and was able to sit in with jazz musicians such as John Coltrane, Illinois Jacquet, Jackie McLean, and Booker Ervin. As he improved, his style gravitated toward the avant-garde.

Gale hit his stride during the mid to late 1960s, recording an album called *Unit*

Structures with Cecil Taylor for Blue Note (1966), and two other Blue Note albums (1968-69) titled *Ghetto Music* and *Black Rhythm Happening*. When his contract with Blue Note expired around 1970, Gale moved to San Francisco where he worked with Sun Ra, recording *Lanquidity* for the Evidence label. He became an artist-in-residence at Stanford University.

In 1972, Gale moved to nearby San Jose, California, where he remains today. The mayor of San Jose named him "San Jose's Ambassador to Jazz" in 1974. Gale established a liberal arts program with a music emphasis at San Jose State University in that same year. He also serves as Music Ambassador for the Association of World Citizens in San Francisco. Gale's other albums include *Afro Fire* and *Joint Happening* (Hyena Records).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Eddie Gale's official website (http://eddiegale.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Gale, Warren Jr. (b. c1949). American trumpeter. Based in San Francisco, Gale is best known for his work with the Stan Kenton Orchestra during the 1970s. According to section mate Mike Vax, *Warren was the most significant soloist in the Kenton band.* Gale also performed and recorded with Buddy Rich, Joe Henderson, McCoy Tyner, John Handy, Mark Murphy, James Zitro, and Mel Martin's Bebop and Beyond (1980s).

Among Gale's recordings are *Zitro, Stolen Moments, Ready for the 90s*, and *Trumpets*. He earned a master of music degree from Hayward State University.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Gambaro, Tony (b. Gloversville, New York, May 14, 1965). American trumpeter. While growing up in Gloversville, New York, Gambaro started playing trumpet at age eight in a drum corps. His first instrument was a one-valve G bugle. He developed his passion for music and his strong upper register during the six years that he played as featured soloist with the Avant Garde Drum & Bugle Corps in Saratoga Springs, New York, and while attending Gloversville High School where he graduated in 1984. His teachers include Bruce Lee, Butch Anderson, Paul Smith, Bob Relyea, Lynn Nicholson, and Roger Ingram. He attended Onondaga Community College for two years, transferring to Syracuse University for one year under Professor Mosher and Joe Riposo. While attending Syracuse University, Tony was awarded "Best Lead Trumpeter" by none other than trumpet legend Maynard Ferguson. Other groups of note he has performed with include those of Ben E. King and Bobby Vinton, and from 1987 to 1995 he was the lead trumpet player with The Blues Other Brothers band in Nashville, Tennessee. He also played lead trumpet with Alex Torres and The Latin Kings, Tower of Power (1995), rock legend Bon Jovi, and Out of Control.

Gambaro is a cofounder of Burners U.K., and a current member of the New York Players band. He is a highly versatile performer, comfortable in big band, swing, pop, jazz, and Latino settings. He is also a fine vocalist and percussionist.

Tony Gambaro is married to Cynthia Gambaro, a real estate brokerage owner. They have a son named Carson (b. 2000). Tony enjoys boating and watching movies in his home theater.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Tony Gambaro" (www.reverbnation.com/tonygambaro).

Gambati, Alessandro (b. Aug. 9, 1800; d. Aug. 24, 1867). Italian trumpeter and cornetist. Alessandro (known as Alexandre in France), along with brother Antonio (known as Antoine in France) were billed as the Gambati Brothers, and played the keyed trumpet which had been invented by Anton Weidinger of Vienna, and also a Prussian *trompette à soupape* (keys and valves). In 1822, the Gambati Brothers played in Tuscany, then taught in Bologna, Italy, in 1825. Their playing with the Opéra Italien in Paris from 1826 to 1828 was viewed favorably, and they were cited in Dauverné's method of 1857 as "artistes de mérite." They played occasional jobs at the Opéra including the premiere of *Robert le diable* by Meyerbeer (performed on valve trumpets). They also played at the Académie Royale in Paris (1827-28). However, their concerts at the King's Theatre in London (1829) did not receive such praise: *Their execution is wonderful; but their instruments being furnished with keys, enable them to increase facility by means that take very much from the astonishment which they create at first hearing. Their tone is rough and raw...*(*Quarterly Musical Review*, 1829). The Gambati brothers were substitutes for Harper and Irwin. Previously, Alessandro Gambati had played (in 1826) a concert at Hanover Square with Thomas Harper and John Norton.

Alessandro Gambati immigrated to America, probably recruited by Rivafinoli for the November 18, 1833 opening of the Italian Opera Company's new opera house in New York City, along with John T. Norton (slide trumpet) and Mr. Aupick (horn and "a new valve trumpet of his own invention"). Within a year, he was well known all along the Eastern Seaboard for his performances of concertos and solos with variations. By this time, he was playing a valve trumpet sporting two Stölzel valves. The instrument was likely an alto F or G trumpet, because reviews of his performances point out that his upper register was limited to the top of the treble staff, and that his tone was beautiful and deep in the bass clef.

Gambati's fame stems mostly from a well-documented contest between him and English slide trumpeter, John Thompson Norton. The contest was a publicity stunt staged by William Niblo, owner of Niblo's Pleasure Garden in New York City. Nearly four thousand spectators gathered for this event on August 22, 1834. Approximately half of the crowd cheered for Gambati; the other half was equally enthusiastic about Norton. The contest seemed to end in a draw, but the trophy was awarded to Norton. In response, the Gambati supporters had a different trophy made up, and awarded it to Gambati in October of that year.

Gambati and Norton were both performing in New Orleans, Louisiana, in 1835. Several rematches were discussed, but a subsequent competition was never held. Gambati performed as a soloist in New Orleans for several years and continued to occasionally perform in New York at Niblo's Pleasure Gardens throughout the next fifteen years or so. Evidently, Gambati and Norton became friends; performing together at Niblo's in 1835, and in 1838 Gambati participated in a benefit concert for Norton.

In March of 1862, a poster announcing "A patriotic Musical Festival, proposed by some public spirited ladies of Charleston in aid of the Ladies' Gunboat" was seen. The event was held at Hibernain Hall in Charleston, South Carolina, "under the direction of Professor M.S. Reeves, assisted by Professor Platte." Also mentioned in the program are G. F. Cole (piano merchant), Miss E. Sloman (another music teacher), as well as "Sig. Gambati," apparently cornetist Alessandro Gambati.

Alessandro was married to Agatha Du Prey Gambati (1822-1901). Their two daughters were Jenny Lind Gambati (1851-1947) and Virginia Gambati-Schachte (1861-1935). He is buried in the Saint Lawrence Cemetery in Charleston, South Carolina.

Bibl.: Baines, Anthony. *Brass Instruments: Their History and Development* (Dover); Brownlow, James Arthur. *The Last Trumpet: A History of the English Slide Trumpet* (Historic Brass Society); Hoover, Cynthia A. "A Trumpet Battle At Niblo's Pleasure Garden" (*Musical Quarterly*, 1969); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Wallace, John and Alexander McGrattan, *The Trumpet* (New Haven & London, Yale University Press, 2011).

Gansch, Hans (b. Kirnberg, Lower Austria, Apr. 13, 1953). Austrian trumpeter. Gansch began learning the basics of music from his father at age seven. He began playing the trumpet at age eleven, and was soon playing in his father's band. Hans studied trumpet with Franz Veigl at the Bruckner Conservatory in Linz, graduating with distinction in 1976. While a student, Gansch played principal trumpet in the Bruckner Orchestra Linz from 1974 to 1976, and was principal of the Austrian Radio Symphony Orchestra from 1976 to 1982. From the fall of 1982 to 1996, he was principal of the Vienna State Opera Orchestra and the Vienna Philharmonic. He has also played with Pro Brass, German Brass (in Japan), Austrian Brass Connection, and the Ober Österreich Brass Band.

Since 1996, Gansch has been a professor at the Mozarteum in Salzburg. Among his many former students are David Guerrier and Giulano Sommerhalder. Gansch is a soloist of international prominence who has recorded four CDs: *Trumpetenkonzerte, Trompeten Karneval, Da oana Summa*, and *Gansch Meets Höfs* (with Matthias Höfs). Hans's younger brother is Thomas (b. 1975), a trumpet player in the Mnozil Brass.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Hans Gansch" (O.J.'s Trumpet Page: http://abel.hive.no/trumpet/gansch); "Hans Gansch" (www.proarte.co.jp/english/artists2007-16.html).

Gansch, Thomas (b. St. Pölten, Austria, Dec. 31, 1975). Austrian trumpeter. Gansch learned to play trumpet from his father, Johann Gansch. His older brother (b. 1953) is Hans Gansch. From 1991 to 1994, he studied with Josef Pomberger, and from 1994 to 1997 with Adolf Holler at the Royal Academy of Music in Vienna. While a student, he subbed with the Vienna Symphony, State Opera Orchestra, and the Radio Symphony Orchestra, and played modern, classical, Dixieland, and even beer tent music (dressed up like a Bavarian!).

In 1992, Gansch was one of the founders of Mnozil Brass, with which he currently plays first trumpet. In 1994, he also became a member of Pro Brass. He can be heard with Bob Brookmeyer, and the noted Vienna Art Orchestra (1998-2006). He formed a small jazz group called Gansch & Roses, and has made numerous CDs with each of the groups he plays with. He also led a big band and is a frequent guest soloist with many other big bands, such as the Budapest Jazz Orchestra and the US Army Band (2010). In 2011, he took part in a creative Dixieland All Stars session led by trombonist Leonhard Paul. He performs on a unique trumpet, the "Ganschhorn," that he designed with Karl Schagerl.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Thomas Gansch" (http://en.wikipedia.org).

Garcia, Louis K. ("King") (b. Juncos, Puerto Rico, Aug. 25, 1905; d. Los Angeles, California, Sept.4, 1983). Puerto Rican trumpeter. Garcia began playing trumpet while in high school, and played with the municipal band in San Juan. He moved to the United States during the early 1920s, and soon played with the Original Dixieland Jazz Band and a band led by Emil Coleman. He became friends with Jimmy and Tommy Dorsey, both of whom he recorded many albums with during the 1930s, and also recorded with Vic Berton (1935), Rich Himber (1936), Nat Brandwyne, Amanda Randolph, and Louis Prima (1939). He was again with Emil Coleman during the 1940s, and also worked as a studio player throughout the 1950s. However, due to failing health, he retired to southern California sometime during the 1960s and ceased playing the trumpet.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Louis King Garcia" (www.answers.com/topic/king-garcia).

Gardner, Derrick Earl (b. Chicago, Illinois, June 3, 1965). American trumpeter. Gardner's parents were musicians: his mother, Dr. Effie Gardner, was a pianist/organist and choral director who is now retired from Hampton University where she was chair of the music department; his father, Dr. Burgess Lamar Gardner, was a jazz trumpeter, composer,

and arranger; and his brother Vincent is a trombone player. Derrick began playing the trumpet at age nine, and played in a Ringling Bros. & Barnum & Bailey circus band. Since 1988, he has led his own sextet, The Jazz Prophets, and has toured the world. At age twenty-five, he joined the Count Basie Orchestra (1991-96), and also played with the Vanguard Jazz Orchestra (1997), Roy Hargrove Big Band (1997), Frank Foster's Loud Minority Band, and eventually worked with Dizzy Gillespie, Jon Faddis, Stefon Harris, James Moody, George Benson, Nancy Wilson, Harry Connick Jr., Rufus Reid, Clark Terry, Tony Bennett, Kenny Barron, Joe Williams, Brad Leali, and Michel Sardaby.

Gardner was featured with the Saturday Night Live Band on NBC, as well as in the Broadway musical, *Thou Shalt Not*, and occasionally plays with the Smithsonian Jazz Masterworks Orchestra. He formed his own record label, Owl Studios, and released two CDs as leader, *A Ride to the Other Side* and *Slim Goodie*. Gardner is currently on the jazz faculty at Michigan State University where he established the group, Professors of Jazz at MSU.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Derrick Gardner's official website: www.myspace.com/derrickgardner; "Derrick Earl Gardner" (www.allaboutjazz.com); "Derrick Earl Gardner" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Gardner, Earl Wesley Jr. (b. New York, New York, Apr. 19, 1950). American trumpeter and flugelhornist. Gardner attended New York's Music and Art High School before joining the Thad Jones/Mel Lewis Orchestra (1976). He studied under Lou Obaleski and Carmine Caruso.

He has been a staple of the house band for the television show, *Saturday Night Live,* since 1985, and also performed with George Gruntz (1978), Dizzy Gillespie (1987), the Charlie Haden Liberation Orchestra (1990-92), and the Lester Bowie Brass Fantasy (1991-92). He has worked as a studio musician, and has played numerous Broadway shows. He has also recorded with Zoot Sims, Paul Simon, David Bowie, Joe Henderson (1997), Carla Bley (2003), and such groups as Talking Heads and Power Station. His trumpet is heard on the soundtrack for the movie, *Stardust Memories*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Earl Gardner" (http://duranduran.wikia.com/wiki/Earl_Gardner).

Gargan, Lawrence ("Laurie") Russell (b. Ayr, Scotland, Sept. 18, 1968). Scottish trumpeter. Gargan grew up in Ayr, Scotland, the son of Tom (who left the family when Lawrence was very young) and Sherry Gargan (a school teacher). Lawrence began playing the cornet at age twelve, and the trumpet at age eighteen. He performed with several colliery brass bands, and graduated from Mainholm Academy in 1986. Gargan then attended the Royal Scottish Academy of Music and Drama (1986-90) where he studied with Nigel Boddice and John Wallace, and was awarded the Governor's Recital Prize for Excellence.

Gargan's professional orchestra career began immediately after college. He was appointed second trumpet of the Seville Symphony Orchestra in Spain (1990-93), coprincipal of the Hong Kong Philharmonic (1993-96), principal of the Hong Kong Philharmonic (1995-2002), and principal of the Singapore Symphony Orchestra (2004 to the present). Gargan also taught part-time at the Academy of Performing Arts in Hong Kong (1994-2004), and since 2004, has served as an adjunct faculty member of the Yong Siew Toh Conservatory (National University of Singapore). In addition, he has been a guest principal of most of the leading U.K. orchestras including the London Philharmonic, Royal Philharmonic, Welsh National Opera Orchestra, BBC Philharmonic, Hallé Orchestra, and the BBC Scottish Orchestra.

As a soloist, Gargan has performed throughout the world. He was a featured performer at the 2005 and 2010 conferences of the International Trumpet Guild, and has released a solo CD titled *The Lyric Trumpet and Organ*. He has received many awards, including the Worshipful Company of Musicians Medal (1990).

Lawrence and wife Juliet were married in 2000, but are now separated. They have two sons Lochlann (b. 2002) and Lydon (b. 2004). Gargan travels to Scotland several times each year to be with his children, and they and their grandmother visit him in Singapore. Gargan experienced a life-changing moment when Lochlann was born prematurely, and placed in an incubator suffering multiple organ failures and seizures. Gargan was told that if Lochlann survived, his brain would be damaged, and he would possibly be paraplegic. The event changed Gargan's perspective on life, and he

realized what was truly important. Lochlann survived, and is today an extremely intelligent boy who plays the piano. Gargan's hobbies include movies, reading, swimming, gourmet food, and traveling.

Beginning in the fall of 2013, Gargan becomes the initial trumpet professor and head of brass studies at a new music school in Suzhou, China.

Bibl.: "Lawrence Gargan" (2010 ITG Conference program book biography); "Lawrence Gargan Resumé" (Gargan's official website: www.lauriegargantrumpet.com); personal interview, July 10, 2010.

Garrec, Clément [Christian, Georges] (b. Paris, France, Oct 14, 1957). French trumpeter. Garrec's father, Jean, is also a noted trumpet player. Clément studied piano at age seven with Odile Mougeat, and then studied trumpet with his father at the Rennes Conservatory (1971-76). Garrec studied at the Paris Conservatory with Pierre Thibaud (1978-81). He has been a member of Concerts Colonne Orchestra (1980), Nice Opera (1980-81), Strassburg Philharmonic Orchestra (1981-90), and the orchestra of the National Opera of Paris (where he succeeded Roger Delmotte in 1990). He replaced Pierre Thibaud at the Paris Conservatory (1994) as the main professor of trumpet, along with Antoine Curé. Among his many students are Guillame Jehl (b. 1978), Vincent Gillig (b. 1971), Romain Leleu (b. 1984), and Clément Saunier (b. 1979).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Garrett, Dana M. (fl. 1915-40). American cornetist and trumpeter. Garrett played cornet in various circus bands before becoming cornet soloist of Sousa's band in 1923. After his brief time with Sousa, he played first trumpet in the Capitol Theater in Washington, D.C. He was selected to serve on the committee that designed the "Committee" trumpet for the Martin Band Instrument Company during the late 1930s. He was orchestra director and cornet instructor at Manchester College in Indiana from 1921 to 1923.

Bibl.: "Martin Committee" (http://en.wikipedia.org); "Sousa Band Roster" (www.dws.org/sousa/learn/sousas-band/5-sousa-band-roster).

Garside, Derek [Malcolm] (b. Brighouse, Yorkshire, England, Mar. 9, 1930). English cornetist and conductor. Derek was the youngest son of Percy (a professional singer) and Florence (a fine pianist) Garside. He took up the cornet at age nine, and took lessons from Fred J. Roberts. At age twelve, he played in the Clifton and Lightcliffe Band and, at age thirteen, joined the Brighouse & Rastrick Band, sitting next to his teacher Mr. Roberts (1943-47). After finishing school at age sixteen, he studied office skills such as bookkeeping and shorthand. It didn't take long, however, for him to decide that his true passion was music.

When Fred Roberts became director of the C.W.S. (Co-operative Wholesale Society) Band in Manchester, Garside was offered the position of principal cornet with the C.W.S. Band. The band recorded over 150 works on LP albums for the Fontana label, and won the British Open Championship four times plus placed twelve times within an eighteen-year period. Garside's solo career took off in 1951, when he performed Haydn's *Trumpet Concerto* in the Casino concert hall in Bern, Switzerland. The band continued winning many competitions and honors throughout the 1960-90s.

During the summer of 1972, Garside replaced Alex Mortimer (who suffered ill health) as conductor of the B&R (Brighouse & Rastrick) Band. Under Garside's leadership, the band won first place in the North West Area contest in 1975 and 1976. Garside then resigned from the band and moved to Wales. In late 1978, he and his wife Janne returned north to live in Huddersfield. In February of 1979, he accepted a position with the Bradford Council's music department as a peripatetic brass teacher. Beginning in 1979, he was also music director of Foden's Motor Works Band (until December of 1980). He stayed with the Bradford Council position until his retirement to Wales in 1985. After retiring, Garside occasionally performed cornet solos, conducted, adjudicated, and taught. He was selected for the Kings of Brass, an all-star band that recorded three CDs in 2001. Derek Garside is described as "the consummate gentleman at all times, and respected by all who have come into contact with him—a true legend from the world of brass bands."

Bibl.: Helme, Chris. "Derek Malcolm Garside" (www.4barsrest.com); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Gasca, Luis [Louis Angel] (b. Houston, Texas, Mar. 3, 1940). American trumpeter. Gasca began playing the trumpet at the age of thirteen, and attended the Berklee College of Music from 1959 to 1960. In 1960, he also participated in a tour of Japan with Perez Prado's group, and in 1962 played mellophone for Stan Kenton. He then served in the Army from 1962 to 1963.

Gasco played in a series of bands, including those of Maynard Ferguson, Lionel Hampton (1963-64), Woody Herman (1967-68), Mongo Santamaria (1967-69), Janis Joplin (performing with her at Woodstock in 1969), Van Morrison, Carlos Santana, Count Basie, and Cal Tjader, plus his own groups. He recorded with Santamaria, Tjader, George Duke (1971), and Joe Henderson (1973). Between 1968 and 1975, Gasca led record dates for Atlantic (1968-69), Blue Thumb (1971) and Fantasy (1974-75). His albums include *Born to Love You* (Fantasy), *Canyon Lady*

(with Henderson, Original Jazz Classics), *Descarga* (with Tjader, Fantasy), *Collage* (Atlantic), and *The Little Giant* (Atlantic).

By the mid 1970s, personal problems plagued Gasca. He did little of note during the last twenty years of his career, and wandered around the country (especially Texas) trying not to be recognized. He did, however, perform with George Benson in Maui, Hawaii, for two years (1976-77). Although one written source claims that his life ended when he was murdered in Hawaii in February of 1997, he has been enjoying a productive life performing in Mexico.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Gates, Charles R. (b. New Orleans, Louisiana, Jan. 17, 1960). American trumpeter. Gates began studying music and trumpet with John Kenney (band director) and Harry St. Pierre (trumpet teacher). He received his bachelor of music education degree at Louisiana State University in 1983 where he studied with Dr. James West, and attended The Ohio State University from 1983 to 1988 where he studied with Dr. Richard Burkart. He completed his doctoral degree at OSU in 1992. While in Columbus, Ohio, he played with the Pro Musica Chamber Orchestra. He has also performed with the Columbus Symphony Orchestra, Memphis Symphony Orchestra, Acadiana Symphony Orchestra, Meridian Symphony Orchestra, Tennessee Summer Symphony, Tupelo Symphony, Mississippi Brass, and Ole Miss Faculty Brass Quintet, and conducts the University of Mississippi Trumpet Ensemble.

Gates began teaching trumpet at the University of Mississippi in 1988. From 1999 to 2005, he also served as director of the University's Academic Support Center. Dr. Gates is the current chair of the department of music at the University of Mississippi. He continues to teach trumpet, and is a member of the faculty brass quintet. He has released two critically acclaimed CDs with piano accompaniment on the Centaur label: *Fantasie Brilliante—A Cornet Retrospective* and *Twelve Celebrated Fantasies and Airs Variés by Joseph Jean-Baptiste Laurent Arban (1825-1889)*. He is involved with the International Trumpet Guild, and is also on the advisory board of the National Trumpet Competition.

Gates and his wife Kathryn Fergus Gates, Chief Information Officer at the University of Mississippi have two children, Sarah (b. 1988) and Will (b. 1991). Gates's hobbies include bicycling and other outdoor activities, and reading literature.

Bibl.: "Charles R. Gates" (www.olemiss.edu); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, Nov. 8, 2010.

Gay, Mace (b. Stoughton, Massachusetts, Apr. 28, 1855; d. Brockton, Massachusetts, Mar. 15, 1935). American cornetist. Gay studied the violin at an early age, but at age fourteen switched to cornet and took lessons from Henry C. Brown in Boston. By age eighteen, he was performing with several local bands and soon became bugler for the 2nd Brigade in Boston. His first important solo appearance was in 1875 with Porter's Orchestra, known also as the Society Orchestra of New England. The following year, he became soloist with Baldwin's Cadet Band, and remained with it until 1880. On occasion, he would solo with Reeves's American Band of Providence.

Gay was elected director of the Martland Band of Brockton in 1881, a position he held for fifty-five years. Although he was the principal cornet soloist with the band, he often engaged guest cornet soloists such as Milo Burke, Ernest Williams, and Walter M. Smith. Gay stayed mostly in the New England area, but did tour for a year as soloist with the Neil Burgess Minstrels in 1883. In 1885, Gay won first place in a cornet solo contest in Nantasket Beach playing Hartmann's *Carnival of Venice*, which brought much attention to him throughout New England.

Gay became one of America's most respected band directors. He arranged and published a great deal of band music. In addition to his duties as director and cornet soloist with the Martland Band, he conducted the 5th Massachusetts Regimental Band for twelve years. He taught over eight hundred students, among them Walter M. Smith and Kitty Rankin (Mrs. Katherine Williams). He died at the age of seventy-nine.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *The Cornet Compendium* (self-published)**;** Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Geiger, György (b. Homokmégy, Hungary, Aug. 3, 1944). Hungarian trumpeter. Geiger grew up in a small village near Budapest, and studied at the Béla Bartók Conservatory and the Franz Liszt Academy in Budapest. His teachers were Rudolf Borst and Frigyes Varasdy (1962-67). While still a student, he performed as principal trumpet of the Budapest State Opera Orchestra (1964-69), and in 1970 became the principal of the Hungarian Radio Orchestra, a position he still holds. He founded the Modern Brass Ensemble (now the Hungarian Brass Ensemble), which was the first ensemble of its kind in Hungary, and which won the Ancona International Competition in 1979**.** The group toured Europe and the United States many times, and performed during the Second International Brass Congress in Bloomington, Indiana in 1984. The review of his performance described his playing as having a "Méndez-like facility, Severinsenesque range, and a lyricism that alluded to Maurice André."

Geiger, a tall (six-foot, six-inch), modest, and even shy man, has presented lectures and master classes worldwide; in 1985 he lectured at the International Trumpet Guild conference in Albuquerque, New Mexico.

A professor at the Franz Liszt Academy in Budapest since 1979, Geiger has released three solo albums on the Hungaroton label that illustrate his versatility, such as *Playing with the Trumpet* (1996). He also recorded *Concerto for Trumpet* by Endre Szekely with the Orchestra of the Hungarian Radio & Television (Hungaroton LP

11666), and the *Concerto No. 2 for trumpet and 15 strings* by Dubrovay with the Franz Liszt Chamber Orchestra (Hungaroton LP 12415). He has also published a collection of exquisite music for trumpet and harp.

In 1980, Geiger received the Ferenc Liszt Prize, and has also received the Hungarian Artist Prize for service to contemporary Hungarian music.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Varga, Bálint András. "György Geiger" (*Brass Bulletin*, no. 56, IV/1986); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Geisler, Lloyd [Christman] (b. Myrtle Beach, South Carolina, May 30, 1913; d. Brackney, Pennsylvania, Dec. 30, 2002). American trumpeter. During high school, Geisler studied with Harold Rehrig and later with Saul Caston at the Curtis Institute of Music in Philadelphia. Immediately after graduation, he joined the National Symphony Orchestra in Washington, D.C. as principal trumpet, a position he held for thirty-three years (1936-69). His tenure with the orchestra was interrupted during World War II when he joined the US Navy Band; he returned to the orchestra in 1946.

Geisler became the unofficial assistant conductor of the NSO in 1957, when Maestro Howard Mitchell was touring America and abroad. Geisler conducted the orchestra for numerous pops concerts, children's programs, and lighter series concerts, as well as summer performances at Wolf Trap; he was named Associate Conductor in 1961**.** He retired from the orchestra altogether in 1973, after thirty-seven years with the organization.

Geisler taught trumpet and conducting at the Peabody Conservatory and at Catholic University of America, as well as privately in his Arlington, Virginia, home. He was elected to a two-year term as the first president of the International Trumpet Guild in 1975. He performed the *National Anthem* during the 1968 Super Bowl III, and conducted the NSO in concert at the White House for one of President John F. Kennedy's state dinners.

Upon retirement, Geisler moved to Myrtle Beach, South Carolina, where he continued giving private lessons in his home, and contracting musicians for local performances. He enjoyed playing golf. He was a kind and unpretentious person, always eager to help anyone in any way.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Lloyd Geisler: 1913-2002" ("News Item," International Trumpet Guild website (www.trumpetguild.org); "Lloyd Geisler Dies" (obituary, *Washington Post*, Dec. 31, 2002).

Gekker, [Paul] Chris (b. Washington, District of Columbia, Jan. 18, 1954). American trumpeter. Gekker grew up in Alexandria, Virginia, and began playing trumpet at age nine. His first trumpet teachers were Roy Smith and Jack Dahlinger. While attending T. C. Williams High School, he studied with Emerson Head, professor of trumpet at the University of Maryland. After graduating in 1972, he entered the Eastman School of Music under Sidney Mear, and graduated with a bachelor of music degree in 1976. Additional private study during college was with Adel Sanchez and Gerard Schwarz. During his sophomore year, he began to perform regularly with the Rochester Philharmonic, and as a senior he was invited to join the Eastman Brass Quintet. He was awarded a Performer's Certificate for solo performance during his senior year.

Gekker won an audition in 1976 with the Kansas City Philharmonic, where he was associate principal trumpet. In 1979, he returned to the D.C. area to freelance. He was invited to join the University of Maryland faculty brass quintet, and while performing there, earned a master of music degree (1979-81). In 1981, he won an audition with the American Brass Quintet in New York City, a group he toured and recorded with for eighteen years. He was principal trumpet of the Orchestra of St. Luke's from 1982 to 1998, and was given the title of Principal Trumpet Emeritus when he left the group (although he continues to perform with it on an occasional basis). He was also coprincipal (unofficial title) with Raymond Mase of the Orpheus Chamber Orchestra from 1982 to 1998, appearing as soloist in works such as Bach's *Second Brandenburg Concerto*, Barber's *Capricorn Concerto*, and Hummel's *Concerto*. He has been a frequent guest of the Chamber Music Society of Lincoln Center and the New York Philharmonic, where he has served as guest principal trumpet. Gekker was also a guest principal trumpet of the San Francisco Symphony Orchestra in 2000 when he was in California as soloist with the New Century Chamber Orchestra. In addition, he has performed as guest principal of the Santa Fe Opera Orchestra (summer 2005) and the Eastern Music Festival Orchestra (summer 2012).

As a teacher, Gekker has taught at Columbia University (1984-98), the Manhattan School of Music (1985-98), The Juilliard School (1986-98), Hartt School, and the Aspen Music Festival (1982-98). In 1998, he was appointed professor of trumpet at the University of Maryland School of Music. Among his hundreds of former students are David Krauss, Benjamin Wright, Jack Sutte, Fernando Dissenha, Mike Stodd, Brian McWhorter, Rex Richardson, Hiro Noguchi, Kevin Finamore, Michael Leonhart, and Carol Morgan.

Gekker is currently principal trumpet of the National Philharmonic at Strathmore, a member of the Washington Symphonic Brass, and performs regularly with the Post Classical Ensemble and the Wolf Trap Opera. He is featured as soloist on over thirty CDs, has recorded fifteen CDs with the American Brass Quintet, one with the Canadian Brass, and four LPs with the Tidewater Brass Quintet. He has made many recordings in jazz and commercial studio settings with Elton John, Billy Joel, and other celebrities. He appears in a DVD with Sting titled *A Winter's Night*. His publications for trumpet include *24 Etudes, Articulation Studies, Endurance Drills, Piccolo Trumpet Studies,* and *44 Duos* (all with Colin Publications). Throughout his career, Gekker

has worked closely with composers, and has had many works written for him, such as Eric Ewazen's *Sonata for Trumpet and Piano* (1995).

Gekker is married to his wife Suzanne, a professional clarinetist and teacher. Their children are Lianna (b. 1993) and Jason (b. 1996). His hobbies include performing as a quartet with his family, reading, and sports.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Chris Gekker's official website: www.chrisgekker.com; personal interview, Apr. 27, 2012.

George, Karl [Curtis] (b. St. Louis, Missouri, Apr. 26, 1913; d. St. Louis?, May 1978). American trumpeter. George's career began in 1933 when he joined McKinney's Cotton Pickers. He also performed with Cecil Lee and the Jeter-Pillars Orchestra at about the same time. George became a well-known lead trumpeter during the swing era, playing in Teddy Wilson's big band (1939-40) and with Lionel Hampton (1941-42).

After serving in the Army (1942-43), George ended up on the West Coast, and decided to stay in Los Angeles. He was one of the first African-Americans to play in Stan Kenton's orchestra (1943). He also played with Benny Carter (1944), Count Basie (1945), Harry Johnson (1946), and led his own combo that made many recordings. George also worked with Charles Mingus, Slim Gaillard, Oscar Pettiford, and Lucky Thompson. He recorded with J.J. Johnson, Howard McGhee, Julia Lee (1946), Joe Lutcher (1947), and Wilbert Baranco.

In 1945-46, George led recording sessions that have been reissued on CDs under the Xanadu and IAJC labels. Unfortunately, just after those sessions, bad health led to George's early retirement at about age forty-five. He dropped out of the jazz world completely by the late 1940s when he moved to his hometown of St. Louis. He died in 1978 at the age of sixty-five.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Georgi, Karl-Heinz (b. Wilkau-Haßlau, Germany, Apr. 1, 1957). German trumpeter. Georgi's first trumpet lessons were at the age of eight with his father; he later studied with G. Rößler at the Spezialschule für Musik in Halle (Saxony, 1968-74), and with Kurt Ramm at the Hochschule für Musik in Leipzig (1974-79). As a gifted young soloist, he won prizes at international competitions in Prague (1971), Leipzig (1972), and Vercelli (1977).

Georgi joined the Leipzig Gewandhaus Orchestra as principal trumpet (1979, moved to second and third in 2005), but has maintained a dual playing career as an orchestral player and soloist, and has toured the United States, Israel, Canada, South America, Hong Kong, Taiwan, Japan, Cuba, and South Korea. He has released a solo CD titled *Europäische Festmusik für Trompete*, and taught at the Hochschule für Musik Leipzig (1987-93).

Bibl.: Jung, Hans-Rainer. *Das Gewandhaus Orchester: Seine Mitglieder und seine Geschichte seit 1743* (Faber & Faber); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Gérard, Fred [Monnin, Georges] (b. Besançon, France, Mar. 18, 1924; d. Vitry-sur-Seine, France, Dec. 26, 2012). French trumpeter. Gérard studied with Eugène Laborde, Alphonse Arletti, Raymond

Sabarich, and Jean Greffin. He became an excellent jazz trumpeter and highly respected lead player with dozens of big bands and show bands led by such artists as Jacques Hélian (1945-51), Alix Combelle (1948-49), Ernie Royal (1950-51), Aimé Barelli (1951), Christian Chevallier (1955-59), André Persiani (1955-58), Michel Legrand (1956-57), Claude Bolling (1956-57), Martial Solal (1956-58), Harry Belafonte (1959), Judy Garland (1960), Pierre Michelot (1963), Dany Doriz (1966), Slide Hampton (1970), Dexter Gordon (1970), Geo Daly, Michel de Villers, Lucky Thompson, Django Reinhardt, Noël Chiboust, and Hubert Rostaing.

Gérard was a top studio performer who recorded with Gigi Gryce, Claude Bolling, Jef Gilson, Michel Colombier, Clifford Brown, and others. He became one of the world's leading pop trumpeters after he released a string of recordings on the Disques Festival label such as *Trumpet Club, Fred Gérard, Twist Trumpet*, and *Sa Trompette*. He was also a fine composer and arranger who published many works for trumpet and piano including his popular *Toy Trumpet's Circus Parade* (International Music Diffusion).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); information received from Michel Laplace.

Gerards, Hans (b. Teveren_[near Aachen], Germany, Aug. 9, 1927; d. Mainz-Hechtsheim, Germany, Apr. 29, 1998). German trumpeter. Gerards's first trumpet lessons were with his father Jacob, an amateur trumpeter. At age fourteen, he played in the Heeresmusikkorps Frankfurt am Main. From 1946 to 1948, he was a chamber musician and principal trumpet of the Städtisches Orchester and also studied with Adam Zeyer at the Staatliche Hochschule für Musik in Cologne.

Gerards was principal of the Mönchengladbach orchestra after 1948, was a member of the Rheydt City Theater Orchestra from 1950 to 1959, and also played principal in the Philharmonic Orchestra of the State Theater in Mainz until 1990. He taught trumpet at the Peter Cornelius Conservatory from 1969 to 1995, and was conductor of the St. Stephen Brass Ensemble beginning in 1969. He recorded with the Mainz Brass Quintet in 1995.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Gérardy, Dieudonné (b. Liège, Belgium, Oct. 6, 1848; d. Liège, Belgium, Aug. 30, 1900). Belgian cornetist. Gérardy studied with Pierre-François Everaerts at the Liège Royal Conservatory (1863-68). He won first prize in cornet at age seventeen, and the coveted enamel medal at age twenty. In 1875, he played principal cornet in the orchestra of the bath city Spa and the Jean-Baptiste Arban orchestra in St. Petersburg. Gérardy also played at the Pavillon de Flore conducted by Nicolas Ysaye (Liège), Société du Casino (Liège, 1879), the Théâtre de Liège, and the Orchestre du Conservatoire de Liège conducted by Jean-Théodore Radoux (April 1887, along with Théo Charlier). A cornet virtuoso, Gérardy was praised by the *Echo musical* for his technique (clear and astonishingly rapid staccato tonguing), his charming phrasing, and his velvet tone.

In June of 1878, Gérardy became professor of cornet, flugelhorn, and trumpet at the Liège Royal Conservatory, a position he held for twenty-two years, and where Théo Charlier was among his students (1880-85). Gérardy composed a set of etudes for cornet, as well as *Phantasien in B-flat Major, Op. 1 and 2,* and the better known *Erinnerungen an Pavlovsk,* all for cornet and piano.

In 1876, he married Marie-Louise Sody from Spa. They had two children, Thérésa (b. 1876), who became a pianist, and Jean (1877-1929), who became a cellist of international renown.

Unfortunately, Gérardy died at the young age of fifty-one.

Bibl.: Macaluso, Rosario. "Le cours de trompette au Conservatoire royal de musique de Liége depuis 1826." (*Bulletin de la Societie liégoise de Musicologie*, Oct. 1992); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Geyer, Charles ("Charlie") E[dgar] (b. Joliet, Illinois, Nov. 25, 1944). American trumpeter. Geyer began playing the trumpet at age seven, studying with Otto Matay, a clarinetist who owned a music store in his hometown of Joliet, Illinois. He later studied with Herbert Stoskopf. While attending Northwestern University, Geyer earned a bachelor of music education degree in 1965, studying with Vincent Cichowicz. He served as principal trumpet of the Lyric Opera orchestra from 1964 to 1966, and joined the Chicago Symphony Orchestra as fourth trumpet in 1966. In addition to taking lessons from Adolph Herseth, Geyer continued his education at Northwestern University, earning a master of music degree.

Geyer was fourth trumpet in the CSO from 1966 to 1974, and during the summers of 1967 to 1974, played principal in the Grant Park Symphony. When his mentor, Vincent Cichowicz, retired from the second position in the CSO in 1974, Geyer was named his replacement. From 1974 to 1978, he was also a member of the Chicago Symphony Brass Ensemble.

Geyer became the principal of the Houston Symphony Orchestra in the fall of 1978. He taught as an adjunct professor at Rice University from 1979 to 1981, but accepted a fulltime professorship at the Eastman School of Music in Rochester, New York, in the fall of 1980 (commuting between Rochester and Houston during the 1980-81 academic year). His wife, Barbara Butler, a Chicago trumpeter who was working as coprincipal of the Vancouver Symphony Orchestra, was concurrently hired as the other professor at Eastman in 1980. Together, they built one of the strongest trumpet studios in the world, and played in the Eastman Brass.

After Vincent Cichowicz's retirement in 1998, Geyer and Butler were hired as professors of trumpet at Northwestern University. Geyer has been a member of Chicago's Music of the Baroque since 1975, Chicago Chamber Musicians, and the Grand Teton Music Festival orchestra in Wyoming. An active soloist, Geyer has recorded (with Butler) CDs such as *Music for Two Trumpets and Organ* and *Carmen Fantasia*.

Geyer is one of the most successful teachers the world has known. Among his many hundreds of successful students are Matthew Muckey, Christopher Martin, Ethan Bensdorf, Lynn Nicholson, Paul Merkelo, Bill Williams, Markus Würsch, Kurt Weiss, Joey Tartell, Edward Reid, David Burkhart, John Hagstrom, James Wilt, Michael Martin, Byron Stripling, Jerry Hey, Philippe Schartz, Douglas Prosser, Robert Smith, and Tage Larsen. He has appeared as a guest artist and clinician throughout the world, and has performed at several conferences of the International Trumpet Guild. Geyer and Butler will assume duties as professors of trumpet at Rice University in Houston during the fall of 2013.

Currently, Geyer, Butler, and daughter Jorie Butler-Geyer (b. 1994) live in Lincolnshire, Illinois, where they maintain a stable of horses. Geyer's hobbies include woodworking, home repair, and golf.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Charles Geyer" (www.music.northwestern.edu); personal interview, Feb. 15, 2011.

Ghitalla, Armando ("Mundy") (b. Alpha, Illinois, June 1, 1925; d. Houston, Texas, Dec. 14, 2001). American trumpeter. Ghitalla was a legend in his own time. His beautifully lyric playing was his trademark. Soon after he was born, his family moved to Knoxville, Illinois. He began playing the trumpet at age eight, and graduated from Knoxville High School in 1942. He studied with Joseph Gustat and Pattee Evenson. He enlisted in the navy, and performed stateside in a dance band. Upon discharge, he used the G.I. Bill of Rights to fund his studies at The Juilliard School in New York City where he studied with William Vacchiano (1946-49).

Ghitalla's professional orchestral career began in 1948, when he became a member of the New York City Opera and the New York City Ballet orchestras, and also performed with the Band of America conducted by Paul Lavalle. The following year, he became principal trumpet of the Houston Symphony Orchestra. During his second year in Houston, the Boston Symphony Orchestra was looking for a second trumpeter. Roger Voisin, the principal trumpet of the BSO, contacted Vacchiano for recommendations; as a result, Ghitalla was selected for the position. Voisin also resigned his position as principal trumpet of the Boston Pops, so that he could concentrate on his duties with the BSO. The Pops position was given to Ghitalla, and he remained there from 1951 to 1964. However, Ghitalla was not satisfied with second chair in the BSO, and friction soon arose between him and Voisin.

When Erich Leinsdorf assumed the conductorship of the Boston Symphony Orchestra, he allowed Voisin to move to a vacated third position, so that Ghitalla could move to the principal chair. So, after thirteen years as second trumpet, Ghitalla became the new principal trumpet of the Boston Symphony Orchestra in 1965. However, Ghitalla was unable to begin duties as principal due to his

excessive pipe smoking; he developed cancer of the lip that required surgery and a year of recovery, and Voisin was asked to play principal in his absence. A year later, Ghitalla returned, and played even better than he had before the operation. As the 1966 season began, Voisin found that performing as a section player was not in his nature, so he resigned from the BSO in 1973. Ghitalla continued as principal until his retirement from the orchestra in 1979. As principal trumpet of the BSO, he can be seen on video with André Côme, Rolf Smedvig, and Gérard Goguen performing the *Fifth Symphony* by Tchaikovsky conducted by Leonard Bernstein (1974).

Ghitalla was one of the world's first classical trumpet soloists to perform high profile trumpet recitals (Town Hall, 1958; Carnegie Hall, 1960). He played in the New England Brass Ensemble and with Voisin on Voisin's own recorded series, *Music for Trumpet and Orchestra.* Ghitalla's first recording on the Cambridge label included the first recordings of Hummel's *Concerto in E* and Molter's *Concerto No. 2 in D* (1963). He later recorded four other solo albums that included cantatas by Bach and Scarlatti, works by Copland and others, concertos by Böhme, Perry and others, plus an album of contest solos on the Music Minus One label. Ghitalla's flute-like finesse and lyrical style set a new standard for solo trumpet playing at the time. His performances and recordings with the Boston Symphony Chamber Players were also highly praised. His version of *A Soldier's Tale* by Igor Stravinsky (1975) is a landmark recording.

Hundreds of students benefited from Ghitalla's teaching. He served on the faculties of Boston University, New England Conservatory, Hartt School of Music, and the Tanglewood Institute. In 1979, after retiring from the BSO, he became professor of trumpet at the University of Michigan, where he replaced Clifford Lillya. He taught during several summers at the Banff Centre of the Arts in Canada, and was an active clinician throughout the world. A few of his best-known students are Timothy Morrison, Rolf Smedvig, Peter Chapman, Jeffrey Stern, David Hickman, John Marchiando, John Taber, Gabriele Cassone, and Robert Sullivan. The University of Michigan presented him with the Alumni Teaching Award and the Haugh Teaching Award. In 1994, he was awarded an Honorary Doctorate from Illinois Wesleyan University.

Ghitalla performed on a Bach C trumpet converted by William Tottle to a four-valve C/D system that was patterned after the Thibouville-Lamy trumpet owned by Roger Voisin. He also enjoyed playing his Schilke piccolo trumpets in B-flat, A, and G. His recording of the Hummel (in E) was performed on a Martin C trumpet, but later performances were played on a small-bore Bach D trumpet.

In the late 1990s, Ghitalla began having heart problems. His wife left him after about twenty-five years of marriage. According to Ghitalla, she divorced him because *she got tired of taking care of an*

old man. He retired from the University of Michigan, and was soon offered a lucrative position at Rice University where he taught at the Shepherd School of Music. His hobbies included drawing cartoons, cooking, and tennis.

Just prior to his death, Ghitalla established the Armando Ghitalla Foundation with the purpose of sponsoring awards to and scholarships for gifted trumpet students. The Empire Brass hosted the first Armando Ghitalla Trumpet Competition in 2006, and prizes totaling $15,000 were awarded. After his death in 2001, his music library was bequeathed to his former student and friend, Robert Sullivan. Ghitalla is remembered as a kind and generous man with a gentlemanly and witty personality.

Bibl.: Glover, Stephen L. "Armando Ghitalla: An Interview" (International Trumpet Guild *Newsletter*, Feb. 1982); Patton, Julie L. "A Tribute to Armando Ghitalla: A Survey of His Influences on Trumpet Teachers in America and Canada Today" (*International Trumpet Guild*

Journal, June 2004); Tunnell, Michael. "Armando Ghitalla—Master Trumpeter, Master Teacher, Master Musician" (*International Trumpet Guild Journal,* May 1997); "Armando Ghitalla" (Wikipedia: http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extracts on mp3, video clip; Oct. 2008).

Giangiulio, Richard ("Rick") Cecil (b. Bryn Mawr, Pennsylvania, Nov. 15, 1942). American trumpeter and conductor. Giangiulio grew up in Ardmore, Pennsylvania. He began playing the trumpet at age ten. His father, Dominique, played the trombone while in the Navy, but

then worked as a life insurance salesman. Richard's mother, Jennie, was a gym teacher for special education students.

Giangiulio possessed an exceptional talent for playing trumpet. He studied with Harold Rehrig (fourth trumpet of the Philadelphia Orchestra), and at age thirteen won the Philadelphia Orchestra's youth solo competition playing Herbert Clarke's *Showers of Gold*. Before performing the piece with the orchestra, conductor and trombonist Henry Charles Smith had him play it with a summer camp band. Giangiulio recalls that performance: *I was a camper at Valley Forge Military Academy the weeks before the Philly performance, so Henry had me play the solo with the camp band. It didn't go well because of intonation problems, so he asked to see my trumpet. He took it to an instrument repairman who found a clothespin stuck in the bell. It seems that one of the other campers was a little jealous of my playing!* The following year, Giangiulio was selected to play on the television show, *Children's Hour* that featured talented youths from the Philadelphia area.

After graduating from high school, Giangiulio studied at the Curtis Institute with Samuel Krauss (1960-64). He then earned a master of music degree at The Juilliard School, studying with William Vacchiano (1964-66), and won a Fulbright Scholarship to study with Maurice André at the Paris Conservatory (1966-67), winning first prize after only one year. He also took first place in the 1968 Geneva competition.

Giangiulio's career as an orchestral player began when he joined Israel's Tel Aviv Philharmonic in 1967. After a brief time as principal trumpet with the Philadelphia Chamber Orchestra, he won the principal chair of the Dallas Symphony Orchestra in 1969, a position he held until 1993 when he moved to coprincipal. He began having dental problems, which gradually made playing more and more difficult. He retired from the DSO in 2001.

Having served as conductor of the Dallas Symphony Orchestra for many of its youth and park concerts, Giangiulio became conductor of the Greater Dallas Youth Orchestra in 1980, and in 1994 was also named conductor of the New Philharmonic Orchestra of Irving. In 2006, he resigned his post in Irving, and was appointed music director of the Allen Philharmonic Orchestra. He is still active with these orchestras.

Giangiulio has released numerous solo albums on the Crystal Records label, including *Pistons and Pipes, Treasures for Horn and Trumpet* (with Gregory Hustis, horn), *Music for Festive Occasions, Music for Ceremony and Celebration* and *Dallas Trumpets* (with members of the DSO trumpet section, Thomas Booth and Bert Truax).

Giangiulio has three children from his first marriage: Jennifer (b. 1968), Maria (b. 1970) and Raphael (b. 1973). In 2003, he and violinist Maria Schleuning were married, and in 2009 adopted a son, Braydon (b. 2001), from China. In 1995, Giangiulio and Greg Hustis formed a mute making company called TrumCor, which has become very successful. Giangiulio's hobby, a carry-over from his youth, is tennis.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Richard Giangiulio" (http://en.wikipedia.org); personal interview, Oct. 29, 2010.

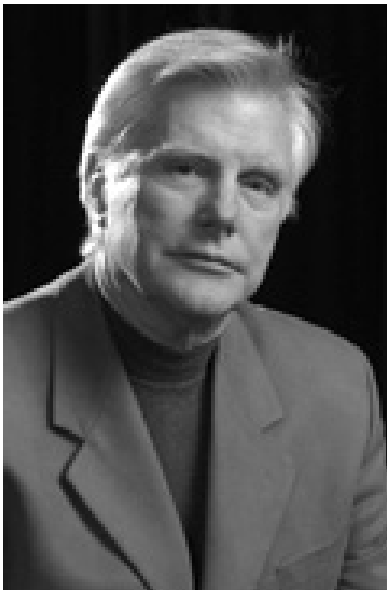
Gibson, Daryl J[ames] (b. Sheldon, Iowa, Oct. 23, 1911; d. Minneapolis, Minnesota, May 3, 1969). American trumpeter. Gibson studied trumpet with Max Schlossberg, Harry Glantz, and James Stamp. He also studied with three non-trumpeters: Miles Sery, Jaraslov Cimera, and Walter Linder. He received his B.S. and M.A. degrees in music from the University of Minnesota and his Ph.D. from the University of Iowa. After graduating, Gibson taught at the University of Minnesota and performed with the Minneapolis Symphony Orchestra (1934-44) under Eugene Ormandy and Dimitri Mitropoulous. From 1944 to 1945, he served as a naval officer in the Pacific Theater, returning to civilian life in 1946. He taught at the University of Montana at Missoula from 1947 to 1948, after which he became chair of the music department at Gustavus Adolphus College in St. Peter, Minnesota, a position he held until he was struck down with paralytic polio in 1952. After spending years in an iron lung at the Mayo Clinic in Rochester, Minnesota, he recovered sufficiently to return to limited teaching duties at the McPhai School of Music, Augsburg College, and Hamline University, all in the Minneapolis

area. He began writing his book, *A Textbook for Trumpet*, after returning to teaching. The book was self-published in 1962 and assigned to the Schmitt, Hall & McCreary Company in 1967. At the time of publication, Carl "Doc" Severinsen endorsed it.

Gibson and his wife Mildred, a high school English teacher, had two sons, Thomas Leigh and Daryl Robert Gibson, the latter a professional trumpeter. (See biography below.)

Bibl.: Gibson, Daryl J. *A Textbook for Trumpet* (Schmitt, Hall & McCreary Co.); information provided by Daryl Robert Gibson on Feb. 5 and 10, 2013.

Gibson, [Daryl] Robert (b. Minneapolis, Minnesota, Jan. 29, 1939). American trumpeter. The son of trumpeter Daryl J. Gibson, Robert first studied with his father, and while attending the University of Minnesota (bachelor of music education, 1957-62; master of fine arts, 1965-72; PhD, 1972-76) he studied with Stephen Chenette. Gibson taught in the Minnesota public schools from 1962 to 1965, and was an active freelance artist in Pittsburgh, Pennsylvania, from 1973 to 1976. He often performed with the Minneapolis Symphony (now the Minnesota Orchestra), Saint Paul Chamber Orchestra, and Saint Paul Civic Opera Company, as well as taught part-time at the University of Minnesota and other area colleges.



Gibson joined the faculty at McGill University in Montreal, Quebec, Canada in 1976 as a professor of music, a position he held until retiring in 2008. He conducted various ensembles at McGill including the McGill Wind Symphony and Chamber Winds, which performed at many universities and festivals in both Canada and the eastern U.S. Academic duties included teaching undergraduate and graduate courses and seminars, as well as trumpet instruction and chamber music coaching. He often performed with the Montreal Symphony Orchestra, CBC Montreal Orchestra, Opéra de Montréal, and les Grand Ballet Canadienne. He was a founder of the Mount Royal Brass Quintet.

Robert Gibson and his wife Mary Sue have two children, Noah and Brianna, and currently live in the Montreal area. His hobbies include reading, writing, volunteering for civic activities, and playing tennis and squash.

Bibl.: Personal interviews, Feb. 4 and 10, 2013.

Gil [Armas], Sebastián (b. Gran Canaria, Canary Islands, Spain, Dec. 15, 1972). Spanish trumpeter. Gil began playing the trumpet at the age of eight and took lessons from Santiago Luri San Vicente, with whom he later studied at the Conservatorio de Las Palmas de Gran Canaria. He also studied with Manuel Lopez Torres at the Conservatorio Municipal de Música "José Iturbi" de Valencia, again with Torres at the Conservatorio Superior de Música Joaquín Rodrigo de Valencia, with Malte Burba at Peter-Cornelius-Konservatorium in Mainz, Germany, and with Matthew Simon at Aula de Música Moderna del Liceo in Barcelona, Spain. He also attended many master classes given by Maurice Benterfa, José Orti, Pierre Thibaud, Maurice André, Guy Touvron, and others, and had occasional Baroque trumpet instruction by Edward H. Tarr.

Gil has been a member of numerous ensembles including Banda Municipal de Las Palmas (1990), Orquesta Filarmónica de Gran Canaria (1992), Orquesta Sinfónica de Tenerife (1996), Sojara Brass Quintet (1996), Gran Canaria Big Band (1997), the Big Band de Canarias (2009), and Symphony Orchestra de Castilla y Leon. In 2002 and 2005, the Sojara Brass Quintet won second prize in the Regional Competition of Chamber Music "Caja Canarias" in Santa Cruz de Tenerife. Gil has also taught at the Conservatorio Superior de Música de Las Palmas de Gran Canaria (1994-2003) and the Conservatorio Superior de Música de Canarias (2003-10). He has released a solo album titled *La trompetta en los organos de Gran Canarias*.

Gil is married to Carmen Nieves Ojeda Cabrera, a violin professor at the Conservatorio Profesional de Música de Las Palmas de Gran Canaria. He is an active organizer of trumpet festivals including the Teror Trumpet Festival.

Bibl.: personal interview, May 5, 2010.

Gildner, Nancy Colleen (b. Kitchener, Ontario, Canada, Jan. 29, 1955; d. Wiesbaden, Germany, Sept. 14, 2012). Canadian trumpeter. Gildner studied with Larry Weeks at the University of Western Ontario, and Martin Berinbaum at the University of British Columbia. From 1981 to 1994, she was principal trumpet of the Thunder Bay Symphony Orchestra, and taught trumpet and brass literature at Lakehead University in Thunder Bay.

Gildner moved to Germany in 1995 where she performed with numerous touring productions of Broadway shows, including the German production of Andrew Lloyd Webber's *Sunset Boulevard* in Niedernhausen, and Walt Disney's *The Beauty and the Beast* in Stuttgart. Since 2000, she has played first trumpet in Franz Hummel's *Ludwig II* in Füssen and the musical, *Crazy Hotel,* for the Hessian Radio. As a freelance musician, Gildner has toured and recorded with the Toronto Symphony Orchestra, National Ballet Orchestra of Canada, Canadian Opera Company Orchestra, London (Canada) Orchestra, Kurpfälzisches Chamber Orchestra, Ensemble Modern, United Women's Orchestra, Mainz Brass, Rosa Classic Salon Ensemble, National Theater Orchestra of Mannheim, State Theater Orchestra in Wiesbaden, and the Mainz Bach Choir.

Gildner was married to Cordula Hacke of Wiesbaden.

Bibl.: Keim, Friedel, *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Gillespie, John Birks ("Dizzy") (b. Cheraw, South Carolina, Oct. 21, 1917; d. Englewood, New Jersey, Jan. 6, 1993). American trumpeter. Gillespie was truly one of the most unique talents in music. He, along with saxophone artist Charlie Parker, became the leading figures in bebop jazz. He also became an important figure in the Afro-Cuban jazz movement.

Gillespie was the last of nine children of James and Lottie Gillespie. His father was a local bandleader who gave John early instructions on the piano, but died when John was only ten years old. John taught himself to play the trombone and trumpet at the age of twelve and became inspired to become a jazz trumpeter after hearing Roy Eldridge on the radio. Gillespie was offered a music scholarship to attend the Laurinburg Institute in Laurinburg, North Carolina, where he studied trumpet with Shorty Hall and played with the Laurinburg Institute Band (1933 to 1935). In 1935, he left school to begin his professional career.

Gillespie was offered a tryout with the Frank Fairfax orchestra in 1935, but Joe Facio, a trumpeter in the band, had heard about Gillespie's prowess, and feared that if Gillespie were hired, all of the trumpet solos would be given to him, so Facio managed to rig the audition by substituting poorly scribbled music for the regular music read by the contestants; Gillespie was bewildered and failed the audition. Facio remarked to the other band members, *You know that little dizzy cat, the one who carries his trumpet in a paper bag, he can't read worth a damn*, and so, Gillespie's nickname came into being, and his humorous stage personality retained it. In 1937, Gillespie joined Fairfax and played alongside Charlie Shavers, who introduced him to Roy Eldridge's solos. That year, Gillespie played in the great big bands of Lucky Millinder, Claude Hopkins, and Chick Webb.

In 1937, Gillespie replaced his idol Eldridge as first trumpet in the Teddy Hill Band with which he toured Europe and made his first recording, *King Porter Stomp*. After a year with the Teddy Hill organization, Gillespie joined the Edgar Hayes Orchestra (1938-1939) and the orchestra of the Cuban Alberto Soccaras (1938). In 1937, Gillespie had also met a young woman named Lorraine Willis at the Apollo Theatre. They were married in 1940.

Gillespie freelanced with several other bands before joining Cab Calloway's orchestra in 1939. Calloway was not always pleased

with Gillespie's compositions or the way he performed his music. Within a few months, Calloway's resentment grew due to Gillespie's writing music for other bands, such as those of Woody Herman and Jimmy Dorsey.

Calloway fired Gillespie on September 21, 1941, blaming him for throwing a spitball at a spotlight during Matt Hinton's solo. The spitball was actually thrown by trumpeter Jonah Jones, but Calloway seized the opportunity to get rid of Gillespie. A fight broke out, and Gillespie pulled a knife on the bandleader, stabbing

him in the buttocks; the wound required ten stitches. Gillespie and Calloway eventually reconciled, but Jones did not confess to throwing the spitball until several decades later. For the next year, Gillespie freelanced, performed jam sessions at the Minton's (1941), and played with Les Hite, Benny Carter, Coleman Hawkins, Fletcher Henderson, Ella Fitzgerald, Boyd Raeburn (1942), and Charlie Barnet.

Gillespie joined Earl Hines's orchestra in 1942, and in the following year, played with Billy Eckstine's band (until 1944). Eckstine's band was a good fit for Gillespie's compositions and style

of music. In 1945, Gillespie formed his own five-piece combo that included his friend Charlie Parker. Their music planted the seeds of bebop, a style of jazz that included additional and more complex chords than traditional swing music of the time. Gillespie's compositions, such as *Groovin' High, Salt Peanuts, A Night in Tunisia,* and *Woody n' You* were perceived as radical in the late 1940s, but the style soon caught on.

Gillespie formed his first big band in 1945 and hoped to popularize bebop music through this more traditional medium, but

audiences were not receptive to his style, and the group soon broke up. He began teaching bebop to several young jazz musicians including Milt Jackson, Miles Davis, and Max Roach. He performed in numerous small groups and headlined the 1946 musical revue film, *Jivin' in BeBop*. His puffed cheeks, ever-present beret, goatee, and heavy-rimmed glasses made him the iconic figure of bebop.

In 1946-50, Gillespie led a big band that made a sensation in France in 1948. By that time, Gillespie had heard Afro-Cuban jazz when he worked with the Cuban trumpeter Mario Bauzá in New York. Bauza introduced him to the Latin drummer Chano Pozo, who became Gillespie's congo drum player. Afro-Cuban jazz was bebop-oriented, and throughout his career, Gillespie enjoyed mixing Latin rhythms with African elements. His compositions *Manteca, A Night in Tunisia,* and *Tin Tin Deo* are excellent examples of this style.

Gillespie became an international star, leading various bands and playing at the Jazz at the Philharmonic, Newport Festival (from 1952), and Antibes Festival (1962); touring Japan (1965) with the Giants of Jazz (1971); paying a television tribute to Louis Armstrong with Doc Severinsen, Bobby Hackett, and Max Kaminsky (1972); being featured with his protégé Jon Faddis (Nice, 1977); performing at the 1980 International Trumpet Guild Conference; appearing with Maurice André on the television show, *Le Grand Echiquier* (1980); touring with Machito (1982), the 70th Anniversary Big Band led by Jon Faddis (1987); and giving a concert in Paris in duet with Max Roach (1989). Gillespie also helped Arturo Sandoval leave Cuba and establish his international career. He published his autobiography, *To Be or Not to Bop*, in 1979 and led the United Nations Orchestra from 1988 to 1992. As his trumpet playing began to weaken during the mid 1970s, he devoted much of his energy to assisting the careers of his two protégés, Arturo Sandoval and Jon Faddis.

Various stories exist as to how Gillespie's trumpet bell became bent upward, but his autobiography indicates that it was caused by a dancer accidentally falling on it during a job on January 6,

1953. For whatever reason, Gillespie liked the sound it produced, and had a new instrument built in a similar manner by King, then Schilke. The unusual shape of the instrument was also perfect for Gillespie's radical persona. Gillespie also conducted research on mouthpieces with Al Cass.

Gillespie released a steady stream of record albums between 1950 and 1992. Among his thirty-six albums during this period are *Bird & Diz, Dee Gee Days—The Savoy Sessions, Jazz at Massey Hall, Diz & Getz, Sittin' In, Have Trumpet Will Excite, Dizzy on the French Riviera, Afro-Cuban Jazz Moods, The Winter in Lisbon,* and *To Bird With Love*. Gillespie appeared on several television shows including *The Cosby Show, Sesame Street,* and *The Muppet Show*. He was crowned a traditional chief in Nigeria, and received the French cultural award title of *Commandeur de l'Ordre des Arts et des Lettres.* The University of California bestowed the title Regents' Professor on him, and he received an Honorary Doctor of Music degree from the Berklee College of Music. He also received a Grammy Lifetime Achievement Award and was given the Kennedy Center Honors Award. Other awards include ASCAP's Duke Ellington Award (1989) and the Polar Music Prize in Sweden (1993).

Gillespie received a star on Hollywood's Walk of Fame and was inducted into the Big Band Hall of Fame (1982). President George H.W. Bush presented him with the National Medal of Arts. A November 26, 1992 concert at Carnegie Hall formally celebrated Gillespie's

seventy-fifth birthday, but the famed trumpeter was unable to attend due to having become ill and hospitalized. He died of pancreatic cancer

on January 6, 1993 and is buried in the Flushing Cemetery in Queens, New York. He was survived by his wife of fifty years, Lorraine, daughter Jeanie (Bryson) and grandson Radji-Birks Bryson-Barrett. Gillespie was a devout believer of the Bahá'í Faith.

Bibl.: Gillespie, Dizzy. *To Be or Not to Bop* (University of Minnesota Press); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Maggin, Donald L. *Dizzy: The Life and Times of John Birks Gillespie* (Harper); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Dizzy Gillespie" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom with extracts on mp3, video clip; Oct. 2008).

Photos: With Clark Terry in 1980, by Gérard Demonchy. Dizzy with Ian Hamer. Dizzy with Arturo Sandoval. Dizzy in Nice 1986, signing an autograph for Cédric Laplace, by Lisiane Laplace. Dizzy's signature puffy cheeks, Monte Carlo 1978, by René Pernelli.

Gillette, Mic (b. 1951). American trumpeter. Gillette grew up in California. He began playing trumpet at age four under the guidance of his father, Ray Gillette, who played trombone with the big bands of Harry James, Tommy Dorsey, Stan Kenton, and others. At age fifteen, Gillette (doubling on trumpet, trombone, and tuba) joined the Gotham City Crime Fighters, a group that later became known as Tower of Power. He toured with the groups Tower of Power, Cold Blood, and Sons of Champlin until 1984, when he stopped touring in order to help raise his first daughter with wife Julia. However, he continued playing as a studio recording artist, backing celebrity musicians and groups such as Santana, The Rolling Stones, Quincy Jones, Rod Stewart, Elton John, Jefferson Starship, the Doobie Brothers, Blood Sweat and Tears, and The Fundamentals.

Gillette became burned out with music, and instead ran a landscaping service business for fourteen years. He returned to music as a member of Tortilla Soup, and played with the Strokeland Superband, as well as his own group called Funky Loophole. In 2009, he rejoined Tower of Power. He is also currently performing with vocalist Josh Pfeiffer in Northern California.

Gillette is an excellent arranger, and has worked with name artists on numerous recordings. His new solo CD is titled *Ear Candy*, on the BKA Records label.

Bibl.: Mic Gillette's official website: www.micgillette.com.

Gilreath, Amy S. (b. Kingsport, Tennessee, July 23, 1963). American trumpeter. Gilreath grew up in Church Hill, Tennessee. She began playing trumpet at age nine, guided by Karl Zimmerman. She graduated from Volunteer High School in 1981 and attended Eastern Kentucky University from 1981 to 1985, earning a bachelor of music education degree studying with Richard Illman. From 1985 to 1990, she studied at the University of Illinois with Michael Tunnell and Ray Sasaki, receiving master of music and doctor of musical arts degrees. Her dissertation is titled *A Descriptive Study of Soviet Union Trumpet Concertos*. She has also studied with Arnold Jacobs, Susan Slaughter, and Vincent DiMartino.

Gilreath has been teaching at Illinois State University in Normal since 1990 and was promoted to the level of full professor in 2004. She was a member of the Dallas Brass in 1993, and has performed with the Brass Band of Battle Creek, Velvet Brass, Saint Louis Symphony Orchestra, and the New John Philip Sousa Band. She is currently principal trumpet of the Illinois Symphony Orchestra, the Illinois Chamber Orchestra, Heartland Festival Orchestra, a member of Monarch Brass and Stiletto Brass, and was principal of the Peoria Symphony Orchestra for nineteen years. Gilreath spends many of her summers teaching at the Orvieto Musica TrumpetFest and Chamber Ensemble: Chamber Brass in Italy. She has also performed in Spain, France, Germany, England, Austria, and Hungary. Her solo CD is titled *Enjoying Life* (self-produced).

An active member of the International Women's Brass Conference, Gilreath was cohost of its 2003 and 2006 conferences. She has also served as a board member of the International Trumpet Guild. Her awards include the Outstanding Alumnus Award from Eastern Kentucky University, Outstanding Teacher Award from Illinois State University, the ISU College of Fine Arts Research Award (2007), and the ISU School of Music Research Award (2007).

Gilreath and James Major (Dean of the College of Fine Arts at ISU) have been married since 1996. Her hobbies include traveling and raising animals.

Bibl.: "Amy S. Gilreath" (www.cfa.ilstu.edu); personal interview, May 11, 2011.

Girard, George (b. New Orleans, Louisiana, Oct. 7, 1930; d. Jan. 18, 1957). American trumpeter. Girard was a student of Johnny Wiggs and played in local clubs in 1946 with bands led by Jimmy Archey (on tour) and Phil Zito, among others. His first recordings were with Zito.

In 1950, Girard formed the Basin Street Six that included the young clarinetist, Pete Fountain. Four years later, Girard formed a large band that played at the Famous Door. He regularly broadcasted on CBS and played in Los Angeles with Johnny St. Cyr.

At the age of twenty-five, Girard developed cancer and underwent surgery in the following year. He began playing again within six months, but could not maintain his strength, and was forced to quit playing the trumpet a short time later. He sang for a while, but died of cancer on January 18, 1957 at the age of twenty-six.

During his brief life, Girard became a top Dixieland player. He recorded for Storyville, Imperial, Good Time Jazz, Southland, and Vik. His best album was titled *Stompin' at the Famous Door* (Vik). Some of his recordings have been reissued on CD, including *Basin Street Six* (GHB) and *Sounds of New Orleans,* Vol. 6 (Storyville).

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Gisbert, Greg (b. Mobile, Alabama, Feb. 2, 1966). American trumpeter. Gisbert's father played piano and saxophones, and his mother played the trumpet. His family moved to Denver, Colorado, in 1971 when he was five years old. Gisbert began his music career playing drums, and by the age of ten, was performing with his father's dance band. However, he switched to trumpet during his teen years. He attended the Berklee College of Music in Boston for one year (1984-85), but soon began playing jazz trumpet for a living at the age of nineteen.

While still a young man, Gisbert performed with an impressive list of jazz artists, including Buddy Rich (1985-86), the Woody Herman Orchestra (1987-89), Akiyoshi-Tabackin Big Band (beginning in 1989), Lew Anderson (1989), Gary Burton (1989), Mingus Epitaph (1990-92), Buck Clayton (1991), John Hicks (1992), Norman Simmons (1992), Phil Wilson, Tony Bennett, Mel Tormé, Mickey Tucker, John Fedchock, Joe Williams, Ella Fitzgerald, Sarah Vaughan, Maria Schneider, Danny D'Imperio, Clark Terry, Frank Wess, Tom Harrell, Sammy Davis Jr., Loren Schoenberg (1997), and the Bob Montgomery-Peter Olstad Big Band.

Gisbert has recorded several albums as leader, including *Big Lunage* (Capri), *Harology* (Criss Cross), *On Second Thought* (Criss Cross), and *Court Jester* (Criss Cross). He has also recorded as a sideman for labels such as VSOP and Concord Jazz (with Scott Hamilton). He is a founding member of Convergence, a trio based in Denver, and has taught as an artist-in-residence at the University of Miami. Gisbert now lives in Littleton, Colorado.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Greg Gisbert" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Giuffredi, Andrea ("Giuffro") (b. Parma, Italy, Feb. 7, 1965). Italian trumpeter. Giuffredi began playing trumpet at age nine. He participated in a popular music orchestra, and was trained by a trombonist, Ennio Guidetti. His natural embouchure made the bell of the trumpet point upwards, a condition that denied him admittance into the conservatory in Parma. He auditioned a year later and was admitted as a trombone

player because the professors felt that his lips were too large to play the trumpet. After switching teachers, he was allowed to play the trumpet his own way. He received his diploma in 1985. His teachers were Maurizio Mineo and Franco Titani, and he had a few lessons later on with Pierre Thibaud in Paris, and Vincent Cichowicz in Chicago.

Giuffredi began his career at age seventeen with the Symphony Orchestra of the Italian Radio and Television. A highly skilled classical and jazz player, he has performed in a wide range of capacities and ensembles during the past thirty years, including the Orchestre Rai in Turrin and Milan, Teatro Comunale in Firenze, Teatro Regio in Parma, and backing celebrities such as George Michael, Liza Minneli, and Luciano Pavarotti. He was also the trumpet soloist with I Solisti Veneti from 1990 to 1996. In 2006, he toured with Ennio Morricone and Filarmonica Teatro alla Scala, and toured with Ten of the Best (Japan, 2009). He also played as a lead trumpet in several famous television shows in Italy.

Giuffredi has performed around the world as a jazz and classical trumpeter. He has participated in several international trumpet conferences and has presented master classes at numerous universities

and conservatories. As a studio player, he can be heard on over thirty CDs, and has released his own solo albums that include *Tribute to Pavarotti* (Summit), *Forme d'arte* (Summit), and *L'Anacoreta* (Summit). Giufreddi has taught at the International Academy of Music in Milan for over twenty years. His brother Corrado is a classical clarinet player.

Bibl.: Evans, Brian. "A Tale of Two Andreas" (*The Brass Herald*, Aug. 2010); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Andrea Giuffredi's official website: www.Andreagiuffredi.com.

Glantz, Harry (b. Proskuroff, Russia, Jan. 1, 1896; d. Bay Harbor, Florida, Dec. 18, 1982). Russian-born American trumpeter. The Glantz family immigrated to America when Harry was five years old. His father was a violinist, and his uncle Nathan played the saxophone. Young Harry began learning to play the violin at an early age, but didn't show much promise with the instrument. He described his first encounter with the cornet: *My father brought home a landsman, a fellow musician, for a glass of tea. He* [the friend] *put his cornet in the bedroom. I went in and opened the case and became enthralled with the beautifully engraved gold Holton cornet. I took it to my lips and played it. The two men rushed in to speak to me. They asked if I wanted to play the cornet instead of the violin. What a relief for all; I didn't get a licking and they were spared hearing me play the violin again. The man who changed my life was George Brandman. He traveled with a circus band and was a bandleader...I was eleven years old then. Immediately after that encounter, my father ran out and bought me a used cornet with the Arban book for a total of $1.25*.

Glantz's father took young Harry to various cornet teachers including Jacob Borodkin, but eventually he was able to study with the great Max Schlossberg of the New York Philharmonic for a few months, and later with Christian Rodenkirschen of the Philadelphia Orchestra. For a while, he took lessons with Gustav Heim, but Heim was often rude to him because he was Jewish, so he left Heim's studio. Glantz began playing at weddings, dances, and Bar Mitzvahs, and played with Irving Aaronson (1909), Vladimir Dubinsky, and a ragtime band (1911). At age fifteen, he became the first trumpet of the Russian Symphony Orchestra conducted by Modest Altschuler in New York (1912-13). At age seventeen, he played first trumpet in the National Opera Company orchestra in Montreal.

Glantz's big break occurred in March 1915 when he was invited to play first trumpet in the San Francisco Exposition Orchestra conducted by Camille Saint-Saëns. Most of the players in this group were handpicked from several of the leading orchestras in America. Through various contacts in the orchestra, he was invited by Maestro Karl Muck to play principal trumpet of the Boston Symphony Orchestra for a few weeks, and then principal of the Philadelphia Orchestra under Leopold Stokowski (October 1915 to December 1917).

When World War I broke out, Glantz joined the US Marine Band in 1917, to avoid being drafted. After his release, he played principal trumpet with the New York Symphony under Walter Damrosch (1919-22), and toured with it in the first American tour

(1920) made by an American symphony orchestra. He also played in dance bands led by Harry Raderman & Nathan Glantz (1921), and Ben Selvin (1921) with whom he also recorded. Glantz then played principal trumpet in the San Francisco Symphony for one season (1922-23). The following season, he became principal trumpet of the New York Philharmonic under Mengelberg and Toscanini. On August 9, 1924 Glantz performed Quinto Maganini's *Tuolumne: a California Rhapsody for Orchestra and Trumpet Obbligato* (dedicated to Glantz in 1920) with the New York Philharmonic. The audience's reaction was overwhelming, and Glantz took sixteen curtain calls! (He gave another performance of this work on April 24, 1938.) He recorded *Ein Heldenleben* by Strauss under Mengelberg (1928, on the C trumpet), and toured Europe with Toscanini in 1930. Glantz remained in the NYP until 1942, when he was invited to play first trumpet in the NBC Symphony under Arturo Toscanini. During his tenure with the NBC Symphony (1942 until the disbanding of the orchestra upon Toscanini's death in 1954), Glantz was the undisputed king of orchestral trumpeters.

A portrait of Glantz once appeared in *Life* magazine with the caption: *Trumpeter Harry Glantz of the NBC Symphony is the champion of the U.S. symphonic trumpeters. Though born in Russia, he was trained in the U.S. He is noted for his large, brilliant tone and tremendous agility in playing rapid passages*. Glantz also played with André Kostelanetz, the Dave Rubinoff Radio Show, and Pablo Casals in Puerto Rico (1958). He can be seen playing in a pit orchestra in the film, *Burleske* (Paramount, 1930) along with trumpeter Benny Baker and trombonist Sam Lewis, as well as in *Hymn of All Nations* with the NBC Orchestra under Toscanini.

Glantz published two articles—"Trends in Trumpet Playing" (*Symphony* magazine, Oct. 1951) and "Trumpet Player—Or Artist?" (*Symphony*, Feb. 1953). He also recorded all of the US Army bugle calls on a disc for RCA that was issued to army posts during World War II. He preferred to play the B-flat trumpet, but utilized the C trumpet on occasion. He claimed, "Other trumpets did not interest me at all." Louis Davidson said that Glantz couldn't play the high-pitched trumpet in F, and that he never played the *Second Brandenburg Concerto* by Bach. This is not quite true, however, since the *New York Times* reported on

November 22, 1926 that Glantz had performed this work the night before, together with Saint-Saëns's *Septet*, in the ballroom of the Hotel Plaza with the New York Chamber Music Society. Furthermore, Olin Downes in the same newspaper reported that Glantz had performed the *B Minor Mass* with the Bach Cantata Club on May 2, 1928 "on a small trumpet especially designed for the purpose."

Glantz was a well-respected musician and man. He and Toscanini had a great rapport and respect for each other, but this was put to the test during a rehearsal with the New York Philharmonic

when the maestro became upset at Glantz for being insubordinate (the incident actually involved another member of the section), and asked him to leave the rehearsal. As Glantz left the stage, he uttered the historic words, *The trouble with you, Maestro, is you don't know how to handle men*. Despite their argument, Toscanini welcomed Glantz to the concert that evening with open arms, and gave him a quick kiss on the cheek.

After leaving the NBC Symphony in 1954, Glantz became very involved in teaching, and it seemed that nearly every trumpeter wanted to study with him. Among his hundreds of students were Bernard Adelstein, Norbert Carnovale, David Zauder, Frank Kaderabek, Bernie Glow, Charlie Spivak, Alfred Weissman, and Charles Colin. He continued teaching after moving to Florida in 1954. In 1972, he assumed duties as professor of trumpet at the University of Miami where he taught until his death in 1982. He was replaced by Gilbert Johnson, former principal trumpet of the Philadelphia Orchestra. Glantz was posthumously awarded the Honorary Award by the International Trumpet Guild.

Bibl.: Davidson, Louis. *Trumpet Profiles* (self-published, 1975); Keim, Friedel. *Das große Buch der Trompete* (Schott); various authors. "Harry Glantz: The Golden Age of Trumpet" (*New York Brass Conference For Scholarships*, 1978); "Harry Glantz" (www.windsongpress.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom with extract on mp3; Oct. 2008).

Photos: Glantz with Arturo Toscanini. Trumpet section of the New York Philharmonic: Harry Glantz, William Vacchiano, and Nathan Prager.

Glasel, John ("Johnny") [Jonathan Samuel] (b. New York, New York, June 11, 1930). American trumpeter. Glasel attended Yale University during the early 1950s, studying with Robert Nagel. After graduating, Glasel played in the New Haven Symphony Orchestra, and freelanced as a versatile classical and jazz musician. Additionally, he has studied with Roger Voisin (seven months), Carmine Caruso (1953), Murray Karpilovsky, Maurice Grupp, and William Vacchiano.

Glasel performed with Bob Wilber's jazz groups, The Wild Cats, and The Six (1945-1948, 1954-56). He recorded with Sidney Bechet, and was a charter member of the New York Brass Quintet (1954-61), formed by Robert Nagel and Harvey Phillips. In addition, Glasel performed and recorded with Gil Evans, Bill Russo (1959), Frank Sinatra (1980-81), John Denver, Astrud Gilberto, and Ray McKinley's Glenn Miller Tribute Orchestra (1956). He was also busy as a session player in New York, recording hundreds of jingles, television and film soundtracks, and backing dozens of jazz and pop artists. He played in numerous pit orchestras for Broadway shows and at Radio City Music Hall.

As leader, Glasel released four albums, *Jazz Sessions* (Paramount), *Free Fall* (Columbia), *Westchester Workshop* (Fresh Sounds), and *The John Glasel Brasstet*. He published several Baroque transcriptions for brass quintet, plus *Relaxation Techniques*, Bks. 1-3 (Chamber Music Library). He can also be heard on several early New York Brass Quintet recordings.

Glasel was the president (1983-92) of Local 802, the largest musicians' union of the American Federation of Musicians (over 17,000 members in NYC), and was also the trustee of the union's pension fund. Now retired from music, he is currently the secretary of Health Care for All/NJ, and was appointed to the New Jersey Health Care Access Study Commission by Governor Jon Corzine.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "About John Glasel" (http://blog.nj/njv_john_glasel/about.html).

Gleissle [Gleisle, Gleißle], Walter (b. Mannheim, Germany, Oct. 9, 1919; d. Leonberg, Germany, Dec. 21, 1961). German trumpeter. Gleissle first learned to be a brass instrument maker, passing his exam with distinction. During this period he was a private student of Kurt Müller (principal trumpet in the Mannheim State Theater). After surviving World War II in an air force band, he became a leading

classical trumpeter in Germany, but was also comfortable in jazz and pop settings. He was principal trumpet of the Südwestfunk Radio Orchestra (SWF) in Koblenz/Kaiserslautern (1948-51) before joining the Symphony Orchestra of the Südwestfunk in Baden-Baden (1951-61).

Gleissle is best known for his fifteen recordings of Baroque and Classical trumpet concertos—mostly the cantatas by Bach. In addition to his recordings of the Haydn *Trumpet Concerto in E-flat* (with the Stuttgart Pro Musica on the Vox label) and Bach's *Second Brandenburg Concerto in F* (1960 on Victor), Gleissle also recorded at the SWF Radio pieces such as *Hungarian Fantasy* by Franz Hauck, *Rhapsody* by Harry James, *Carnival of Venice* by Del Staigers, and

the *Concerto* by Wladimir Rosenberg [Wal-Berg]. Tragically, he was killed in an automobile accident when the car he was riding in slid off an icy road while returning home from a concert in Stuttgart. He had just performed Bach's *Christmas Oratorio*. He was forty-two years old. He was the brother-in-law of the noted trumpet player Reinhold Lösch. His son Helmut is also a trumpet player.

Bibl.: Gleissle, Helmut. "Walter Gleissle My Father" *(Brass Bulletin*, no. 117, I/2002); Mathez, Jean-Pierre. "Walter Gleissle" (*Brass Bulletin*, no. 105, I/1999); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Glickstein, David [D. Luckstone] (b. c1903; d. after 1941). American trumpeter. Glickstein was only sixteen when he became principal trumpet of the St. Louis Symphony Orchestra in 1919-20. He later held a quick succession of principal orchestra jobs: New York Philharmonic (1920-21), Cleveland Orchestra (1921-22), New York City Symphony (1922-23), and Cincinnati Symphony (1923-24). He performed Mottl's arrangement of Bach's *Second Brandenburg Concerto* in 1920, and again in October 1938 with the NBC Symphony under Maestro Arturo Toscanini. He also played with the bands of John Philip Sousa, Arthur Pryor, and Edwin Franko Goldman (the latter in 1921).

Glickstein was a talented and versatile player who later played third trumpet (in the section with Harry Glantz) in the New York Philharmonic (1926-27) and in the NBC Symphony under Toscanini (1937-41). He became famous as a studio player during the 1930s in B. A. Rolfe's Lucky Strike Orchestra, at the Roxy Theater, and finally in the Hollywood studios. He played a Conn 40B "Connqueror-model" trumpet during the 1930s.

Bibl.: Clark, Keith. "The Beginning of a Legend: The Young Mr. Glantz and His Contemporaries" (*New York Brass Conference for Scholarships*, 1978); Thornton, Mary. "Trumpet Players of the Cleveland Orchestra 1918-1993: An Addendium" (*International Trumpet Guild Journal,* Dec. 1994); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Glogow, Stan [Krystian Stanislav Glogowski] (b. Kraków, Poland, Oct. 24, 1947). Polish trumpeter. Glogow's family immigrated to Germany in 1957. At age fifteen, Glogow began playing the trumpet guided by his father, a former classical trumpet player in Kraków. Glogow later studied with Stan Germanistik.

Glogow is a popular Dixieland player and television artist with his own band, and has performed with Peter Herbolzheimer, the Dutch Swing College Band, and Hugo Strasser. Some of his albums include *Trumpet Romance* (1997), *Dreams 4 Two* (2001), and *'S Wonderful* (2002).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Glover, Stephen ("Steve") L. (b. Portsmouth, Virginia, Aug. 6, 1947). American trumpeter. Glover grew up in Chesapeake, Virginia. He began playing cornet at age eleven (1958); his first teachers were Robert Martin and Richard Dill. After graduating from Great Bridge High School in 1965, he earned a bachelor of music education degree in 1972, studying with John F. Sawyer at the George Peabody College of Music at Vanderbilt University, and a master of arts degree there in 1973. He served in the Continental Army Command Band in Ft. Monroe, Virginia, from 1966 to 1968.

Glover founded The Brass Press publishing company in Nashville, Tennessee, in 1970, which he owned and operated until 1989; he sold it to Editions BIM in Switzerland in 1999. He published over 160 editions of trumpet and brass music, including a facsimile of Girolamo Fantini's *Modo per imparare a sonare de tromba* (Method for Learning to Play the Trumpet) and an English translation of Johann Ernst Altenburg's *Versuch einer Anleitung zur heroisch-musikalischen Trompeter-und Pauker-Kunst* (Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettle-drummers' Art).

Glover was the founding editor of the International Trumpet Guild *Newsletter* and *Journal* in 1976-78, served as editor in 1989-90 and 1996-99, designed the ITG logo, and created the first ITG website in 1996. He was a member of the ITG Board of Directors in 1976-82 and 1996-99, and did the typesetting, layout, and design for the ITG *Journal* from 1976 to 2001, as well as serving as its advertising manager. In 2001, he received the ITG Award of Merit for outstanding service to the trumpet world.

Glover developed a second career in 1990 as a grant-writing specialist. He was Volume Manager for Honeywell's Space and Strategic Division (1990-93), Volume Manager for E Systems Raytheon (1994-95), and worked for other firms including Lockheed Martin (1997), Litton Avondale Industries (1999), Lucient Technology (2000), Lend Lease Actus (2001), Health Net Federal Services (2002-03), General Dynamics (2003), Missier Dowty USA (2003), Northrop Grumman (2004), and Shipley Associates (1997-2005).

Glover established the Stephen L. Glover/The Brass Press Archive through Summit Brass, Inc. in honor of his daughter, Sherri Glover (1969-2003), who was killed in a motorcycle accident by a drunk driver. The collection contains hundreds of Baroque and Classical music manuscript copies, and numerous research materials concerning the history and repertoire for brass.

Glover's hobbies include music, chess, basketball, photography, and computers.

Bibl.: Laplace, Michel. *Trompette, Cuives & XXe Siècle* (CD-Rom; Oct. 2008); "Stephen L. Glover" (http://steveglover07.com); "Stephen L. Glover" (http://steveglover07.com/Stephen%20L%20Glover%20Resume%202007.htm); personal interview, Oct. 5, 2011.

Photo credit: Vera H. Olcott, courtesy of the International Trumpet Guild.

Glow, Bernie (b. New York, New York, 1926; d. Manhasset, Long Island, New York, May 8, 1982). American trumpeter. During the 1950-1970s, Bernie Glow was perhaps the most often heard trumpet player in America. He recorded hundreds of television commercials, movie soundtracks, radio jingles, television shows, and record albums as a backup artist. Glow was the leading studio trumpeter on the East Coast, equaled only by Mannie Klein on the West Coast.

Glow began playing trumpet at age nine. His grandfather knew the famous Max Schlossberg of the New York Philharmonic, and arranged for young Bernie to take lessons from him. Because of Schlossberg's age and failing health**,** he no longer normally accepted beginning students, but the personal connection to Bernie's grandfather persuaded him to accept Bernie as a student. After Schlossberg's death, Glow studied with two other greats of the trumpet world: Harry Glantz

and Nat Prager. While in high school, Glow was influenced by Snooky Young and Billy Butterfield. He developed his early jazz and big band skills while playing with several high school friends who would later become famous musicians—Stan Getz, Tiny Khan, Shorty Rogers, and George Washington Jr.

At age sixteen, Glow dropped out of school in order to go on the road with the Richard Himber Orchestra. Two years later, he played with Xavier Cugat's band and the Raymond Scott orchestra on CBS Radio. In 1945, he joined Artie Shaw's band, then Boyd Raeburn's band. In 1948, he went on the road with Woody Herman's Second

Herd. In the following year at the age of twenty-three, Glow became a leading freelance musician and studio player in New York City. From 1953 through the late 1970s, Glow was the number one trumpeter with the NBC and CBS studio orchestras, and performed a wide variety of musical styles each day.

Glow played in backup bands for many giants of the music world, and recorded hundreds of hit records for artists such as Dionne Warwick, Aretha Franklin, Janis Ian, Astrud Gilberto, Ray Conniff, Benny Goodman, Frank Sinatra, J.J. Johnson, Sarah Vaughan, Tony Bennett, Peter Nero, Perry Como, The Pascals, Kay Starr, Wes Montgomery, Billy Eckstine, Buddy Greco, Dizzy Gillespie, George Benson, B.B. King, Wilson Pickett, Laura Nyro, Billie Holiday, Mel Tormé, The McGuire Sisters, Bob Brookmeyer, Tito Puente, Lovin' Spoonful, Gato Barbieri, and Grover Washington Jr. Some of the recordings were hits, including *Sketches of Spain* (1959), *Miles Ahead* (1957), *Porgy and Bess* (1958), and *Queen Nights* (1962). He was also a regular lead player for several television shows including *The Milton Berle Show*, *The Tonight Show,* and *The Perry Como Show*.

Glow was a very humble person who earned the respect of every trumpet player in the world. In 1969, *New Yorker* magazine featured Glow in an article that provides much insight into the world of studio and lead trumpet playing. Marvin Stamm, one of today's leading New York studio trumpeters, said of Glow, *For me, he was absolutely the greatest*.

Glow died in May of 1982 at the young age of fifty-six from an extremely rare blood disorder. He was survived by his wife Gail, and three daughters.

Bibl.: Chadbourne, Eugene. "Bernie Glow" (*All Music Guide*); Whitworth, William. "Bernie Glow—Lead Player" (*New Yorker*, Dec. 10, 1969); "Bernie Glow, 56, Trumpeter on the Stage, Radio and TV" (*New York Times*, May 10, 1982).

Goetting, R. Chandler (b. Mascalero, New Mexico, c1939). American trumpeter. Goetting, a Laguna-Caddo Indian, grew up in Amarillo, Texas. He graduated from Amarillo High School in 1957, spending his last two summers of high school at the National Music Camp in Interlochen, Michigan. He studied engineering at the University of New Mexico and Michigan State University before attending The Juilliard School on scholarship where he studied with William Vacchiano for two years. While in New York, he was a 1963 winner of the Young Concert Artists soloist program, and performed offstage

parts with the Metropolitan Opera. He was also a member of the American Symphony Orchestra under Leopold Stokowski, and participated in performances of Gershwin's *Porgy and Bess* with the New York City Opera.

Goetting became one of the world's leading orchestral trumpeters. He was principal of the Kansas City Philharmonic from 1964 to 1966, principal of the St. Louis Symphony Orchestra from 1966 to 1972, principal of the Santa Fe Opera Orchestra during the summers of 1966-68 and 1970-75, and played one summer with the Casals Festival Orchestra. The majority of his career, however, was as principal of the Symphony Orchestra of the Bavarian Radio in Munich, Germany. He took lessons from Maurice André, learned to play the Baroque (valveless) trumpet, and performed on occasion with the Edward Tarr Trumpet Ensemble, Munich Bach Orchestra, Musica Rinata Mümnchen, and Munich Pro Arte. He was also an active soloist throughout Europe between 1975 and 2000.

Goetting and his wife Susan (Jenkins) Goetting (an oboe and English horn player in the Munich Philharmonic) retired to the rural town of Amherst, Wisconsin, where they enjoy horses, cycling, skiing, and mountain climbing.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Reaban, Derek. "R. Chandler Goetting" (www.trumpetherald.com/forum/viewtopic.php?t=31039&start=7).

Goeyens, Alphonse (b. Brussels, Belgium, Jan. 5, 1867; d. Molenbeek-St. Jean, Belgium, Apr. 17, 1950). Belgian trumpeter. Goeyens was the next performer after Charlier to play Bach's *Brandenburg Concerto No. 2* in the high (written) octave. He first performed it on February 23, 1902 on a soprano F trumpet built by the Brussels firm, Mahillon. He performed it again in 1906 or 1907 on a piccolo B-flat trumpet.

Goeyens graduated from the royal conservatory of Brussels in 1880, and in 1889 became the trumpet professor there until 1923. In 1890, Goeyens received the Order of the Chevalier de Léopold. In 1891, he married Blanche Platteil from Schaebeek (b. 1872).In 1897 Gevaert, the conservatory director, gave him an administrative position so that he could specialize in the high register.

In 1909 and 1910, his class contained seven and eight students, respectively. The instructional methods in use in his class for the *degré initial* were by Arban, Dauverné, Pietzsch, and Carl Höhne,

as well as twenty-four vocalizes by Marchesi. For the *degré moyen*, etudes by Duhem and Demersseman, as well as *30 petits préludes* and twenty two-part inventions by Bach (transcribed by Sauveur from harpsichord works) and excerpts from old and modern works were required, as well as concertos by J. Haydn and Hertel. It was Goeyens who in 1929 made the first published edition of the Haydn concerto piano reduction. In addition, Goeyens seems to have been the first to require his advanced students to play the piccolo trumpet in high F or B-flat. Its repertoire included the Fantini method (1638), excerpts from works of Bach and Handel, and the concerto by Leopold Mozart.

Bibl.: *Annuaire du Conservatoire royal de musique de Bruxelles* (Brussels, 1910); Dahlqvist, Reine. *Bidrag till trumpeten ach trumpetspelets historia* (PhD. Diss., Gothenburg University, 1988), 2 vols.; Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *The Trumpet* (Third English edition) (Hickman Music Editions).

Goff, Bryan (b. Joplin, Missouri, Aug. 10, 1944). American trumpeter. Goff grew up in Boulder, Colorado. After studying with Frank W. Baird, and graduating from Boulder High School in 1962, he enrolled at the University of Colorado where he continued to study with Baird, earning bachelor of music education (1966) and master of music (1968) degrees. He became a member of the US Air Force Academy Band in Colorado Springs in 1968, serving until 1972.

Goff became professor of trumpet at Florida State University in 1974. He performed with the Tallahasee Symphony Orchestra and the FSU Brass Quintet, and built a strong studio of students during his thirty-five years there. Among his many former students are Jerry Bryant, Etienne Charles, Bryan DePoy, Jennifer Dearden, John Ellis, Luis Engelke, Mark Geatches, Steven Everett, Matthew Inkster, Greg Jones, Anthony Kirkland, Karl Mailand, Michael Miles, Christopher Moore, Joseph Parisi, David Reynolds, William Richardson, Christopher Sala, Carolyn Sanders, David Spencer, William Takacs, Britton Theurer, Bradley Ulrich, and David Ware.

Taking a strong interest in the (valveless) Baroque trumpet, Goff studied in Germany with Dr. Edward H. Tarr in 1988, and in Tallahassee, Florida, in 1991 when Tarr was a guest lecturer at FSU. Goff was also heavily involved with the International Trumpet Guild, serving as treasurer from 1981 to 1997. He is also a past president of the National Association of College Wind and Percussion Instructors (NACWAPI).

Retired in 2009, Goff became Professor Emeritus at FSU. During his career, he was named the Robert Braunagel Professor of Music and was also awarded the Florida State University TIP Award for excellence in teaching, and the Award of Merit from the International Trumpet Guild.

Goff and his wife Nancy, a junior high band director and elementary music teacher, have a daughter Jennifer (b. 1972). His hobbies include gourmet cooking, golf, and traveling.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott), Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bryan Goff" (http://mailer.fsu.edu/~bgoff/b.htm); personal interview, May 20, 2011.

Goguen, Gerald J. (b. Rumford, Maine, 1925; d. Walpole, New Hampshire, July 28, 2002). American trumpeter. Goguen began playing the trumpet as a child in Fitchburg, Massachusetts. After high school, he enlisted in the Army, and served for three years during World War II in various military bands. An officer took a liking to his playing**,** and saw to it that Goguen stayed in the United States during the war. After his military duties, he attended the New England Conservatory under the G.I. Bill of Rights, studying with Georges Mager and Marcel Lafosse (1947-51).

Goguen's first symphony job was with the Central Florida Symphony, but after two years there, he won a position as fourth trumpet of the Boston Symphony Orchestra, a position he held from 1952 to 1978. He taught at the New England Conservatory from 1964 to 1979, and performed and recorded with the New England Brass Ensemble. He recorded an album with E. Power Biggs and Armando Ghitalla, *Glorious Sound of Brass* (1962).

After his retirement from playing the trumpet in 1979, Goguen devoted his energies to collecting classic MG sports cars; his 27 MGs formed the basis of the Westminster (Vermont) MG Car Museum, which he established in 1984. He also owned and operated a successful MG mail order parts business, and was a ski instructor at several resorts in Vermont. He died of a brain tumor at the age of seventy-seven.

Bibl.: Yeo, Douglas. "Trumpet Players of the Boston Symphony" (*International Trumpet Guild Journal*, Dec. 1990); "Gerald Goguen, 77, BSO Trumpet Player" (*The Boston Globe*, Aug. 1, 2002); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Goldie, Don [Donald Elliott Goldfield] (b. Newark, New Jersey, Feb. 5, 1930; d. Miami, Florida, Nov. 19, 1995). American trumpeter. Goldie's father, Harry "Goldie" Goldfield, was a trumpet player in Paul Whiteman's orchestra for fifteen years (replacing Henry Busse). His mother, Claire St. Claire, was a concert pianist who played jazz on the side. As a child, Don studied violin, piano, and trumpet, but specialized in trumpet starting at the age of ten. By the time he was fourteen, he was playing in his father's band, and in 1944 played with Paul Whiteman.

Goldie earned a scholarship to the New York Military Academy, and later studied trumpet with Nat Prager of the New York Philharmonic, winning a talent award on *Arthur Godfrey's Talent Scouts Show*. He served in the Army (1951-54), and upon discharge played with Joe Mooney (1955-59), Tony Parenti (1957), Neal Hefti, Buddy Rich, and Gene Krupa. His excellent technical skills and virtuosic style of playing made him a leading soloist in Jack Teagarden's last band (1959-63).

After Teagarden died in 1964, Goldie became a studio player and trumpeter on Jackie Gleason's mood recordings. He recorded a great deal for Chess/RCA, Jazzology, and his own label called Jazz Forum. He recorded eleven albums, some of which are *Trumpet Calliente* (Chess/Argo), *Brilliant!* (Chess/Argo) and *Don Goldie's Jazz Express* (Jazzology).

Goldie moved to Miami, Florida, in the mid 1960s and continued playing at hotels and clubs. He recorded throughout the 1970s and early 1980s (his last album was in 1982), but diabetes gradually brought about a decline in his playing, forcing his retirement from the trumpet in the late 1980s. Although he performed as a singer (with an excellent impersonation of Louis Armstrong), Goldie became depressed and committed suicide on November 19, 1995 at the age of sixty-five.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Don Goldie" (www.allaboutjazz.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Goldman, Edwin Franko (b. Louisville, Kentucky, Jan. 1, 1878; d. New York, New York, Feb. 21, 1956). American cornetist, conductor, and composer. Goldman was the son of David Henry and Selma Franko Goldman. The family lived in Louisville (Kentucky), Evansville (Indiana), and Terre Haute (Indiana). His father died in Terre Haute when Goldman was eight years old, and in 1887 his mother moved him and her four children from a previous marriage (Edwin, Mayer, Irma, and Alfred) to New York City.

At the age of nine, Goldman studied cornet with George Wiegand at the Hebrew Orphan Asylum. At age eleven, he won a scholarship to attend the National Conservatory of Music in New York City where he studied composition with Anton Dvořák, and cornet with Jules Levy and Carl Sohst. A year later, he became first cornet in the Metropolitan Opera Orchestra where he played from 1899 to 1909.

Goldman founded the New York Military Band in 1911 and renamed it the Goldman Band in 1918. They performed a series of concerts in Central Park, at The Green at Columbia University, and at other venues in the city. They were often featured on the radio as well.

Goldman was prolific. He composed *Scherzo* for cornet and concert band, *Jupiter* and *Espanita* for cornet and brass band, and *Air and Variation* for cornet trio. In addition, he wrote *Foundation to Cornet and Trumpet Playing* (1914), *Daily Embouchure Studies*, and *Practical Studies for Cornet*. With Walter M. Smith, he coedited Arban's *Method* (1936, C. Fischer) and for the same publisher, edited the *36 Celebrated Studies* by Bousquet (1938). His band compositions number over 150 and include marches such as *On the Mall, Boy Scouts of America, Onward-Upward, The Children's March, Kentucky March, The Interlochen Bowl, Bugles and Drums, Jubilee March*, and *March Illinois*. His manuscripts are now in the library of the University of Iowa. His unpublished autobiography, *Facing the Music*, is in the Library of Congress.

Goldman received three Honorary Doctorate degrees and a star on Hollywood's Walk of Fame. The Goldman band shell in Allentown, Pennsylvania's West Park is named in his honor **(**Goldman was the first guest conductor there in 1927.) He founded the American Bandmasters Association in 1929 and became its second Honorary Life President after John Philip Sousa. He was known for his congenial personality and dedication to music. His son Richard Franko Goldman is a composer.

Bibl.: Jolly, Kirby R. *Edwin Franko Goldman and the Goldman Band* (diss. New York University, 1971); "Edwin Franko Goldman." (Oxford Music Online); Laplace, Michel. *Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Goloshchokin [Goloshekin], David (b. Moscow, Russia, June 10, 1944). Russian trumpeter, flughornist, violinist, vibraphonist, pianist, and tenor saxophonist. Goloshchokin, a multitalented jazz musician, attended the Leningrad Conservatory where he learned to play a variety of instruments, arrange, and lead a jazz band. He once played with Duke Ellington (1971), and in 1989 founded the St. Petersburg Philharmonic Jazz, which has become one of the most prominent jazz groups in Russia. He has released fifteen LP albums and ten CDs, and has toured Germany, Cuba, Portugal, Finland, Sweden, Norway, Poland, and the United States. While in the U.S. in 1989, he participated in a jazz group that appeared on *The Tonight Show with Johnny Carson* in Los Angeles. He was given the honor of the title of People's Artist of Russia in 2000.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Gonella, Nat[haniel Charles] (b. London, England, Mar. 7, 1908; d. Gosport, Hampshire, England, Aug. 6, 1998). British trumpeter. Gonella was one of seven children in his family. His father drove a

hansom cab and then become one of the first of London's motorized taxi drivers. He died in 1915, when Nat was six years old. Nat's mother was unable to support the large family, and so placed him and two of his siblings in an orphanage. Despite his dislike for its school, the orphanage had a brass band, in which Nat played drums at the age of nine. He soon began playing the trumpet, and also learned to play the violin and clarinet. As a boy, he worked in various theater bands, most notably with Archie Pitt's Busby Boys for four years. He played violin, clarinet, and trumpet in Bob Dryden's Louisville Band (1928-29) and with Archie Alexander (1929). When he joined Billy Cotton's band (1929-30), he was a featured trumpet soloist, and recorded with it. From that point on, he played trumpet exclusively, but also sang at times. Nat's brother Bruts was also a trumpeter. In 1930, Nat and Betty Godecharle were married, but were divorced in 1936.

Louis Armstrong was a big influence on Gonella whose style of playing and singing closely imitated Armstrong, resulting in his becoming known as the "Louis Armstrong of England." He first heard Armstrong in concert in July of 1932 at the London Palladium. When Armstrong left his trumpet at the Boosey & Hawkes music store for cleaning, Gonella begged the storeowner to allow him to return it to Armstrong at his hotel. When Armstrong learned of Gonella's scheme and interest in his music, the two became friends.

Gonella played with Roy Fox (1931-32), Ray Noble (on and off from 1931-34), and Lew Stone (1932-35). He formed his own band called the Georgians (the name stemming from his popular hit solo, *Georgia On My Mind*, with Cotton's band). Gonella's band reached great popularity and made Gonella a star throughout England. He made fifty-seven recordings in 1936, and sixty-four in the following year.

Gonella visited the United States in 1939, and recorded with Jack Kirby's Sextet. Gonella and Stella Moya were married in 1940, and returned to England where he joined the British Army in 1941, playing in several service bands in North Africa, Sicily, and Italy, until the summer of 1945 when he was discharged. After World War II, Gonella's popularity declined, and he played less than before. He tried to form a new band and play bebop, but was unsuccessful. Most of his performing during the late 1940s through the 1950s was as a solo artist in variety shows. Gonella's marriage to Stella broke up in 1946. Some years later, he married a third wife, Dorothy Collins.

In 1959, Gonella formed the New Georgian Jazz Band that had some success during the 1960s and '70s. He appeared as the subject of a *This is Your Life* television program in 1959. He regained some of his previous popularity when he released three albums in 1975. However, ill health during his late '60s forced him to stop playing the trumpet, although he occasionally sang.

Some of Gonella's best alums include *Crazy Valves* (ASV), *Mister Rhythm Man* (EMI), *Yeah Man* (Harlequin), and *How'm I Doin'?* (Old Bean). He appeared in the 1937 film, *Sing As You Swing*, and a biography of him called *Georgia On My Mind* was written by Ron Brown and Cyril Brown, and published in 1985. A television show titled *Fifty Years of Nat Gonella* was broadcast throughout England in 1984. In 1994, the city of Lancashire renamed the square in front of the town hall the Nat Gonella Square. Gonella had one daughter (from his first marriage).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Voce, Steve. "Obituary: Nat Gonella" (www.independent.co.uk/arts-entertainment/obituary-nat-gonella-1170238.html); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

González, Dennis [Heinasirkda] (b. Abilene, Texas, Aug. 15, 1954). American trumpeter. González comes from a musical family, and began playing piano when he was very young, but switched to trumpet at age eleven. He studied music at the University of Kansas, The Ohio State University, and Arkansas State University, learning to play bass clarinet, soprano sax, alto sax, baritone sax, bass sax, drums, and trombone, as well as exotic instruments such as tabla, musette, melodica, and zither.

González moved to Dallas, Texas, in 1977 where he began teaching in the public schools. He has kept an active role in the national and international jazz scene by performing at numerous festivals and recording for labels such as Silkheart, Music & Arts, Clean Feed, Koch Jazz, Konnex, Gowi, Brut, 8th Harmonic Breakdown, and his own label, Daagnim (Dallas Association for Avant-Garde and Neo-Impressionist Music). His style of playing is similar to that of pocket trumpeter Don Cherry.

In 1978, González began hosting a radio show called *Miles Out* for KERA-FM in Dallas, which was nationally syndicated on National Public Radio. He continued the program for twenty-one years, leaving only because the station switched to talk radio. González also produced a show for the University of North Texas's KNTU-FM.

González has recorded with dozens of leading jazz artists including Charles Brackeen, Oliver Lake, Cecil Taylor, Andrew Cyrille, Frank Lowe, Max Roach, George Cartwright, Mark Helias, Ellery Eskelin, Ahmed Abdullah, Roy Hargrove, Malachy Favors, and Fred Hopkins. Among his albums are *Stefan* (Silkheart), *Namesake* (Silkheart), *Catechism* (Music & Arts), *Debenge-Debenge* (Silkheart), *The Earth and the Heart* (Music & Arts), *Bannar* (Silkheart), and *Worshippers Come Nigh* (Silkheart).

For a few years during the late 1990s, González stopped performing. However, in 2001 he made a comeback when he formed Yells at Eels with his sons Aaron (a bassist) and Stefan (a drummer and vibes player). The trio continues to perform, and has released record albums that include *Before Today*.

Besides being a musician, González has written and published two books of poems, *Xi* and *Cu*. He is fluent in six languages and has taught jazz workshops at many Dallas-area colleges, as well as in Slovenia. He is also a visual artist and has had many showings of his art. González currently teaches at North Dallas High School and Spence Middle School.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Dennis González" (www.allaboutjazz.com); "Dennis González" (http://en.wikipedia.org).

Gonzalez, Jerry [Jr.] (b. Bronx, New York, June 5, 1949). American trumpeter and percussionist. Gonzalez's father was a jazz drummer, and his mother sang in a choir. Gonzalez began playing the trumpet at age twelve after being inspired by jazz percussionist Mongo Santamaría. His early trumpet influences were Miles Davis and Dizzy Gillespie.

Gonzalez attended New York City's Music and Art High School (1964-67), and studied trumpet and percussion at the New York College of Music and at New York University. He became a close friend of classmate Kenny Dorham, and worked with Pupi Legarreta, Monguito Santamaría (Mongo's son), the Beach Boys, and Dizzy Gillespie. (Gonzalez played conga drums on Gillespie's *Portrait of Jenny* album in 1970).

During the 1970s and '80s, Gonzalez performed with many of New York's finest jazz musicians including Eddie Palmieri, Manny Oquendo, Clifford Thornton, Clark Terry, Chocolate Armenteros

(1970s), Machito, Ray Barretto, Tito Puente, Paquito D'Rivera, Tony Williams, Archie Shepp, Joe Chambers, Woody Shaw, Kirk Lightsey, Chico O'Farrill, McCoy Tyner, Franco Ambrosetti, Bob Belden, Don Byron, James Williams, Tito Rodriguez, Art Blakey, Hilton Ruiz, and Max Roach. He also led his own group, Ya Yo Me Cure.

Gonzalez is best known for his performances and recordings with his Fort Apache Band, a group that mixes Latin rhythms with post bebop jazz. Among Gonzalez's albums are *Fire Dance* (Milestone), *Pensativo* (Milestone), *Earthdance* (Sunnyside), *Rumba Para Monk* (Sunnyside), *Jerry Gonzalez and the Fort Apache Band* (Milestone), *Ya Yo Me Cure* (American Clave/Pangaca), *Obtala* (Enja), *Molindo Café* (Sunnyside), *Crossroads* (Milestone), *Y los Pirates del Flamengo* (Lola), and *Rumba Buhaina* (Random Chance). He also appears in a film documentary about Latin jazz called *Calle 54* (2000). His Apache band won *Downbeat* magazine's readers' and critics' polls for "The Beyond Group of the Year" in 1995 and 1996, "Best Jazz Group" in *Playboy* magazine's readers' poll in 1997, and was selected as the "Best Latin Band" for the New York Jazz Awards in 1997.

Gonzalez moved to Madrid, Spain in 2000. He continues to be a leading Latin jazz performer on trumpet and percussion.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jerry Gonzalez" (www.last.fm/music/Jerry+Gonzalez/+wiki).

Goodchild, Paul William Dominic (b. Sydney, Australia, Aug. 23, 1960). Australian trumpeter. Goodchild began playing the trumpet at age three under the guidance of his father Cliff, former principal tuba with the Sydney Symphony, and as a child, also played piano and percussion. His other early trumpet teachers were Lew Campbell, Norm Harris, and Ernest Llewellyn. He lists his mentors as John Robertson and Gordon Webb.

Goodchild's progress playing the trumpet was extraordinary. After graduating from Waverley College (a high school) in 1978, he immediately toured Australia with the Bolshoi Ballet Orchestra as principal trumpet; he also performed with the Australian Opera during that same year. At age eighteen, he became the third trumpet of the Sydney Symphony Orchestra, and since 1988 has served as associate principal trumpet. Throughout the 1990s, Goodchild taught as an adjunct faculty member at the Sydney Conservatory of Music. He regularly performs with the Australian Chamber Orchestra, Australian Ensemble, Sydney Brass (of which he is artistic director), and the Waverley Bondi Beach Band (of which he is conductor). He has served as a guest lecturer at the Newcastle and Woollongong conservatories, as well as at music camps with Pan Pacific and Youth Music Australia. With his group, Sydney Brass, Goodchild has been an artist-in-residence at the Hale School in Perth and the Shenyang Conservatory in China. Among his best-known students is David Elton (principal trumpet of West Australian Symphony Orchestra). Goodchild also serves as principal trumpet of several of Sydney's freelance orchestras including the Sydney Philharmonia Orchestra, Sydney Opera House Orchestra, Sydney Scoring Orchestra, and Sydney Bach Orchestra. In addition, he often performs with the Chamber Soloists of Sydney and the Collegium Musicum at The University of New South Wales.

Goodchild is considered to be one of Australia's finest soloists and chamber musicians. He has released a CD titled *Mixed Dozen* on the 1M1 Records label that includes recital works by Honegger, Martinů, Hindemith, Ibert, Bernstein, and others. He has also recorded *Sydney Brass Plays Stanhope* for the Tall Poppies label. He is a champion of the trumpet works by Australian composer Alan Holley (b. 1954).

Goodchild and his wife Yvette have been married since 1998, and have a son Morley (b. 2002), and a daughter Alana (b. 2004). His hobbies include wine tasting, cooking, cricket, golf, and playing obscure chamber music.

Bibl.: Keane, Greg. "Notes" to CD *Mixed Dozen* (1M1 Records); "Paul Goodchild" (www.sydneysymphony.com); personal interview, July 9, 2010.

Goode, Brad (b. Chicago, Illinois, Oct.10, 1963). American trumpeter. Goode began playing guitar and violin at an early age, but switched to trumpet at the age of eleven. At age fourteen his family moved to East Lansing, Michigan, where he also began playing the bass a year later. He began to play trumpet professionally while attending East Lansing High School, and in 1981 enrolled at the University of Kentucky, studying with Vincent DiMartino. Before graduating in 1985, he performed in many capacities in nearby Louisville, Cincinnati, Detroit, and Chicago.

Goode attended graduate school at DePaul University in Chicago as a bass major, and from 1986 to 1998, led his own jazz group. During the summers of 1985 and 1986, he performed in the Aspen Jazz Ensemble at the Aspen Music Festival. In 1997, he moved to Cincinnati to teach jazz at the University of Cincinnati, and for five years, was a member of the Columbus (Ohio) Jazz Orchestra. In 2004, he and his wife Carol Keeley moved to Boulder, Colorado, where he

teaches jazz at the University of Colorado, and is an active freelance musician in the Denver area.

During his successful career, Goode has performed and recorded with numerous jazz musicians including Woody Herman (1990-96), Barrett Deems (1990-97), Ira Sullivan (tours), Eddie Harris,

Red Rodney (1983), Joe Henderson, Lee Konitz, Al Grey, Jimmy Heath, and Alan Hood. As leader, he has recorded CDs such as *Toy Trumpet* (SteepleChase), *Inside Chicago*, Vols. 1-4 (SteepleChase), *Shock of the New* (Delmark), *By Myself* (SteepleChase), *Hypnotic Suggestion* (Delmark), *Nature Boy* (Delmark), *Brad Goode* (Sunlight), and *Polytonal Dance Party* (Origin). He has also recorded dozens of albums as a sideman. Goode is known for his burning solos and impressive high register. His hobbies include snow skiing, hiking, and snowshoeing.

Bibl.: Michel Laplace. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Brad Goode's official website: www.bradgoode.com; "Brad Goode" (http://music.colorado.edu/faculty/brad-goode).

Goodwin, Henry [Clay] (b. Columbia, South Carolina, Jan. 2, 1907; d. New York, New York, July 2, 1979). American trumpeter. Goodwin grew up in Washington, D.C. He began playing drums and then the tuba while in junior high school. He switched to the trumpet at the age of fifteen and soon played with Sam Taylor's School Band. He traveled to Europe in 1925 with the Claude Hopkins Orchestra that included the jazz sax player Sidney Bechet. It backed the show, *Revue Nègre,* featuring Josephine Baker (Paris and European tour). Goodwin also visited Argentina with Paul Wyer's group.

After Goodwin returned to the United States in the late 1920s, he settled in New York and began working with Elmer Snowden and Cliff Jackson's Krazy Kats, making his first recordings in 1930. In 1933, he returned to Europe with Lucky Millinder. Upon his return to the U.S., he played in the big bands of Willie Bryant, Charlie Johnson (1935-36), Cab Calloway (1936), Edgar Hayes (1937-40), and Kenny Clarke (1938).

After 1940, Goodwin played mostly in small groups including those of Sidney Bechet (1940-41), Cecil Scott (New York), Art Hodes (at Stuyvesant Casino, New York), Mezz Mezzrow (Nice Festival, 1948), Bob Wilber (1948-49), Jimmy Archey (1950-51), and Earl Hines (1956). He was active into the 1960s, mostly as a Dixieland player in the New York area.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Goodwin, James ("Jim") R. (b. Portland, Oregon, Mar. 16, 1944; d. Portland, Oregon, Apr. 19, 2009). American cornetist and trumpeter. Goodwin had no formal music training, but was a natural musician. He was influenced mostly by Louis Armstrong, Bix Beiderbecke, Red Allen, and Wild Bill Davison. Goodwin was a star baseball player in high school, and worked in his father's stock brokerage company. After high school, he joined the Oregon National Guard, and later moved to New York City to study finance by working on Wall Street, but his finance career was short-lived, and he returned to Portland to become a musician.

Goodwin's career began as a cornetist in Monte Ballou's (his godfather) Castle Jazz Band. In 1969, he moved to San Francisco where he worked as a Dixieland musician. He enjoyed watching the Oakland A's baseball team, and joined their pep band. In 1974, he toured Europe with Max Collie's Rhythm Aces. He lived for a while in Holland and married a Dutch artist, but the marriage did not last long. He returned to San Francisco, but in 1985 moved back to Portland.

Goodwin led a simple life, usually staying with friends or sleeping outdoors. He didn't smoke, use drugs, or tell off-color jokes, and owned no property other than a suitcase of clothing. He toured Europe annually, often departing with his cornet, a few pairs of underwear, a toothbrush, and forty dollars in his pocket. He enjoyed his freedom so much that he often turned down lucrative offers to travel with name bands. He did nothing to promote himself, and was better known in Europe than he was in America.

During his forty-year career, Goodwin performed with many of California's top jazz musicians, including Barry Martyn, Mannie Klein, Joe Venuti, and Phil Harris. He recorded a fine CD of cornet-piano duets in 1992, *Dave Frishberg-Jim Goodwin—Double Play* (Arbors). He was a popular musician and person with many friends and admirers: he offered his knowledge of business to others, helping establish the Portland Brewing Company (a microbrewery), and serving for a while on the board of directors of Congo Enterprises. For twenty-five years, he lived with his life partner, Retta Christie.

Late in life, Goodwin began to drink too much, and his health deteriorated. Having not been to a dentist in years, he lost one of his front teeth, and unable to play the cornet, performed on piano until he died at the age of sixty-five.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "James R. Goodwin Tribute" (http://jazzlives.wordpress.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Gordon, Alexander [Aleksandr] Berngardovich (b. St Petersburg, Russia, Aug. 19, 1867; d. Leningrad, USSR, Nov. 12, 1942). Russian

cornetist, trumpeter, conductor, and composer. Gordon studied at the St. Petersburg Conservatory with Wilhelm Wurm and Johann Gustav Metzdroff (Metsdorf), graduating in 1887. His first performing jobs were in various theater and summer orchestras in Helsinki from 1887 to 1889. He was awarded the position of principal trumpet in the Bolshoi Theater orchestra in Moscow on September 3, 1890, having evidently won out over Vassily Brandt, only because Brandt was late to the audition. [See humorous story in biography of Vasily Brandt.]

Gordon was principal trumpet with the Bolshoi orchestra from 1890 to 1895 (Brandt was principal cornet from 1890 to 1909.) He then worked mostly as a cornet soloist, was known for his beautiful, full tone, and received numerous medals for his fine playing. In 1895, Gordon was transferred to St. Petersburg where he played at the Théâtre Mariinsky as principal cornet from 1895 to 1912, and became Wurm's successor at the conservatory. He was made a full professor in 1912, and served as vice director of the conservatory orchestra department. He continued performing as a soloist and wind band conductor, and was a popular conductor of summer spa orchestras.

Gordon is considered an important teacher and one of the founders of the first Russian trumpet school. He and Brandt remained close friends and colleagues throughout their careers; Brandt dedicated his *34 Orchestral Etudes* to him. Gordon composed several works for orchestra, as well as marches and dance music. He also wrote over two hundred etudes for trumpet and cornet.

Gordon taught at the St. Petersburg Conservatory until 1942 when he, along with Emile-Joseph Trognée and many others, died of starvation during the Siege of Leningrad.

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); Bolotin, Sergey. *Biographical Dictionary of Musicians Performing on Wind Instruments* (Leningrad, 1969); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Gordon, Claude E[ugene] (b. Helena, Montana, Apr., 5, 1916; d. Big Bear Lake, California, May 16, 1996). American trumpeter. Gordon began playing the cornet at age five, and was a professional performer by age eight. His family was musical, and his father was a friend of the great cornetist Herbert L. Clarke. The family formed a small orchestra and became staff musicians for a northwest radio station. They also toured the northwest states and played at hotels and resorts. Claude graduated from Great Falls (Montana) High School.

Gordon moved to Los Angeles in 1936 to begin studying with Clarke, which continued until Clarke's death in 1945. Gordon then studied with Louis Maggio in Los Angeles for three years. He began performing as a freelance trumpeter, and played shows at the Earl Carrol Theatre and in the NBC and CBS studios under noted conductors such as Lud Gluskin, Leith Stevens, Paul Weston, and Erich Korngold. Then, he formed his own dance band in the late 1950s. In 1959, the Claude Gordon Orchestra competed against 183 bands from the United States and Canada, and won the American Federation of Musicians' dance band contest. They made a recording titled *Claude Gordon at the Palladium*. His studio trumpet work can also be heard today on reruns of older television shows on *Nick at Nite* and *I Love Lucy* starring Lucille Ball and Desi Arnaz. He also played for stars such as Johnny Mathis, Nat King Cole, and Frankie Laine.

Despite Gordon's success as a performer, he is primarily remembered as a legendary teacher. All of his methods are based on his

studies with Louis Maggio and Herbert Clarke. The use of pedal tones is key to his development system. He gave thousands of private lessons including some by telephone and letter/taped correspondence. He published six trumpet study books: *Systematic Approach to Daily Practice; Daily Trumpet Routines; Physical Approach to Elementary Brass Playing; Velocity Studies; Brass Playing is No Harder than Deep Breathing; Clarke-Gordon Technical Studies for Bass Clef*. He also published an eighty-five-minute color video titled *The Seven Natural Elements of Brass Playing*. In addition, Carl Fischer published his editions of the methods of Arban and St. Jacome. His students are too numerous to list, but Ron W. Blomberg, Eric Bolvin, Paul Cacia, Matt Graves, Stan Mark, Bob O'Donnell, and Fred Sautter are among the most prominent ones.

Gordon was formally recognized when La Sierra University in Riverside, California, awarded him an Honorary Doctorate of Music and Letters degree in 1992. He died of cancer at his mountain home at Big Bear Lake east of Los Angeles on May 16, 1996. His wife Patty continues to sell his books and video through the Claude Gordon Music Enterprise.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bks. 1 & 2 (Schott); Claude Gordon Music Enterprise website: www.claudegordonmusic.com; Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, incl. extract on mp3; Oct. 2008).

Gordon, David F[orbes] (b. Narragansett, Rhode Island, Oct. 2, 1976). American trumpeter. At age eight, Gordon began learning to play the trumpet from his father, John Gordon, who had studied with Ernest Hall in England. At age thirteen, David began studying with Nedo Pandolfi, and during his senior year at Narragansett High School, with William Vacchiano. After graduating in 1995, he enrolled at both Columbia University and The Juilliard School (1995-99) where he studied for three more years with Vacchiano, and during his senior year with Mark Gould. He earned a bachelor of philosophy from Columbia, and a bachelor of music from Juilliard.

Gordon won a position as principal trumpet of the Charleston Symphony Orchestra, and began in the fall of 1999. In 2002, he accepted the principal trumpet chair with the Seattle Symphony Orchestra, and in 2006 began teaching as an adjunct professor at the University of Washington. He has participated in music festivals at Tanglewood, Schleswig-Holstein, and the Pacific Music Festival in Japan. Since 2000, he has spent his summers as principal of the Grant Park Symphony in Chicago.

Gordon and his wife Valerie Muzzolini Gordon, principal harp of the Seattle Symphony, have a daughter Anals (b. 2010). His hobbies include traveling, snow skiing, surfing, and playing tennis.

"David F. Gordon" (www.musicofremembrance.org/david gordon); personal interview, May 17, 2011.

Gordon, Frank Alfred (b. Milwaukee, Wisconsin, Sept.27, 1938). American trumpeter and composer. Gordon graduated from Milwaukee's North Division High School in 1957, and immediately went to New York City to study with Donald Byrd. Along with the help of saxophonist Cannonball Adderley, Byrd convinced Gordon to return

to Milwaukee to study music at the University of Wisconsin. After spending three years there (1963-66), he moved to Chicago and eventually finished his bachelor's degree in music at Roosevelt University in 1970. While in Chicago, he took advantage to study with Bunky Green, Donald Byrd, Eddie Harris, and Muhal Richard Abrams.

Gordon moved to New York City in 1976 to join up with the Thad Jones/Mel Lewis Band. During his twenty-three years there, he toured the world and recorded with Lena Horne, Illinois Jacquet, Charli Persip (1980), David Murray, Quincy Jones, Art Blakey, Sam Rivers, Muhal Richard Abrams, Duke Ellington Orchestra, and others. He also taught at the New School in New York City, Jamey Aebersold Jazz Camps, the New York public schools, and Rutgers University in Newark, New Jersey (from 1992). He also received four grants from the National Endowment of the Arts to have his musical compositions performed in New York City. In addition, he was a founding member of the Ebony Brass Quintet.

Frank Gordon moved to Savannah, Georgia, in 1999. He taught music appreciation at Armstrong Atlantic State University. Then, in 2005, he moved to Okinawa, Japan where he teaches at the Osaka School of Music in Osaka. He has released two solo albums, *Clarion Echoes* and *Jazz Night Once More*. He has also recorded with Max Roach and Eddie Harris, and appears in the films, *Texas Tenor: The Illinois Jacquet Story, Cotton Club, Thad Jones/Mel Lewis Live at the Domicile*, and *Lena Horne on Broadway*.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Frank Gordon" (www.myspace.com/frankgordon); "Frank Gordon" (www.jazz.com/encyclopedia/gordon-frank).

Gordon, Joseph ("Joe") Henry (b. Boston, Massachusetts, May 15, 1928; d. Santa Monica, California, Nov. 4, 1963). American trumpeter. Gordon studied at the New England Conservatory with Fred Berman. He worked in Akron, Ohio, with Pete Diggs's Band, and in Boston with Sabby Lewis in 1947. During the 1950s, he was with Georgie Auld, Lionel Hampton, Art Blakey (1954), Charlie Parker (whenever Parker was in the Boston area), Don Redman (1955), Dizzy Gillespie (1956), Horace Silver, and Herb Pomeroy (1957-58). His idol was

Dizzy Gillespie, although he was perhaps most influenced by the trumpet playing of Clifford Brown (whose place he took in Blakey's band).

In 1958, Gordon moved to Los Angeles, and performed or recorded with Harold Land, Dexter Gordon, Benny Carter, Barney Kessel, Shelly Manne (1958-60), Thelonious Monk, Helen Humes, and Charlie Mariano. His solo albums include *Introducing Joe Gordon* (Mercury) and *Joe Gordon Lookin' Good* (Contemporary). He also recorded for Emercy in 1954 and appeared in the film, *The Proper Time*. Gordon died in a house fire on November 4, 1963 as a result of his accidently dropping a lit cigarette in his bed. He was thirty-five years old.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Tomashefsky, Paul. *New England Jazz History Database* (www.jazzhistorydatabase.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

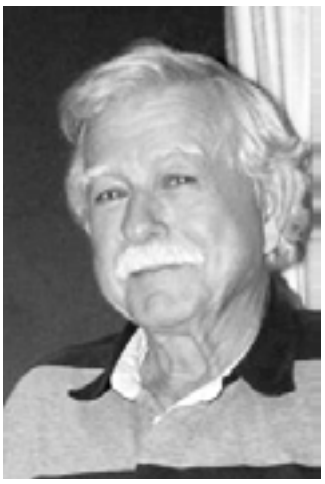
Gorham, Charles J. (b. Atlanta, Georgia, June 16, 1930). American trumpeter. Gorham began studying trumpet at the age of eight under

the guidance of his father, an amateur trumpeter. Later teachers in his childhood included Roy Lee, Powell Everhart, Robert Landholt, and John Dilliard. When Gorham was fourteen, he had an opportunity to play for Herbert L. Clarke, Edwin Franko Goldman, and composer Percy Grainger at the National Music Camp at Interlochen, Michigan, and to play as an extra with the Atlanta Symphony.

After graduating from Brown High School in Atlanta (1948), Gorham attended the Oberlin Conservatory, graduating in 1952. He was invited by Maestro George Szell to join the Cleveland Orchestra as assistant principal trumpet, but was soon drafted into military service.

He spent the next four years in Washington, D.C. as a member of the US Air Force Band. While in the service, he earned a master of music degree studying with Lloyd Geisler at Catholic University of America.

Upon release from the military, Gorham accepted a position at the Baldwin-Wallace College Conservatory in Cleveland, and often performed with the Cleveland Orchestra under Maestro Robert Shaw. Gorham joined the faculty at Indiana University in 1961 and became chair of the brass department in 1969. With the urging of tubist Harvey Phillips, Gorham spearheaded the formation of the International Trumpet Guild with Robert Nagel in 1973. He assembled an Interim Steering Committee that included David Hickman, David Baldwin, Thomas Stevens, Ward Cole, and Robert Levy. Gorham hosted the first meeting of the ITG at Indiana University in May of 1975, and later served as its fourth president from 1981 to 1983.



Before retiring in 1994, Gorham was one of the leading teachers in the United States. Among his many students were Edmund Cord (selected to be Gorham's replacement at IU), David Monette, John Carroll, Kathy Kvet, Leonard Foy, David Baldwin, Ken Cox, John Lindenau, Jonathan Fields, Kim Dunnick, and David Brown. He occasionally performed with the Indianapolis Symphony, Ft. Wayne Philharmonic, Bloomington Camarata Orchestra, and the Indiana University Summer Festival Orchestra. He published numerous editions of brass ensemble and trumpet solo literature, as well as orchestral excerpts from the symphonies of Gustav Mahler. Gorham received the ITG's Award of Merit in 2006.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Charles Gorham Award of Merit" (program booklet for the 2006 ITG Conference at Rowan University).

Gosling, Daniel ("Dan") A. (b. Park Ridge, Illinois, May 23, 1962). American trumpeter. Gosling grew up in Elkhart, Indiana. At age eight, he began taking piano lessons from his mother, and at age ten began playing the trumpet, studying with Gerald Knipfel, band director at Elkhart Central High School where Gosling graduated in 1980. Gosling attended the University of Illinois from 1980 to 1984, studying with David Hickman, Ray Sasaki, and Michael Tunnell. After graduating in 1984, he studied with Vincent Cichowicz at Northwestern University, earning a master of music degree in 1985. His later mentors were Marvin Perry II, Philip Collins, John Rommel, and Charles Geyer.

Gosling was a member of the Indianapolis Chamber Orchestra from 1985 until 2008, and the Indiana Brass Quintet from 1986 to 1994. He often played with the Cincinnati Symphony and the Louisville Orchestra between 1989 and 2000, and was third trumpet of the Indianapolis Symphony Orchestra from 2001 to 2004. In addition, he served as personnel manager of the Indianapolis Chamber Orchestra from 1988 to 2008. He has also taught as an adjunct faculty member at Ball State University and Butler University. Recently, Gosling has become well known as the inventor of ChopSaver lip balm.

Gosling and violinist Noelle Gosling have been married since 1996, and have a son named Anthony (b. 1998). Gosling's hobbies include running, swimming, all sports, and travel.

Bibl.: personal interview, Aug. 15, 2011.

Göß [Goess], Hermann (b. Gallmersgarten, Germany, Sept. 15, 1940). German trumpeter. As a boy, Göß wanted to become the next Louis Armstrong on the trumpet. At age eleven, he took a job as a hotel elevator operator, and whenever the lift was empty he would close the doors and practice. One amusing anecdote tells of his surprise upon seeing Louis Armstrong enter his elevator one day. Without hesitation, young Hermann began playing his trumpet, to which Armstrong replied, "Second floor, please."

Göß eventually played in the Niedersachsen Orchestra and the State Theater Orchestra in Braunschweig. After 1966, he spent most of his career in the Munich Philharmonic. He is now retired.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Hermann Göß" (www.blechschaden.de/ensemble/hermann-goe.html).

Gould, Mark (b. New York, New York, Sept. 22, 1947). American trumpeter. Gould comes from a musical family—although his parents were music lovers, not professional musicians. He began playing the trumpet at age eight or nine when he joined the band at his elementary school in Mt. Vernon, New York. At age thirteen, he began spending his summers at the National Music Camp at Interlochen where he became friends with another student, Gerard Schwarz. From the age of fourteen through seventeen, Gould studied with Robert Nagel.

After graduating from high school at the age of seventeen, Gould attended Boston University as a liberal arts major. He dropped out of school after one year, and went to New York City to play in a rock-funk band, but returned to BU the following year in order to avoid the military draft. He wanted to change his major to music, but his father discouraged him from doing so, stating that he would not pay Mark's tuition if he went into music. So, Mark played in a Boston-based rhythm and blues group called The Bagatelle while earning a degree in sociology. He then made a living working for a health food company in Boston, and played trumpet as a sideline. He considers Armando

Ghitalla and Roger Voisin of the Boston Symphony Orchestra strong influences on his playing.

Gould moved to New York City in 1970 in hopes of becoming a fulltime musician; his friend, Gerard Schwarz, helped him get established. He took a few lessons from Theodore Weis in 1972, and won the principal chair in the Springfield (Massachusetts) Symphony in the same year. He also took lessons from Allan Dean and Louis Ranger. He became a principal trumpet of the Metropolitan Opera Orchestra in 1973 (Mel Broiles was the other principal trumpeter.) Gould became a member of Schwarz's New York Trumpet Ensemble, and became its leader when Schwarz left New York to become the conductor of the Los Angeles Chamber Orchestra in 1975.

Gould has performed at the Vermont Mozart Festival, Waterloo Music Festival (1980-84), Mederia Bach Festival, and the Caramoor Festival. He has recorded with the New York Trumpet Ensemble, Canadian Brass, Empire Brass, Samuel Pilafian, Chamber Music Society of Lincoln Center, New York Philharmonic, and the Mostly Mozart Festival in New York, as well as making dozens of recordings with the Metropolitan Opera. He has been a soloist with many orchestras including the Seattle Symphony (conductor of the Pops series in 1987), San Diego Symphony, Buffalo Philharmonic, Hartford Symphony, and others. He joined the faculty at The Juilliard School in 1982, where he teaches trumpet and wind band. Among his best-known students are Michael Sachs, David Bilger, Marc Reese, Billy Ray Hunter, Charles Porter, Douglas Prosser, Jens Lindemann, and Matt Shulman.

Now one of the leading trumpeters in the world, Gould is in demand worldwide as a clinician and soloist. He is also a fine conductor who has appeared with numerous bands, orchestras, and brass bands including the Brass Band of Battle Creek in Michigan. He has presented recitals and seminars at the conferences of the International Trumpet Guild and the Lake Placid Brass Institute. He has toured with Summit Brass, and is the founder and leader of the rap group, Pink Baby Monster, a highly controversial and X-rated music entertainment group comprising three trumpets and percussion. Works by David Amram and Tom Pierson were dedicated to him.

Gould's recording genres range from Baroque music to Dixieland, from classical to rap, and from jazz to pop. His first solo album was *Café 1930* (Angel); other CDs include *Cousins, Festival of Trumpets* (with Gerard Schwarz), *Trumpets in Stride* (with the New York Trumpet Ensemble on Summit Records), *Silks and Rags* (with Samuel Pilafian on Angel), *Under the Big Top* (with Pilafian, Angel), *A Grand Sousa Concert* (with Pilafian, Angel), *Trumpet Recital* (King Records), and *Brandenburg Concertos* with the Philharmonia Virtuosi of New York (Columbia Masterworks). He made the video, *Mark Gould & Pink Baby Monster, Live at Juilliard*. Gould retired from the Metropolitan Opera a few years ago in order to devote more time to Pink Baby Monster.

Bibl.: Dudgeon, Ralph. "A Conversation with Mark Gould" (*International Trumpet Guild Journal*, Jan. 2001); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Gouriev [Guryev, Guriev], Leonid [Yevgenyevich] (b. Moscow, Russia, Apr. 11, 1973). Russian trumpeter (who spells his own name "Gouriev"). Gouriev studied with Vladimir Golubev at the Moscow Music School No. 23 from 1983 to 1987, with A.M. Pautov in the Schnittge Music College in Moscow from 1988 to 1992, and then attended the Moscow Conservatory where he studied with Yury Usov from 1992 to 1997. During his last year there, he won second prize in the Moscow Conservatory International Trumpet Competition, and became Usov's teaching assistant. In 1998-99, he obtained a postgraduate chamber music diploma at Superior Cons. of Luxemburg (Prof. Charles Consbruck). In 2001, he also studied the (valveless) Baroque trumpet with Edward H. Tarr at the Handel Academy in Karlsruhe, Germany and with Andreas Lackner in Austria. He has been a member of the Moscow State Orchestra (playing mostly first and third chairs) in 1993-2003, and of the "New Russia" State Symphony Orchestra and "Moscow Soloists" Chamber Orchestra under Yury Bashmet since 2003. In 2003, he also became first Baroque trumpeter in the Baroque ensemble "The Pocket Symphony" and the "Pratum Integrum" orchestra. He is the founder and leader of the Russian Baroque Trumpet Ensemble.

Gouriev is also active as a teacher of methodology: since 1999 at the Music School of Moscow Conservatory and at the Conservatory itself, as well as at the Moscow State University of Culture and Arts. In 2007, he became professor of Baroque trumpet in the Faculty of Historical and Contemporary Performance (founded in 2005) at Moscow Conservatory. In 2009, he was preparing a Ph.D. dissertation on the natural trumpet for the History of Foreign Music Department of the Moscow Conservatory under Prof. M. Saponov.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *East Meets West* (Pendragon Press). Gouriev, Leonid. Personal information sent to Tarr (emails, April 4, 2009 and Mar. 2, 2013).

Goykovich, Dusko [Dusan Gojkovic] (b. Jajce, Yugoslavia [Bosnia], Oct. 14, 1931). Yugoslavian trumpeter. Goykovich studied at the Academy of Music in Belgrade (1948-53) and played in the Radio Belgrade Big Band (1951-55). He moved to Germany in 1956, and soon worked with the Frankfurt All-Stars, making his recording debut with the group in that year. He also played with Kurt Edelhagen's radio orchestra (1957-

60). Goykovich accepted a scholarship to study at the Berklee School of Music in Boston (1961-63).

Maynard Ferguson invited Goykovich to join his band in 1963. After a year, Goykovich toured with Woody Herman (1964-66), then returned to Germany where he worked with the Sal Nistico-Mal Waldron band, Philly Joe Jones, the Kenny Clarke-Francy Boland big band (1968-73), Slide Hampton, and his own small groups. He formed a rehearsal band in 1966, but it broke up in 1976 due to difficulties with scheduling the leading musicians. Goykovich founded a new band in 1986 that is still active today. Many of the band's charts are composed or arranged by Goykovich.

Goykovich has made many recordings, including as leader: *After Hours* (Enja), *Soul Connection* (Enja), *Bebop City* (Enja), *Balkan Blue* (Enja), *Balkan Connection* (Enja), *Celebration* (Hot House), *Slavic Mood* (Vista), *It's About Blues Time* (Ensaya), *Live At The Domicile* (Session), and *Swinging Macedonia* (Enja).

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Dusko Goykovich" (www.enjarecords.com).

Gozzo, Conrad [Joseph] ("Goz") (b. New Britain, Connecticut, Feb. 6, 1922; d. Burbank, California, Oct. 8, 1964). American trumpeter. Gozzo studied with his father, a trumpet teacher. In his hometown, he won a competition playing *Bride of the Waves* by Herbert L. Clarke. At age sixteen, he began playing professionally as a member of Isham Jones's band (1938), and over the next four years, he also played with Tommy Reynolds, Red Norvo (1939-41), Johnny "Scat" Davis, Bob Chester, Claude Thornhill (1941-42), and Benny Goodman (1942).

Gozzo was in the Navy (1942-44) where he played in Artie Shaw's service band. After his military days, he returned to the Goodman band for a short while (1945) and then played in Woody Herman's First Herd (1945-46). He was mainly a lead player, but occasionally soloed on tunes such as *Stars Fell On Alabama*. After the Herman band, he played with Boyd Raeburn, Tex Beneke (1947), and played television shows with Paul Lavalle.

At the age of twenty-five, Gozzo moved to Los Angeles (1947) and began working in the movie, television, and radio studios. He was the lead trumpet on Bob Crosby's radio programs (1947-51) and was a member of the NBC staff orchestra, recording hundreds of tracks with celebrities and top musicians such as Billy May, Buddy Rich, Dean Martin, Frank Sinatra, Glen Gray, Shorty Rogers, Marty Paich, Les Brown, Stan Kenton, Henry Mancini, Ray Conniff, Jerry Fielding, Nelson Riddle, Ray Anthony, Steve Allen, Rosemary Clooney, Al Hirt, Peggy Lee, George Shearing, Andy Williams, Dinah Shore, Fran Warren, and John Williams.

A few of the films in which Gozzo played first trumpet are *Ben Hur, Cleopatra, Bye Bye Birdie, Call Me Madam, The Gene Krupa Story,* and *The Benny Goodman Story*. His only solo album is titled *Goz the Great* (Victor), although he is perhaps best known for his solo, *A Trumpeter's Prayer* on the *Tutti's Trumpets* album with fellow trumpeters Mannie Klein, Pete Candoli, Joe Triscari, Shorty Sherock, and Uan Rasey.

Unfortunately, Gozzo was a heavy drinker and gambler; his alcoholism led to a heart attack, and he died on October 8, 1964 at the age of forty-two. On November 19, 1989 the New Britain Symphony (his hometown orchestra in Connecticut) performed a "Tribute to Goz" concert for his family and friends. The guest trumpet soloist was David Hickman who performed the *Concerto* by Arutunian, as well as *A Trumpeter's Prayer* by Tutti Camarata. The special program booklet for the concert contains letters from forty-two individuals who paid tribute to Gozzo. Pete Candoli said, *He was respected and looked up to by thousands throughout the world. He was and still is "The Greatest."* Al Hirt wrote, *I have many fond memories of Conrad Gozzo, a man I considered to be the best first trumpet player of all time*. Uan Rasey wrote, *He raised the level of lead trumpet playing to a new high. Brought great fire and excitement to the whole band—wherever he played*. And Frank Sinatra said, *It was always a great thrill and an unforgettable honor to have worked with my dear friend "Goz." What a marvelous talent*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "A Tribute to 'Goz'" (The New Britain Symphony program, Nov. 19, 1989); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Grabandt, Christian (b. Hameln, Germany, Feb. 19, 1966). German trumpeter. Grabandt found an old trumpet when he was eleven and taught himself to play. He studied from 1983 to 1986 at Wichita State

University in Kansas, but transferred to William Paterson College in Wayne, New Jersey, where he completed a bachelor of arts in jazz degree in 1988. He moved to New York City and performed in various Latin and Salsa bands including Chico Mendoza's Latin big band, Sahib Shihab's big band, the Glen Vargas Salsa band, and the Something Different jazz quintet. He also taught jazz history at the Hudson School in Hoboken, New Jersey.

Grabandt returned to Germany in 1989, where he led a big band at a music school in Wunstorf and taught at music schools in Hanover and Salzgitter. He also taught trumpet for the youth big band of Niedersachsen. He performed with the NDR Big Band Hamburg, The Temptations, The Supremes, and was the trumpeter for the rock opera, *Love or War*. He also played with his own jazz quintet, 8 Til Late, and the Experimenti Berlin. He later (1993-2002) became a member of the RIAS Big Band Berlin that backed numerous jazz artists such as Clark Terry, Shirley Bassey, Tony Bennett, Conte Candoli, Jon Faddis, Kenny Wheeler, Claudio Roditi, and Lalo Schifrin. He recorded with the Berlin Brass Band, the hr Big Band, German Symphony Orchestra, and his own section The Berlin Horns.

From 1997 to 1999, Grabandt taught jazz trumpet at the Hanns Eisler Musikhochschule in Berlin. Since 2003, he has been the leader of the Brandenburg Youth Big Band, and teaches at various jazz and rock workshops throughout Germany.

Grabandt is married to piano teacher Amy Grabandt and they have two daughters. Their hobbies include running, canoeing, camping, and cooking.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Grabowski, Randy (b. Spring Valley, Illinois, May 15, 1954). American trumpeter. Grabowski's early trumpet lessons were with his father. After graduating from LaSalle-Peru Township High School in 1972, he studied with Ron Modell at Northern Illinois University before transferring to Indiana University, where he earned a bachelor of music education degree in 1976, studying with Louis David-son. He then went on the road with a professional pop music group, settling in Reno, Nevada, in 1977, where he played with several show bands at the MGM Grand and the Reno Hilton casinos. He backed many celebrities including Frank Sinatra, Tony Bennett, Dionne Warwick, Shirley MacLane, Sammy Davis Jr., and others. He also performed with the orchestras of Ray Charles, the Manhattan Transfer, Aretha Franklin, Moody Blues, Mannheim Steamroller, Jimmy Dorsey, Benny Goodman, Nelson Riddle, Harry James, and others.

Grabowski received a master of music degree from the University of Nevada-Reno in 1984, studying with Roscoe Booth, and a doctorate in trumpet performance from Indiana University in 1988, studying with Charles Gorham. Grabowski is currently the professor of trumpet at the University of Northern Iowa, as well as principal trumpet of the Waterloo/Cedar Falls Symphony Orchestra. During the summers, he has performed at various festivals including the Bear Lake, Great Music West, and Spoleto Music Festival. He has also performed with the Reno Philharmonic, Great Basin Brass Quintet, Cedar Rapids Symphony, Chestnut Brass Company, and the Indianapolis Symphony Orchestra.

Grabowski and his wife Karen, a reflexologist and visual artist, have been married since 1981, and have a daughter, Jennifer Grabowski Mesenbrink (b. 1984). His hobbies include reading, gardening, hiking, traveling, and cooking.

Bibl.: Randy Grabowski's official website: www.randygrabowski.net; personal interview, Feb. 23, 2011.

Grafmyer, James ("Jim") Boyd (b. Denver, Colorado, May 29, 1935; d. Pueblo, Colorado, Aug. 13, 2009). American trumpeter. Grafmyer grew up in Denver and started his music career on French horn, which he played with the Denver Junior Police Band. He switched to trumpet in 1945 (age ten) after hearing a performance by Harry James. He attended North High School and studied trumpet with Phil Romero and Eddie Keeler. He later studied with Donald Reinhardt, Claude Gordon, and Harold "Pappy" Mitchell.

Grafmyer joined the Navy in 1955 and played in several Navy concert bands and dance bands. Most of his twenty-five years in the Navy were spent teaching at the Navy School of Music and the Naval Academy Band in Annapolis. In 1956, he married trumpeter Nancy Corbetta. After his retirement from the Navy, he and his wife formed a dance band in Denver called the Aristocrats of Music. He also played with the Nostalgia dance band. He and Nancy ran a bugling service to provide military honors for veterans.

Grafmyer continued to teach for many years and published the text, *Trumpet* (self-published, 1975), a compilation of teaching ideas of various authors including ideas of his own. He suffered from many serious health problems: he underwent a triple bypass heart operation and later lost both legs to diabetes. He is buried next to the church that baptized him, Holy Family of Denver.

Bibl.: "James B. Grafmyer (1935-2009)" (*International Trumpet Guild Journal*, Jan. 2010); personal interview with Nancy Grafmyer, Dec. 26, 2009.

Graham, George (b. Chicago, Illinois, Feb. 13, 1937; d. July 26, 2011). American trumpeter. Graham grew up in Los Angeles. He had the opportunity as a child to observe recording sessions at various studios because his father was a professional trumpeter. At age twelve, he became friends with trumpeter George Werth, a leading studio player from whom he took lessons. He later studied with Irving Bush. After high school, he played in several Air Force bands around the world, and after three-and-a-half years in the military, returned to Los Angeles where he eventually graduated from Los Angeles Valley College, studying with Bob MacDonald.

Graham joined the Si Zentner band in 1961, touring with it for two years, and in 1963 moved to Reno, Nevada, where for the next fifteen years he worked in various nightclubs and casino showrooms. In the late 1970s, he moved to Las Vegas to work in a similar capacity, and in 1980 returned to Los Angeles to work in the Hollywood studios. He recorded hundreds of movie soundtracks, and was a featured soloist in the 1999 film, *The Thomas Crown Affair*. He recorded with hundreds of artists including Frank Sinatra, Benny Carter, Mike Vax, Jack Sheldon, Tom Kubis, Bob Florence, Ray Anthony, Rosemary Clooney, Louie Bellson, Barry Manilow, B.B. King, and Steve Allen, as well as playing in various musicals. He also released the solo CD, *With Time To Give Some Back*, for Pippo Records. He was a featured artist during the 2003 International Trumpet Guild Conference in Ft. Worth, Texas.

Graham was a fantastic lead trumpet player and exciting soloist. During the early 1980s, he mentored the young trumpet player Wayne Bergeron, helping him break into the Los Angeles studio scene. After Graham's death at age seventy-four, Bergeron posted on an Internet blog the following: *One of the biggest thrills of my career was getting to finally play in Bob's* [Florence] *band next to George. Man, what a huge sound!! I always felt like I had a straight mute in sitting next to him. Besides George's great musicality, he was a kind man with a big heart and a twisted sense of humor. There's not one note I play that doesn't have a little George Graham in it.*

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "George Graham" (www.trumpetmaster.com/vb/f131/george-graham-20110.html).

Granitsky, Il'ya [Mineyevich] (b. Irkutsk, Siberia, Russia, Jan. 2, 1923). Russian trumpeter. Granitsky studied at a music school in his home city, took lessons from Alexander Popov at the Irkutsk Musical College from 1941 to 1942, and, after a year in the Music College of the Gnesin Institute in Moscow, studied with the great Mikhail Tabakov (at the Gnesin Institute) from 1942 to 1948. In 1949, he won first prize in a solo competition at the Budapest International Youth Festival. In 1946, Granitsky became principal trumpet (and sometimes principal cornet) at the Bolshoi Theater, a position he held until 1976. In the trumpet section, he was known as one of the most reliable "controllers," i.e. counters of measures of rest. He taught at the Gnesin Institute from 1959 to at least 1992, when Viktor Kisnichenko and Alexander Skvortsov were among his pupils..

Bibl.: Bolotin, S. *Biographical Dictionary of Musicians Performing on Wind Instruments* (1969, Leningrad); Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *East Meets West* (Pendragon Press).

Gransden, Joe (b. Yonkers, New York, 1971). American trumpeter. Gransden was raised in Buffalo, New York. He comes from a musical family, and graduated from Georgia State University with a degree in jazz performance. Early in his career, he toured with the Tommy Dorsey and Glenn Miller ghost bands, and played in a variety of pop shows. He lived in New York City for a few years, but has mostly lived in Atlanta, Georgia, where he performed with the Tempest Little Big Band. Although Gransden's early musical influences were Kenny Dorham and Miles Davis, he has a natural singing voice that is often compared to that of Chet Baker and Frank Sinatra. Since 1996, Gransden has performed both as a singer and a trumpeter.

Gransden has performed with numerous artists including Toshiko Akiyoshi and Chico O'Farrill, but his group, The Joe Gransden Trio, has brought him the most recognition. Among his albums are *I Waited for You* (Brass Menagerie), *Charissa's Song* (Summertime), *Close to My Heart* (Summertime), *I'll Be Home for Christmas* (Summertime), *Live at Churchill Grounds* (Summertime), and *Joe Gransden Plays and Sings* (Summertime).

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Joe Gransden's official website: www.joegransden.com.

Grant, Gary Emory (b. Plant City, Florida, July 13, 1945). American trumpeter. Grant's early trumpet lessons, beginning when he was nine, were with his father, Harry Grant; he later studied with the great Bud Brisbois.

Grant attended North Texas State University in the mid 1960s (now the University of North Texas), where he was a member of the One O'Clock Lab Band. After that, he was in a Navy band for four years. He toured and recorded with the Woody Herman band for two years, and moved to Hawaii where he performed in a big band and a smaller group called Tantalus, both founded by him, for three years. In 1975, he moved to Los Angeles where he has become one of the top studio musicians, as well as recognized as an excellent arranger, composer, and producer. He has backed recordings on over three thousand CDs, and has performed in a wide variety of styles including classical, rock, jazz, funk, country, and pop. He has worked with many leading musicians including Elvis Presley, Ray Charles, Whitney Houston, Michael Jackson, Barbra Streisand, Chicago, Arturo Sandoval, Rod Stewart, Wayne Bergeron, Don Menza, Gordon Goodwin, Maynard Ferguson, Roger Neumann, Stevie Wonder, Frank Sinatra, Natalie Cole, and Pat Williams (2010). In the past twenty-five years, he has belonged to Jerry Hey's brass section.

Grant's film credits include over five hundred feature movies, such as

American Gigolo, Back to the Future I, II, and *III, Caddyshack, Dirty Dancing, Austin Powers, Contact, Firefox, Coneheads, Ghostbusters, Hercules, Alladin, Pretty Woman, Absence of Malice, Forrest Gump, What Women Want, Author Author*, and *The Abyss*. Television credits include *ABC Theme, Comic Relief, E.R., HBO Sports, CHiPs, HBO Boxing*, and *The Simpsons*. His solo CDs are *Breakout* (2003) and *Don't Hold Your Breath* (2010).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Gary Grant's official website: www.garygrantmusic.com/about.html.

Graswurm, Hans-Joachim (b. Berlin, Germany, Sept. 20, 1934; d. Berlin, Germany, May 9, 1986). German trumpeter and flugelhornist.

Graswurm attended the East Berlin Conservatory from 1956 to 1961, where he formed his first jazz combo. Known as the leading chorus man of the DDR, he played with the Jürgen Fromm jazz group from 1960 to 1962, and in January of 1962 played in the Berlin Radio orchestra led by Günter Gollasch. Over the next fifteen years, he also performed with the Modern Blues Sextet and Berlin-Leipzig combo, radio jazz ensemble "Studio IV," the rock jazz group "SOK," and with Hans Rempel. He was a guest with Klaus Lenz's Modern Soul Band, the Günter Fischer sextet (1979, making it a septet), and the Dixieland All-Stars of Berlin. During the 1980s, he was trumpet professor at the Hanns Eisler Hochschule für Musik in Berlin, and in the late 1980s played in a group called Fusion (the new name for Lenz's band when he left it). He was an excellent composer and arranger, and is married to vocalist Claudia Graswurm. He died at the relatively young age of fifty-one.

Bibl.: Keim, Friedel. *Das große Buch dser Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Grau, Carlos Benetó (b. Villanueva de Castellón, Valencia, Spain, June 18, 1969). Spanish trumpeter.

Grau began his musical training at the Lira Castellonense Music Society Music School, and later graduated from the Royal Conservatory of Madrid, studying with José María Ortí. In 1988, he became a member of the Gran Canaria Philharmonic Orchestra and the Spanish National Youth Orchestra (until 1992). In 1989, he was a founding member of the Spanish Brass Luur Metalls quintet that won the Sixth International Brass Ensemble Competition in Narbonne, France, in 1991. Now a fulltime quintet, SBLM has toured the world and released over fifteen recordings.

Grau's hobbies include cooking, reading, and movies.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); concert program, Chautauqua Institution, Aug. 15, 2011.

Graves, Samuel (b. New Boston, New Hampshire, July 1794; d. Wells River, Vermont, Nov. 18, 1878). American maker. Samuel Graves founded Graves & Company and established its first shop in West Fairlee, Vermont in 1824. He moved the company to Westchester, New Hampshire, around 1830, where it became the largest musical instrument factory in America. Partners in the company were Cyrus Graves, Charles Alexander, and Henry P. Anderson.

In 1831, the company became jointly owned by Samuel Graves and Charles Alexander, and was known as Graves & Alexander. Between 1832 and 1845, Samuel W. Richardson was added as a partner. After 1833, when Alexander sold his portion of the business, it was called Graves & Co. James Keat (1813-45) worked for the company between 1837 and 1842, signing his instruments, "J. Keat for Graves/Co. Winchester NH." Before 1856, the firm made mostly woodwind instruments, but after that, through Kent's influence, it made only brass instruments. A fire in 1848 destroyed the factory and caused severe financial problems by 1850. The company was sold to Samuel's son, George M. Graves, in 1851. George moved the company to Boston, Massachusetts. His father soon joined him at the firm, although he was not an owner. Graves & Company became the leading manufacturer of brass instruments in America. The firm was especially known for its top quality keyed bugles in B-flat and E-flat, designed by James Keat.

After 1858, there was a succession of various owners and name changes. The famed bandmaster Patrick S. Gilmore purchased the company in 1866, changing its name to Gilmore & Company. In the following year, Gilmore took on a partner, Elbridge G. Wright, and the company was named Wright, Gilmore & Company. Two years later, Wright bought Gilmore's interest in the firm and renamed it E.G. Wright & Company. The final sale of the company occurred one year later, in 1869, when Wright & Company merged with Henry Esbach, Louis F. Hartman, and Samuel Graves (with sons George and William) to form the Boston Musical Instrument Manufactory.

Bibl.: Eliason, Robert E. *Keyed Bugles in the United States* (Smithsonian Institution Press); Schwartz, Richard I. *The Cornet Compendium* (self-published, 2001).

Gray, Russell (b. Clydebank, Scotland, Oct. 11, 1968). Scottish cornetist and conductor. Gray began playing the cornet at age nine, and won several solo competitions after playing only three years. At age twelve, he became principal cornet of the Clydebank Burgh Band, and

at age seventeen studied with Phillip McCann at Huddersfield University. He also played in the Black Dyke Brass Band. Gray has toured the world as a cornet soloist, performing throughout Europe, Canada, Australia, New Zealand, South Korea, and the United States. In 1993, he was a founding member of the Quintessence Brass Ensemble.

Gray's conducting career began in 1998 when he was appointed musical director of the Stavanger Brass Band in Norway. He also conducted the NSK-RHP Ransomes Band and the Sola Brass Band until 2001, when he returned to Scotland to teach cornet at the Northern College of Music in Manchester. He has conducted numerous brass bands in the United Kingdom, including Foden's Band. He has led several bands to national championships, and has guest conducted the Wrexham Symphony Orchestra, Queensland Pops Orchestra, and the Cambrian Philharmonic Orchestra. He is active with youth bands including the National Youth Band of Norway and the National Youth Band of Scotland.

In 2002, at the ITG Conference in Manchester, he performed Willi Liebe's *Zungenbrecher* (*Tongue Twister*). It was followed by the first British performance, together with Richard Carson Steuart, of Peter Lawrence's entertaining *Dialogue: From Méndez mit Liebe* for two trumpets and band (depicting a "duel" between Rafael Méndez and Willi Liebe), that had been premiered in Bad Säckingen's Sixth Trumpet Festival only days earlier.

He made two noted CDs: *The Arban Collection*, Egon CD 114 (2002, on an Arban-model cornet dated c1866) and *The Arban Collection II*, Egon 145 (2008).

Gray is married to Marcika Gray.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Russell Gray" (http://uk.yamaha.com).

Green, Donald ("Don") (b. Garden City, Michigan, May 2, 1949). American trumpeter. Green's father was an electrician, and his mother a homemaker and occasional waitress who was a former cosmetologist. Donald began playing the trumpet at age seven when the family lived in Westland, Michigan. Two years later, they moved to Long Beach, California, with another move to Whittier, California, when Donald was in junior high school. After graduating from Whittier High School in 1967, Green enrolled at The Juilliard School where he studied with William Vacchiano. Just before leaving for New York, however, he studied briefly with Warren Roche, Thomas Stevens, and Irving Bush (the latter for breathing lessons). After spending a year at Juilliard, Green decided to transfer to the University of Southern California because he sorely missed his high school sweetheart. He was at USC from 1968 to 1971, where he studied with Stevens and James Stamp, and earned a bachelor of arts degree.

Green returned to New York City in 1971, and again enrolled at The Juilliard School. He was able to perform as assistant principal trumpet of the New Jersey Symphony in 1973 while earning his master of music degree. He accepted a position as second trumpet of the Seattle Symphony (1973-74), then as associate principal of the Houston Symphony Orchestra (1974-75), followed by principal of the Detroit Symphony Orchestra (1975-82). While with the DSO, Green served as an adjunct professor of trumpet at the University of Michigan (1980-82).

In the fall of 1982, Green won the position of associate principal of the Los Angeles Philharmonic. He held this position for nearly eighteen years, and was made acting principal of the orchestra when Stevens retired in December of 1999; he was named principal in 2001 after a series of auditions. He was also active in the Los Angeles studios, and was a visiting lecturer at the University of California-Los Angeles (UCLA) from 1994 to 1996. Since 2006, Green has been an adjunct professor at USC. He retired from the Los Angeles Philharmonic in the fall of 2012, and was replaced by Thomas Hooten (previously principal of the Atlanta Symphony Orchestra).

Green has performed with the Summit Brass, and taught at its Keystone Brass Institute in Colorado and its Rafael Méndez Brass Institute in Arizona. He has given master classes around the world, and was a featured artist at the first Bremen Trumpet Days in Germany. In addition to his previously listed teachers, Green studied with the late Pierre Thibaud in Paris. Green was inducted into the Danish Trumpet Guild in Copenhagen.

Known for his quick wit and colorful sense of humor, Green is an expert at playing practical jokes on people. One such instance occurred when the Los Angeles Philharmonic toured the East Coast during the early 1980s. While the orchestra was in New York City, it happened that the Detroit Symphony Orchestra was also going to be in town. Green investigated where the DSO members were staying, and when they were scheduled to check in. He purchased an old overcoat, headscarf, knit hat, sunglasses, etc. at a thrift store, and disguised himself as a homeless person. He sat on the sidewalk outside of their hotel with an old hat full of dollar bills and coins in front of him, and waited for the orchestra to arrive. As the bus pulled up and the DSO members filed out, Green played a "unique" rendition of the University of Michigan's fight song on his trumpet. As people tossed coins in the hat (or did not), he remarked, *Alan, you always were a cheapskate!*"or some similar remark. He was soon identified, and had a pleasurable meeting with his friends.

Green was married in 1970, but divorced in 1996. He has one son, Jason (b. 1970). Green's hobbies include genealogy and traveling.

Bibl.: Greig, Murray. "The Los Angeles Philharmonic Trumpet Section" (*International Trumpet Guild Journal,* Jan. 2005); "Donald Green" (www.laphil.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, June 4, 2010.

Green, Vincent ("Vince") (b. Seattle, Washington, Aug. 26, 1963). American trumpeter. Green grew up in Seattle, Washington, and Portland, Oregon. He began playing the French horn at age ten, and while attending Shorecrest High School in Seattle, also learned to play the trumpet; he won several awards for his outstanding playing. His early teachers were Rich Fowler, Dave Lamaroux, and Steve Keene.

After graduating in 1981, Green attended Western Washington University as a trumpet major, studying with Dr. Wayne Gorder, and earning his bachelor of music degree in 1987. For graduate school, Gorder recommended that he study with Gorder's own teacher, David Hickman, at Arizona State University. Green completed his master of music degree at ASU in 1990, and often performed with The Phoenix Symphony, Phoenix Symphony Brass Quintet, and other professional ensembles. He also served as principal trumpet of the Phoenix Chamber Orchestra. While Hickman was on sabbatical during the spring of 1988, Green studied at ASU with Anthony Plog.

Hickman selected Green to be one of his doctoral students and graduate teaching assistants in the fall of 1990, but when an offer was given to Green to become the trumpet professor at Western

Washington University (replacing his mentor, Wayne Gorder), Green decided to accept the professorship. During his many years at WWU, Green has also performed with the Pacific Northwest Ballet orchestra, Seattle Symphony Orchestra, and Seattle Opera orchestra. He is also an active composer and arranger.

Green and Kristen Reitz-Green, a Juilliard-trained hornist who recently changed careers to become an oil paint artist, were married in 2000, and have two children: Keeley (b. 2001) and Jaden (b. 2003). Green's main hobby is building custom free-standing meditation buildings. He also enjoys brewing his own beer.

Bibl.: "Vincent Green" (www.wwu.edu/music/bio/green.shtml); personal interview, Feb. 14, 2011.

Greene, Frank David (b. Ft. Meade, Maryland, Apr. 21, 1963). American trumpeter. Greene is one of today's top lead players. He grew up in San Jose, California, and began playing the recorder at the age of three and the trumpet a year later. He was inspired by his parents' Herb Alpert recordings and hearing Maynard Ferguson in concert, and became totally hooked on the trumpet as a lifelong instrument. His early teacher was Bill Nicolosi, and he later studied with David Burkhart. While in high school, Greene played with Dave Eshelman's City College Big Band.

After graduating from high school, Greene attended North Texas State University (now the University of North Texas) from 1982 to 1985 on the Marvin Stamm Scholarship, studying with John Haynie and playing lead in the One O'Clock Lab Band. At age twenty-one before graduating, he joined Woody Herman's band as lead trumpet (1985-86).

Greene moved to New York and began playing lead trumpet, and recording with dozens of artists including Dizzy Gillespie's All Star Alumni Band, Clark Terry, Jon Faddis, Gerald Wilson, Frank Foster, Nicholas Payton, Dianne Reeves, Frank Wess, Jimmy Heath, the Vanguard Jazz Orchestra, Bob Mintzer, Christian McBride, Natalie Cole, McCoy Turner, Roy Hargrove, Lou Rawls, Ray Charles, Charlie Khan, Queen Latifah, Paul Anka, Venesa Williams, Paquito de Riviera, Maria Schneider, John Williams, Dave Brubeck, and the New York Voices. He also played the Broadway show, *The Producers,* for six years (also recording the movie soundtrack) and the show *The Little Mermaid* for two years. In addition, Greene played lead trumpet on *The David Letterman Show* and the *Today Show*.

For three and a half years, Greene was lead trumpet in Maynard Ferguson's band (1993-97). He also toured with Ray Charles and recorded numerous television commercials and movie soundtracks. He published two books, *Brass Concepts* and *The Quiet Mind*. In addition, he conducts a clinic called "How to Get What You Want... Right Now!" and teaches online trumpet lessons. His hobbies include watching soccer, professional surfing tournaments, and professional football.

Bibl.: Biggs, Philip. "Frank Greene" (*The Brass Herald*, Dec. 2009); "Frank Greene Biography" (www.FrankGreeneMusic.com); personal interview, Dec. 18, 2009.

Greenhoe, David (b. c1944). American trumpeter. Greenhoe grew up in Davison, Michigan, and played in the Michigan Youth Orchestra. While in high school, he attended the International Music Camp at Interlochen, Michigan, and studied with Clifford Lillya, professor of trumpet at the University of Michigan. He earned bachelor and master of music degrees at the Eastman School of Music, and a doctorate in music at the University of Iowa. His other teachers include Gilbert Johnson, Sidney Mear, Edwin Betts, Gordon Mathie, Karl Rucht, Arnold Jacobs, Robert Grocock, and Graham Young.

Greenhoe's career began as a member of—and soloist with—the US Marine Band in Washington, D.C. (1964-68). He then taught at Ball State University in Indiana, and in 1979 accepted his final post as trumpet professor at the University of Iowa. A versatile performer, Greenhoe has been a member of the Quad Cities Symphony (principal since 1979), Cedar Rapids Opera Theater Orchestra, the Lake Placid Sinfonietta in New York (summers), and Iowa Brass Quintet. He has performed with the Milwaukee Symphony Orchestra, Rochester Philharmonic, Ft. Wayne Philharmonic, Gregg Smith Singers, Da Camera Brass Quintet, Chuck Mangione, and Buddy Morrow. Greenhoe retired in 2009.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "David Greenhoe" (www.uiowa.edu/~music/faculty_staff/profiles/emeritus_greenhoe.shtml).

Greenup, Garth (b. Corvallis, Oregon, Apr. 22, 1971). American trumpeter. Greenup grew up in Oregon. He began playing the trumpet at age ten; his first teachers were George Recker and Rick Faunt. A talented youth, he was three times selected to solo with his high school All-State Orchestra, performing concertos by Arutunian, Tomasi, and Tartini. After graduating from Lebanon High School in 1989, he attended Arizona State University where he studied with David Hickman, and earned a bachelor of music degree in 1994. He then played with the Civic Orchestra of Chicago (1994-95) and enrolled at Northwestern University where he studied with Vincent Cichowicz, completing a master of music degree in 1995. Additionally, he studied with Adolph Herseth.

Greenup became principal trumpet of the Charleston Symphony Orchestra in 1995, before assuming his current position as principal of the New Jersey Symphony Orchestra in 1996. He is a frequent soloist, specializing in Baroque works such as Bach's *Brandenburg Concerto No. 2*. He was a silver medalist in the 1998 Ellsworth Smith-International Trumpet Guild Solo Competition. His hobbies include woodworking and mountain biking. He is currently building a vacation home in Oregon in his spare time.

Bibl.: "Garth Greenup" (www.njsymphony.org); personal interview, July 7, 2011.

Greig, Murray (b. Leamington Spa, England, Mar. 4, 1966). British trumpeter. Greig began playing cornet at age seven, and played flugelhorn in the Loughborough Youth Brass Band. He added trumpet to his musical activities at age fourteen, studying with Don Blakeson. From 1984 to 1988, he attended the Royal Northern College of Music in Manchester, studying with Howard Snell, and was also influenced by Alan Stringer. While a student, Greig was selected to play principal trumpet in the European Community Youth Orchestra under Maestro Claudio Abbado. Upon graduating with honors, and receiving the Cecil Kidd Prize, he became coprincipal of the Orchestra of the Royal Ballet Sadler's Wells in 1988. During his distinguished career as an orchestral musician, he has performed with the English Northern Philharmonia (1989 to present), Philharmonia (guest soloist), Royal Philharmonic, Royal Opera House Covent Garden, Bournemouth Symphony, BBC Philharmonic, Royal Liverpool Philharmonic (with Alan Stringer, trumpet), and many studio orchestras. He has played (valveless) Baroque trumpet with the Northern Chamber Orchestra, Manchester Camerata, Orchestra of the Golden Age, The Wallace Collection, and the Yorkshire Classic Brass. He founded the Orfeo Trumpet Consort (quartet) in 1995, and can be heard on the CD, *The London Trumpet Sound* (Cala), with several of England's finest trumpeters.

Greig has taught at the National Youth Orchestra, and began teaching at the Royal Northern College of Music in 1989. He also teaches at Chetham's School of Music, gives master classes in Europe and North America, and is participating in a world wide project concerning teaching methods. He completed a master of music degree at Leeds University in 2001. He hosted the 2002 International Trumpet Guild Conference in Manchester, and has served on the ITG board of directors.

Greig's hobbies include golf, watching football, and fine food and wine.

Bibl.: Keim, Freidel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Murray Greig Interview" (www.r-o-d-d-y-t-r-u-m-p-e-t.cc/mgreig.html).

Griffin, Gordon Claude ("Chris") (b. Binghamton, New York, Oct. 31, 1915; d. Danbury, Connecticut, June 18, 2005). American trumpeter. Griffin was one of the greatest big band lead trumpeters. His primary fame came from playing in the Benny Goodman Orchestra in a section that included Pee Wee Erwin, Harry James, and Ziggy Elman. Glenn Miller called this section "the marvel of the age." Duke Ellington said it was the best he had ever heard, and Harry Glantz asked Goodman, *What the hell do you feed those trumpet players? Raw meat?*

Griffin began playing piano at the age of five, but didn't continue for long. After several years without playing any instrument, he began playing the trumpet at age twelve, and by fifteen, was playing professionally in a local dance band. His early career began with the orchestras of Scott Fisher, Charlie Barnet (on and off between 1933 and 1935), Joe Haymes, and Rudy Vallee. He also worked at CBS radio in New York where he replaced Bunny Berigan, who left to start his own band. Griffin left CBS to join the Goodman organization in May of 1936, and continued with it until August of 1939. He played lead trumpet in the historic Carnegie Hall concert in 1938, taking only one solo, on *Blue Room*. James and Elman were the main trumpet soloists, but due to his unassuming personality Griffin was very happy just to lead the three-trumpet section.

In addition to recording with Benny Goodman, Griffin participated in many sessions with Charlie Barnet in 1935, which were

that band's first recordings. The trumpet section comprised Tutti Camarata, Griffin, and Eddie Sauter. Griffin also recorded with Mildred Bailey (1935), the Little Ramblers (1935), Teddy Wilson (1936), Miff Mole (1937), Raymond Scott (1939), Charlie Parker (1952), Artie Shaw, Tommy Dorsey, Louis Armstrong, Frank Sinatra, Ella Fitzgerald, Billie Holiday, Sarah Vaughan, Tony Bennett, and Mel Tormé. Griffin also recorded four solo records as a leader in 1947.

In 1936, Griffin began dating singer Helen O'Brien, even though she had been dating Tommy Dorsey. Their attraction was immediate, and the two soon eloped, but when Helen's father (a police captain) heard the news that his daughter had married a musician, he issued an all-points bulletin for their arrest. Even though the couple spent their wedding night at the police station, their happy marriage lasted sixty-four years until Helen's death in 2000. They had six children.

Goodman offered Griffin the opportunity to keep touring with his band, but Griffin chose to stay near home with his wife, so they could raise a family. Griffin returned to the CBS studios where he played for such radio programs as the *Philip Morris Show, The Lucky Strike Hit Parade*, and *The Camel Caravan*. He became perhaps the most often-heard trumpeter of the day through his theme solos for television programs such as *The Jackie Gleason Show* (he created the famous trumpet solo on the theme), *The Toast of the Town* (which later became *The Ed Sullivan Show*) with conductor Ray Bloch (the trumpet section on the *Ed Sullivan Show* consisted of Griffin, Bernie Privin,

Thad Jones, and Jimmy Nottingham), and for stars such as Frank Sinatra, Milton Berle, Patti Page, Eddie Fisher, Gary Moore, Kate Smith, Carol Burnett, and others. Griffin also appeared as a musician

in several movies, including *Hollywood Hotel* (1937) and *The Big Broadcast of 1937*. He played lead trumpet on the soundtrack of *The Benny Goodman Story,* but had to return to New York before the filming, so Buck Clayton filled in for him on screen. While filming the *Benny Goodman Story,* Wilbur Hatch heard Griffin play and asked him to play lead trumpet on a new show called *I Love Lucy*. Griffin was reluctant to leave New York and uproot his family, so he turned it down and the job went to a very young and talented Tony Terran. Griffin's tenure with CBS lasted over thirty years, although he occasionally toured for short periods with various big bands including Warren Covington's European tour during the 1970s.

Near the end of his life, Griffin's son Paul (also a trumpet player) recorded his father's memoirs, and additional recordings were made by trumpeter Louise Baranger, which were edited by Warren Vaché Sr. for a book titled *Sittin' In with Chris Griffin* (Scarecrow Press). Griffin's stories can also be read in Bill Crow's book, *Jazz Anecdotes* (Oxford University Press). Griffin himself coauthored a trumpet method together with Pee Wee Erwin. During the last year of his life, Griffin was a guest artist at the Litchfield Jazz Camp, appeared on a number of radio shows, and was featured in an article in the *New York Times*. Plans were made for a DVD on the life of this great trumpeter, however, doctors discovered melanoma, and Griffin died a short time later in Danbury, Connecticut, on June 18, 2005 at the age of eighty-nine. Paul established the Griffin House Bed and Breakfast in Jeffersonville, New York, that featured a room displaying many photos and other memorabilia of his father. Unfortunately, the Griffin House has been closed.

Griffin was described as a generous, modest, quick-witted and loving man. He certainly played as well as his former Goodman section colleagues, but his somewhat anonymous career as a studio musician (and lack of ego) kept him out of the limelight.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Chris Griffin" (www.allaboutjazz.com); "Chris Griffin" (www.answers.com); "Chris Griffin" (www.trumpetguild.org).

Photo: Harry James, Ziggy Elman, and Chris Griffin.

Grin, Freddy (b. Schoten [today: Haarlem Nord], the Netherlands, Dec. 20, 1925). Dutch trumpeter. Grin's mother was a pianist, and his father was a violinist and orchestra concertmaster. His brother Hans Grin (1921-2002) was principal trombone in the Netherlands Radio Philharmonic Orchestra. Grin started on violin, but began playing trombone under the guidance of Jan Eisenberger, and later studied trumpet with Willem Burbach (Hilversum) and Marinus Komst. His first professional trumpet position was in the Opera Orchestra of Omroep. In 1941, he joined the Radio Orchestra AVRO, and from 1943 to 1944 was principal trumpet of the Netherlands Opera Chamber Orchestra at The Hague. In 1947, he was a prizewinner in the Geneva competition, the first ever from his native country.

Grin became principal cornet and trumpet of the Royal Concertgebouw Orchestra in Amsterdam in 1945, a position he held until retiring in 1984. Grin played under maestros Willem Mengelberg, Erich Kleiber, Nikolaus Harnoncourt, Leopold Stokowski (1947), Antal Doráti, and Bernard Haitink, among others. He taught at the Amsterdam Conservatory from 1955 and the Arnheim Conservatory from 1962 to 1966, as well as the conservatory in Groningen from 1965 to 1984. He was an active soloist, and toured Germany with organist Jean Langlais (b. 1907; d. 1991), and the United States with his wife, soprano Ina van Duyn, performing Bach's *Cantata No. 51*. During the 1970s, he led and recorded with the ensemble, Brass United. In 1975, he was a founding member of the International Trumpet Guild. He was honored in the mid 1980s in Bayreuth and in the early 1990s in France. He authored two books, *1888-1988: 100 Jaar trompettisten van het Concertgebouworkest* (1988) and *De Trompet - Oorsprong en Ontwikkeling* (1994).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siecle* (CD-Rom, Oct. 2008).

Groot, Willem ("Wim") (b. Krommenie [near Zaanstad], the Netherlands, Oct. 7, 1919; d. Amsterdam, the Netherlands, Dec. 17, 2008). Dutch trumpeter. Groot learned to play the flugelhorn from his father, and later switched to the trumpet. As a youth, he played in a fanfare corps and studied with Marinus Komst in Amsterdam.

Groot began his career as the youngest member of the AVRO Orchestra in Hilversum, but is best known for being principal trumpet of the Royal Concertgebouw Orchestra from 1941 to 1982. He also performed and recorded with the Amsterdam Chamber Orchestra and the Concerto Amsterdam under Jaap Schröder and André Rieu, and was a professor of trumpet at conservatories in

Amsterdam, Maastricht, and Tilburg. With the Amsterdam Chamber Orchestra he recorded the Hummel concerto, and he performed Bach's *Brandenburg Concerto No. 2* many times in public. His best students were Eddie Engels and Charlie Green.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Groth, Konradin ("Konnie") (b. Berlin, Germany, Apr. 18, 1947). German trumpeter. Groth was one of four brothers who were taught to sing by their mother, an excellent soprano. They began singing at about age five, and participated in a boys' choir at church. Konradin began playing the trumpet at age six, and played in his church brass ensemble. At age eight, he took lessons from Heinz Döring. When he was eighteen, he began studying at the Berlin Hochschule für Musik with Fritz Wesenigk, principal trumpet of the Berlin Philharmonic Orchestra (1965-68). He soon won first prize in the Youth Music Competition in Germany, and made the decision to become a professional musician. He won a scholarship to attend the Interlochen Music Camp in Michigan where he studied one summer with Robert Grocock.

In 1968, at age twenty, Groth was invited to play as second trumpet in the Berlin Philharmonic Orchestra. After two years in this position, he won a job as principal of the German Opera Orchestra (1970-74). When his former teacher Wesenigk retired from the BPO in 1974, Groth became his replacement. At that time, the other principal trumpeter was Martin Kretzer. Groth participated on all of the BPO's recordings from 1974 through 1998, when he left the orchestra.

Groth began teaching in 1974 at the Orchestra Academy of the Berlin Philharmonic Orchestra, and starting in 1987 also taught at the Hochschule der Künste Berlin (full professor in 1998). He has taught many of Germany's finest trumpeters including the famous Wolfgang Bauer. His three-volume book of tonguing and breathing exercises is published by Zimmermann Music Frankfurt. Groth has presented master classes and solo concerts throughout the world, and in 1984 premiered the *Concerto for Trumpet* by Siegfried Matthus with the Berlin Philharmonic.

Groth has released three solo albums with organ, two albums as a member of German Brass, and three discs with the Berlin Philharmonic Orchestra Brass Ensemble. In addition, he has participated in two albums with the Canadian Brass. He has also recorded a great deal of chamber repertoire for trumpet. To remain physically fit, he plays squash, rows, and runs in the woods.

Bibl.: Irish, John. "Konradin Groth: German Virtuoso" (*International Trumpet Guild Journal*, Mar. 2001); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Guarente, Francisco ("Frank") Saverio (b. Montelmilleto, Italy, Oct. 5, 1893; d. New York, New York, July 21, 1942). Italian-born American trumpeter. Guarente received a formal classical music education in his native Italy before moving to the United States in 1910 to live with his brother in Allentown, Pennsylvania. He was an early member of Creatore's Band, and toured the southern states with Don Philippini's Symphony Orchestra. He moved to New Orleans in 1914, presumably for health reasons, and took a job in a bank. He became interested in jazz, and soon traded classical lessons in return for jazz tips from King Oliver. Soon, Guarente was playing with the Mars Brass Band (in Milneburg), and in ragtime groups at Kolb's Restaurant (1914), Tom Anderson's restaurant, Triangle Theatre Orchestra (1914-1916), and with Tony Parenti. He might have influenced Bix Beiderbecke.

In 1916, Guarente toured throughout Texas under the name of Ragtime Frank. He then played with the Alabama Five, but joined the Army during World War I. After his service, he moved to Philadelphia and joined Charlie Kerr's band.

In 1921, Guarente became a member of Paul Specht's dance orchestra that was one of the first to spawn a smaller group of its members, called the Georgians. For the next four years, Guarente performed and recorded (forty-two songs) with Specht's groups, including during a European tour in 1923. Guarente was an indispensable part of both bands, and became leader of the Georgians. From 1924 to 1928, he played mostly in Europe. His newly formed New Georgians groups became very popular, and he became known as a leading soloist.

In 1927, Guarente played with Carroll Gibbon's Savoy Orpheans, the Rhythmic Eight, and freelanced. He returned to the U.S. in 1928, rejoining Specht's large band, but by this time, Guarente's style of playing had become old-fashioned. In the early 1930s, he mostly worked as a studio player and lead trumpeter in various bands, including those of Victor Young (1930-36), Jack Teagarden, the Dorsey Brothers, Bing Crosby, the Boswell Sisters, and others.

During Guarente's career, he recorded for several labels including Columbia, Banner, Kalophon, Zonophone, and HMVB. Ill health in 1941 caused him to give up the trumpet forever. He died in 1942 at the age of forty-eight.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Frank Guarente" (http://jazzagemusic.blogspot.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Guarneri, Mario (b. Oakland, California, Dec. 5, 1942). American trumpeter. Guarneri grew up in Berkeley, California, until he was eight years old, when he and his family moved to Orinda, California (near San Francisco). His first teachers were Eddie Smith and Hans Adelman. After graduating from Miramonte High School in 1960, he attended the University of Southern California from 1960 to 1964, studying with James Stamp and Lester Remsen, and earning a bachelor of music degree. He did graduate work at The Juilliard School in New York City with William Vacchiano from 1964 to 1966. He also studied with Vince DeRosa, Roy Poper, and Charles Budd.

Guarneri was a member of the Los Angeles Philharmonic from 1960 to 1983 (mostly second trumpet), and also taught at the California School of the Arts. From 1981 to 1992, he was principal trumpet of the Los Angeles Chamber Orchestra, as well as a studio musician, recording over three hundred movie soundtracks: his trumpet

solos are featured in *Rocky II, Lonesome Dove*, and *The Godfather III*. In addition, Guarneri has played with the New York Philharmonic, San Francisco Symphony Orchestra, Radio City Music Hall, Barnum and Bailey Circus, Earl Hines, Frank Zappa, Sarah Vaughan, Roger Kellaway, and the San Francisco Opera & Ballet Orchestra. He was also a member of the Los Angeles Brass Quintet, taught at the California Institute of Art (from 1970) and the University of California-Los Angeles (1980-93), and has been teaching at the San Francisco Conservatory (since 1992). In 1987, he lectured, performed, and was a judge at the International Trumpet Guild Conference at Western Michigan University.

A highly versatile musician, Guarneri has made solo recordings including classical albums such as *Concerto for Trumpet and Bassoon* (Crystal), *After the Butterfly* (Nonesuch), and *Mario Guarneri Performs Kupferman, Hindemith, Wolpe, and Subotnick* (Musical Enterprises/ The Berp). His jazz CDs include *From My Heart, Choices*, and *Tell Your Story* (each on the GuarneriJazz label). He invented the B.E.R.P. (Buzz Extension and Resistance Piece) in 1986, a device clamped to the mouthpiece receiver of a trumpet that allows the player to play the mouthpiece only while holding the trumpet in a normal manner.

Guarneri and flautist Janet Ketchum were married in 1987 and had three children: Miles (b. 1972), Julia (b. 1989), and Adam (b. 1992). They were divorced in 1999. His hobbies include hiking, yoga, composing, and traveling.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Mario Guarneri" (www.berp.com/jazz/bios.htm); "Mario Guarneri" (www.sfcm.edu/faculty/guarneri.aspx); personal interviews, Mar. 1, 2011 and Mar. 6, 2011.

Guérin, Roger (b. Sarrebruck, France, Jan. 9, 1926; d. Saintes Maries de la Mer, France, Feb. 6, 2010). French trumpeter. Guérin was considered by many to be the greatest French jazz trumpeter during the 1950-80s. He studied the violin at age eight, and began playing the trumpet at age eleven or twelve. He soon joined the Beynes Municipal Band (1937-46) and later served in the French army, playing in the 151st Infantry Regiment Band based in Metz, and taking lessons from professor Narbonne. During this time, Guérin heard the new jazz style of bebop by listening to recordings of Dizzy Gillespie and Charlie Parker on the *Firestone Voice of America* radio show, and captivated by this new style, formed a jazz (army) group with sax player Teddy Hameline.

After his military obligations, Guérin moved to Paris to study with Jean Greffin of the Paris Opera and began his professional career on October 1, 1947 as a violin and trumpet player in the Aimé Barelli Orchestra. He also jammed with numerous musicians including several leading American jazz players such as Roy Eldridge (1950), Kenny Clarke (1949), and Charlie Parker (1950). At age twenty, Guérin entered the Paris Conservatory where he studied with Raymond Sabarich until 1950, and composition with Jean Barraqué. He made a recording with Rex Stewart in 1948 and performed with the Claude Bolling Orchestra, and later (1950-53) with Django Reinhardt. Guérin quickly became the leading jazz trumpeter in Paris, which resulted in invitations to perform with all of the finest jazz artists in the country. He also began doing studio work in 1949, playing many recordings and radio broadcasts. In 1951, he met and married his first wife, singer Monique (later known under the name of Aldebert) with whom he had a son, Jean-Michel (b. 1952).

The 1950s and '60s saw a huge output of recordings by Guérin. He began playing the flugelhorn, and soon added it to his jazz trumpet performances (1954). His recording of *I Remember Clifford* won him the Django Reinhardt Prize, and his recording of *Suite en Ré bémol pour Quartette de Jazz* with Martial Solal won the Stan Kenton Prize. In 1958, Guérin and a few others represented France by becoming members of the International Youth Band of George Wein and Marshall Brown. The band performed in New York where Guérin had a chance to meet jazz greats Thelonius Monk, Miles Davis, and Maynard Ferguson. In Newport, Louis Armstrong sat in with Guérin and the IYB. In 1962, Guérin married his second wife, Lily.

In 1959, Guérin replaced Clark Terry in the Quincy Jones Orchestra of Paris. The orchestra performed at the Olympia for three weeks with Nat King Cole and toured Switzerland. In 1962, Guérin joined Dizzy Gillespie's band, forming a lifelong friendship with his early jazz idol. Beginning in 1965, Guérin began leading big bands and became a popular swing trumpet soloist. In that same year, he took part in a recording session with Woody Shaw, and performed with Snooky Young at the Lugano Festival. He recorded an album with trumpeter Ivan Jullien, and, with singer Claude Nougaro, he played the trumpet part for the song, *Armstrong* (Nougaro's tribute to Louis Armstrong sung to the tune of *Go Down Moses*), which became a popular hit.

In 1966, Guérin founded the Paris Jazz All Stars, previously known as the Grand Jazz Orchestra of Paris. He was among the first French musicians to experiment with free jazz (something he ultimately did not care for).

Guérin spent part of 1969 in the United States, playing at Donte's in Los Angeles and traveling to New Orleans. After returning to Paris late that year, he became conductor of the Casino de Paris for a Zizi Jeanmaire review. He also played with the Slide Hampton Brass Ensemble (French radio, 1970) and Trompettes de Paris with Roger Delmotte and Georges Jouvin (1971-72) that presented a television show in April of 1971. On February 21, 1970 Guérin costarred with Maurice André in a television special called *Side by Side: The Trumpet*. During the following years, he performed with numerous artists including Dino Cagnasso (1978), Martial Solal (from 1980), Cat Anderson (Feb. 1979), Bill Coleman (Apr. 1980), Ella Fitzgerald (1980), Doc Cheatham, Kenny Clarke, Duke Ellington, John Lewis, and many others. He also recorded accompaniments with singers Maxim LeForestier, Jacques Bertin, Judy Garland, and Ella Fitzgerald. In 1979, he was selected to perform with Gunther Schuller in Rolf Liebermann's twelve-tone work, *Concerto for Jazz Band and Orchestra*.

During his career, Guérin performed and recorded with hundreds of leading musicians. He recorded soundtracks for numerous films including *Les Orgueilleux* (1953), *A bout de souffle* (1959), *J'irai cracher sur vos tombes* (1959), *Paris Blues* (1960, with Louis Armstrong and Duke Ellington), and others. He appears onscreen in films such as *Nous irons à Paris* (1949), *Les Joyeux Pèlerins* (1951, with Aimé Barelli), and *Les Oeufs Brouillés* (1976). He wrote several articles about jazz and jazz performers, taught big band at the St. Germain-en-Laye Conservatorie (1965), and trumpet at the Centre d'Information Musicale (1976-80). He also taught in the cities of Aulnay (1976-91), Souillac (1976-80), Le Mans (1976-77), Châtenay-Malabry (1980), Evron (1980-83), and Paris (1981-90). He recorded for many labels including Pacific, Decca, Mercury, DRG, Oreil Studio, Nuance, Carlyne Car, Vogue, Presto, Swing, Philips, Gaumont Musique, Versailles, Columbia, Epic, Pluriel, and Ducretet-Thomson. A truly versatile musician, Guérin was an accomplished trumpeter, vocalist, violinist, and pianist who opened the way for a new generation of French jazz trumpeters represented by Jean-Loup Longnon, Michel Delakian, Eric LeLann, and François Chassagnite.

In 1990, Guérin left Paris and retired to Saintes Maries de la Mer in Southeast France. He continued playing with local musicians until January 20, 2010, just two weeks prior to his death at age eighty-four. Among his many pupils are Bernard Balestier, Jean-Paul Briffaux, François Chassagnite, Patrick Fabert, Philippe Gibrat (trombone), Michel Laplace (in Nîmes, 1979 and 1981), and René Périnelli (informal lessons). Guérin was a friendly man with a good sense of humor. Numerous jazz musicians performed at his funeral on February 10, 2010.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Roger Guérin or The Jazz Trumpet* (Der Jazzfreund, 1993); Laplace, Michel. "Roger Guérin (1926-2010)" (manuscript of article submitted to the *International Trumpet Guild Journal*, February 2010); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. a study and a complete discography, extracts on mp3 and a video clip; Oct. 2008); Laplace, Michel. "Roger Guérin (1926-2010): A Jazz Trumpet Great of the Twentieth Century" (*International Trumpet Guild Journal*, Oct. 2010).

Guerrier, David (b. Pierrelatte, Drôme, France, Dec. 2, 1984). French trumpet and horn soloist. Considered to be a true genius of the trumpet and horn, Guerrier has already reached a level of achievement that eclipses others of his generation. He first learned to play the trumpet and cornet at the age of seven from Serge Vivarès at a music school in Tricastin. He then studied with Pierre Dutot at the Villeurbanne School, and then at the Conservatoire National Supérieur de Musique in Lyons, graduating with distinction (1997-2000). He also studied the natural

(valveless) trumpet with Jean-François Madeuf (1998-2001) and the horn with Michel Garcin-Marrou (2002-2005). Postgraduate studies on trumpet were with Hans Gansch at the Mozarteum in Salzburg (2002-03) and on Vienna horn with Roland Berger in Vienna (2004).

Since age fourteen, Guerrier has won first prize in every competition he has entered, but one: the Ellsworth Smith-International Trumpet Guild Competition (Bad Säckingen, Nov. 24-26, 2000), where Andrey Kovalinsky edged him out for first. The many others included Concours Lutèce (Paris, 1996), Markneukirchen (1997), Porcia (1998), Maurice André International Concours (Paris, 2000), Young Concert Artists Guild (New York, 2000), and Munich Competition ARD (2003), among others.

He toured with the Mediterranean Youth Orchestra, European Union Youth Orchestra, and the third Académie du Musique des XXe siècle under the direction of Pierre Boulez and David Robertson (summer 1999). His solo tours with piano accompaniment have taken him all over Europe, the United States, and Mexico. Guerrier was guest soloist with the Coahuila Camerata (Mexico), Basel Symphony Orchestra, Geneva Chamber Orchestra, Venice Chamber Orchestra, Musica Viva (Portugal), Concerts Colonne, Lyons Chamber Orchestra, Bordeaux National Orchestra, Toulouse National Orchestra, and his own Turbulences Brass Ensemble; he also performed in concerts in the United States (2004).

In late 2004, he joined the Orchestre National de France as principal horn. He left it in 2009 to play one season, also as principal horn, with the Orchestre Philharmonique du Luxembourg. At the moment he has no fixed orchestral position, but he occasionally performs as founder-member with a newly-formed group that plays on original instruments, La Chambre Philharmonique. He was featured with the Caratini Jazz Ensemble (2006), and on French television

in *The Night of David Guerrier* (2007), where he played pieces by Böhme, Mozart, Tomasi, Ligeti, Klosé, Arban, and Al Hirt—switching among trumpet, cornet, horn, and ophicleide!

Guerrier has made numerous recordings on trumpet and horn. He is also active as a performer on the natural trumpet, natural horn, and keyed trumpet, and can also play trombone, violin, and clarinet. He presented recitals at the 2001 and 2002 ITG conferences. His hobbies are fishing and instrument collecting.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Mathez, Jean-Pierre. "4th Concours de Trompette Maurice André, Paris, 2000" (*Brass Bulletin*, no. 112, IV/2000); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal information given to Edward Tarr (email, Feb. 27, 2013).

Guggenberger, Wolfgang (b. Sonthofen, Bavaria, May 19, 1957). German trumpeter. At age eighteen, Guggenberger (not to be confused with the Frankfurt trumpeter of the same name, see entry below) won first prize in a local youth competition, the European Prize in the National Youth Music Competition, and achieved a great deal of attention when he won second prize in the German Music Competition in Bonn in 1978. He studied at the Richard Strauss Conservatory in Munich with Rolf Quinque, and at the Musikhochschule in Trossingen with Horst-Dieter Bolz. He also studied for two years with Vincent Cichowicz, Adolph Herseth, and Arnold Jacobs in Chicago.

Guggenberger played in the Konzerte des Deutschen Musikrates from 1982 to 1992, cofounded the Jan Koetsier Trio in 1988, and has released three solo CDs, among them *Music for Trumpet and Organ* on the Ambitus label. From 1986 to 2005, he taught at the Richard Strauss Conservatory, and in May 2005 was appointed professor of trumpet at Trossingen Music University in Southwest Germany. As a noted pedagogue, Guggenberger, whose publications include *Basics Plus* (Rundel Music Publishers), has presented solo concerts and master classes around the world, and is a member of the German Music Council.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Wolfgang Guggenberger Masterclass" (www.trumpetguild.org/news/news05/418guggenbergertrossingen.htm).

Guggenberger, Wolfgang (b. Memmingen, Bavaria, Mar. 6, 1962). German trumpeter. Guggenberger (not to be confused with the Munich trumpeter of the same name [see entry above]) began playing in a local Posaunenchor, and studied from the age of twelve with Alfred Storz, a former trombonist with the Berlin Philharmonic. After participating in the military music corps in Ulm, he studied with Kurt Nagel at the Hochschule für Musik in Heidelberg-Mannheim from 1982 to 1986. He was a member of the National Theater Orchestra in Mannheim in 1985, played in the Opera House and Museum Orchestra in Frankfurt beginning in 1986, and was a member of the Festival Orchestra in Bayreuth in 1989 and the Gustav Mahler Festival Orchestra in Kassel in 1991 and 1995. Guggenberger has performed with the Frankfurt Chamber Brass Quintet and the larger Frankfurt Chamber Brass, and freelances with numerous ensembles including the Frankfurt City Stage Big Band and the Bamberg Symphonic Big Band.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: Trumpet section of the Frankfurt Opera and Museum Orchestra. Front row: David Tasa, Markus Bebek, and Wolfgang Basch; back row: Wolfgang Guggenberger and Dominik Ring

Gunn, Russell (b. Chicago, Illinois, Oct. 20, 1971). American trumpeter. Gunn's family moved to East St. Louis when he was nine years old. He began playing the trumpet a year later, but his musical interests were focused on rap music. Although his desire was to become a rap musician, Gunn changed directions at age sixteen, and made jazz his career. While in high school, he participated in an award-winning big band that performed in 1989 at the Montreux Jazz Festival in Switzerland. Gunn was given an award there for "Most Outstanding

High School Trumpeter." After high school, he received a full music scholarship to attend Jackson State University in Mississippi. He spent two years there, but returned to East St. Louis where he freelanced. He also worked as a musician on several cruise ships.

Gunn developed a rather unique style of playing that is based on traditional jazz (influenced by Clifford Brown, Miles Davis, Booker Little, Lee Morgan, and Freddie Hubbard), rap music (his early idol was LL Cool J), and HipHop. The well-known jazz conductor Oliver Lake encouraged Gunn to move to New York, so Gunn made the move in 1994, joining Wynton Marsalis's Lincoln Center Jazz Orchestra for their *Blood on the Fields* tour. Gunn soon became a regular member of the LCJO, and also performed with the Jimmy Heath band, Branford Marsalis's Buckshot Lafongue (1995), Marcus Roberts, Roy Hargrove, James Moody, John Hicks, Oliver Lake, and several R&B bands. Gunn was also selected to play lead trumpet with the Mississippi Symphony Orchestra for Gunther Schuller's *Journey Into Jazz*, and recorded the television soundtrack for *Moon Over Miami*.

Gunn is considered by many to be one of the future giants of jazz trumpet. He spent most of 2000 touring with D'Angelo, and released a Grammy-nominated CD titled *Ethnomusicology*, Vol. 1 (self-produced), named after his own group of the same name. Other recordings followed, including vols. 2, 3, and 4 of *Ethnomusicology, Russell Gunn Plays Miles, Young Gunn, Young Gunn Plus, Blue on the D.L., Smokin' Gunn, Love Requiem, Gunn Fu*, and *Mood Swings*. He has already performed at many of the world's leading venues.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Russell Gunn" (www.allaboutjazz.com).

Guriev [Guryev], Yevgeny (b. Belgorod region, Russia, 1983). Russian trumpeter. Guriev is perhaps the biggest star of the young

generation of trumpeters in Russia. He first studied with Nikolai Alexandrovich at the Kharkov Central Special Music School, then from 1997-2000 with N. Kulak there, and in 2000 enrolled at the Gnesin Institute, where he studied with Vladimir Aleksandrovich Dokshitser.

Since 2003, Guriev has been a member of the famed Bolshoi Theatre Orchestra in Moscow, and in 2006 was named one of its principal trumpeters. He entered the RAM Gnesin to study with professor Vyacheslav Prokopov, and in 2005 won first prize in the first International Competition "Rimsky-Korsakov" in St. Petersburg. In 2009, he also won first prize at the Timofei Dokshitser International Trumpet Competition in Moscow.

Guriev has taught at the RAM Gnesin since 2009, and is the founder of the Timofei Dokshitser Brass Quintet of the Bolshoi Theatre. He presents solo concerts throughout the world, and was a featured artist at the 2011 International Trumpet Guild Conference in Minneapolis, Minnesota

Bibl.: 2011 ITG Conference Program Booklet; Shook, Brian. "Bolshoi Theatre of the Russian Federation Trumpet Section," (*International Trumpet Guild Journal*, June 2012).

Photo in the large hall at the Moscow Conservatory by Miriam Hickman.

Gustat, Joseph ("Joe") (b. c1887; d. date unknown). American trumpeter. Gustat was the principal trumpeter of the Saint Louis Symphony Orchestra during the 1920s and '30s. He was a famous teacher who taught at the Saint Louis Institute of Music and taught Miles Davis when Davis was a high school student. Other important students included Elwood Buchanan and Levi Madison. His expertise was sought by Bix Beiderbecke, Rafael Méndez, Dizzy Gillespie, and Armando Ghitalla.

Gustat was greatly interested in all aspects of breath control, and published an article about it in *School Musician* magazine in October of 1936. For many years, he played on a Conn 8B trumpet (made from 1932 to 1940), an instrument commonly referred to at the time as a "Gustat." He composed a lovely solo, *In the Mist* (Caprice).

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2009); Reaban, Derek. "Joseph Gustat" (www.trumpetherald.com).

Gutterer, Werner (b. Triberg, Germany, Apr. 14, 1920; d. Hamburg, Germany, Sept. 11, 1991). German trumpeter. Gutterer's early music education was with his father Josef, a spa orchestra conductor. He studied trumpet at the Staatlichen Musikhochschule in Freiburg and studied trumpet and violin at the Karlsruhe Musikhochschule. During World War II, he joined a German Army music corps, and after the war, he played dance music at various military clubs. In 1948, he became a member of the German Radio Orchestra in Hamburg where he played in dance orchestras led by Kurt Wege, Franz Thon, Alfred Hause, Günter Fuhlisch, and Jo Ment.

He toured and recorded with Hans-Joachim Kulenkampff, and he was a guest trumpeter with the orchestras led by James Last and Bert Kaempfert, making numerous record albums with them. Bert Kaempfert's grandson was one of his pupils. His solo album is titled *Trumpet Pops* on the Import label.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Güttler, Ludwig (b. Sosa, Erzgebirge [Saxony], Germany, June 13, 1943). [East] German trumpeter and conductor. Güttler studied piano,

organ, cello, and accordion beginning in 1948, then French horn and trumpet beginning in 1957. He was playing Bach's oratorios by age fifteen. From 1961-65, Güttler studied with Armin Männel at the Felix Mendelssohn-Bartholdy Musikhochschule in Leipzig. He became principal trumpet of the Handel Festival Orchestra in Halle in 1965, and from 1969 to 1980 was principal of the Dresden Philharmonic and of the Bach Orchestra of the Leipzig Gewandhaus. He was a professor at the Carl Maria von Weber Musikhochschule in Dresden from 1979 to 1990.

Before the Berlin Wall came down in early 1990, Güttler was unknown in the Western world. However, a flood of recordings produced during the 1970s and '80s came pouring into Western Europe and the United States during the late 1990s, making him a household

name among trumpeters. He has produced more than fifty solo albums, including *Classic Trumpet Concertos, The Golden Trumpet, English Brass Music of the 17th Century, Italian Trumpet Concertos, Ludwig Güttler: Trumpet and Corno da Caccia, Music for Trumpet, Corno da Caccia and Organ,* and *Ludwig Güttler Corno da Caccia* for labels such as Berlin Classics, Eterna, Laserlight Digital, and Time-Life Music. He has championed the use of the four-valve corno da caccia, a modern instrument in B-flat (trumpet pitch) designed after the circular hunting horns of the seventieth century. In 1993, the German Phono Academy of Hamburg named him the "Discovery of the Year."

An extremely tall and gangly man, Güttler is a sight to behold atop a conductor's podium. He has conducted many Baroque and Classical chamber orchestras, and founded and conducts the Ludwig Güttler Trumpet Ensemble and the Ludwig Güttler Brass Ensemble. In 1985, he also founded the Virtuosi Saxoniae Chamber Orchestra and the Leipzig Bach Collegium. He has served as a judge at several international solo competitions in Paris, Munich, and other places.

Besides his extraordinary musical career, Güttler received the Deutscher Stifterpreis in 1996 for leading efforts to restore the

Dresden Frauenkirche (Church of Our Lady), a beloved landmark that was destroyed during World War II. It arose from the ashes in 2005. He is currently the chairman of the board of the Society for the Support of the Rebuilding of Dresden's Frauenkirche.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); "Ludwig Güttler" (www.answers.com); "Ludwig Güttler" (www.bach-cantatas.com/Bio/Guttler-Ludwig.htm).

H

Haas, Johann Wilhelm (baptized Aug. 6, 1649; buried July 2, 1723). German maker. The Haas family of brass instrument makers was the most famous of all of the Nuremberg makers. In 1719, the Nuremberg business agent C.S. Dresde wrote that, *There are others here who work for less…[b]ut…Mr. Haas is the best and most highly regarded.* In his treatise of 1795, Johann Ernst Altenburg stated (pg. 10, translated), *Be that as it may, trumpets made by J. W. Haas in Nuremberg and set with angel-heads are commonly held to be the best.*

Johann Wilhelm Haas, who probably learned his trade from Hanns Hainlein, became a master in 1676. His trumpets exist in three types, from the simple to the ornate, which doubtless reflect price categories. The most ornate are of silver with gilded ferrules, garlands bearing the initials J.W.H. along with a forward-looking leaping rabbit

(Haas in German = hare), elaborate engraving, and castings. They also include a casting of an angel with outstretched wings. Johann Wilhelm introduced the "late Baroque" bell flare, which displays a narrower bell throat and more rapidly expanding terminal flare than those by earlier makers. The following generations of the Haas family made no changes in design to his trumpets, and their instruments are found in great numbers throughout all of Europe.

Haas's son and grandson eventually took over the family business, but continued to sign their instruments with his name instead of their own. Johann Wilhelm's youngest son, Wolf Wilhelm (1681-1760, master in 1706) was head of the firm and was also highly respected as a maker. His instruments still depicted a leaping rabbit, but with its head looking backwards. Wolf Wilhelm's son Ernst Johann Conrad (1723-92, master in 1748), born the same year that Johann Wilhelm died, was the last of the successful family makers; the leaping hare on his instruments looks forward.

No instruments survive by his son Johann Adam (1679-1817, master in 1796), who died in poverty.

Bibl.: Bate, Philip. *The Trumpet and Trombone* (Faber & Co.); Smithers, Don L. "The Trumpets of Johann Wilhelm Haas: A survey of four generations of Nuremberg brass instrument makers" (*The Galpin Society Journal*, 1965); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Tarr, Edward H. "Johann Wilhelm Haas" (*The New Grove Dictionary of Music and Musicians*, Vol. 10, pg. 626).

Photos courtesy of the National Music Museum, the University of South Dakota - Mark Olencki, photographer.

Haas, Wolfgang G[eorg] (b. Cologne, Germany, June 9, 1946). German trumpeter and publisher. Haas studied at the University of Cologne with Adam Zeyer, and in Switzerland with Edward Tarr (Basel, Schola Cantorum, 1960-79). Additionally, he studied with Henry Mueller, Walter Holy, Franz Willy Neugebauer, and Hellmut Schneidewind. He has performed with the German Federal Armed Forces Music Corps, Musica Negativa, Brass Art, Edward Tarr Brass Ensemble, Gürzenich Orchestra, and Trio con Voce Colonia. He is an active soloist and has recorded several CDs for trumpet and organ. He also taught at the Cologne Conservatory (1969-2009).

In 1985, Haas founded The Wolfgang G. Haas-Musikverlag Köhn, a publishing company mostly devoted to brass music. Of its over two thousand publications to date, approximately one hundred are for trumpet, and one hundred fifty are for brass ensembles. In 2008, he also began publishing *Brass Journal Plus*, a quarterly magazine. Haas has authored several books, biographies, and complete catalogs of composers such as Albert Hiller, Stanley Weiner, and Jiří Laburda.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Wolfgang G. Haas" (www.worldlingo.com/ma/dewiki/en/Wolfgang_G._Haas); Wolfgang G. Haas official website: www.haas-koeln.de.

Haase, Rudolf (b. Kamenz, Germany, June 6, 1935). German trumpeter. Haase began studies with Wilhelm Simon, and from 1954 to 1957 attended the Dresden Conservatory, studying with Erwin Wolf. From 1957 to 1958, Haase was principal trumpet of the Schwerin State Chamber Orchestra. He also taught at the Dresden School of Music from 1960 to 1980, and was principal of the Essen Philharmonic from 1982 to 1998. He taught at a music school in Essen from 1984 to 1997.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Habermann, Heinz (b. Tüddern Kreis Geilenkirchen, Germany, May 4, 1925; d. Sülfeld, Holstein, Germany, Feb. 14, 1991). German trumpeter. Habermann learned music from his father, a conductor. As a youth, he played piano, bassoon, viola, and trumpet. His first professional work as a trumpeter was in Hamburg with the National

German Radio, and with the dance orchestras of Kurt Henkels and Viktor Reschke. He also did studio work for radio, television, and films.

Habermann became well known when he joined the orchestras of Bert Kaempfert and James Last. In 1965, he formed a duo with friend and trumpeter Manfred Moch called The Tattoos which recorded numerous albums between 1965 and 1975, including *Non Stop Dancing, Pops Goes the Trumpet*, and *Party Pops*. He also recorded with jazz artists Chet Baker, Joe Pass, and Phil Wilson.

Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Hackett, Robert ("Bobby") Leo (b. Providence, Rhode Island, Jan. 31, 1915; d. Chatham, Massachusetts, June 7, 1976). American cornetist. As a boy, Hackett (one of nine children) learned to play the ukulele, guitar, and violin, and began playing the cornet at about the age of twelve. He dropped out of school at the age of fifteen in order to take a steady job as a musician at a local Chinese restaurant and at local ballrooms that broadcasted shows over the radio. He began playing professionally in 1929.

In 1933 at the age of eighteen, Hackett played in various club bands in Providence and Cape Cod. In the following year, he and Johnny Crandon formed The Harvard Gold Coast Orchestra, which performed at various New England colleges. The group consisted of four professional musicians and four medical students from Harvard University. Hackett also began performing on occasion with Ted Roy in Boston, at the Crescent Club with the clarinet player Pee Wee Russell (1933), and at Cape Cod (summer 1934). In 1936, Hackett formed a Dixieland band, which performed nightly at The Theatrical Club in Boston. With the help of newspaper critic George Frazier, the band received widespread attention and drew large crowds.

Hackett moved to New York in 1937 where he joined the Joe Marsala Band with Eddie Condon. Soon, he became coleader of a band that played at Nick's club in Greenwich Village. A month later, he was invited by Benny Goodman to solo with his orchestra during a Carnegie Hall concert in which he played *I'm Coming Virginia* in a tribute to the great Bix Beiderbecke. In 1938, Hackett recorded some famous sides with Eddie Condon: *Carnegie Drag* and *Serenade to a Shylock*. A year later, Hackett left the band at Nick's and played clubs with Eddie Condon, Jack Teagarden, Teddy Wilson, and others.

With the encouragement and a loan from MCA Records, Hackett formed his own big band in 1939, which played at the New York World's Fair, the Famous Door, the Ben Franklin Hotel in Philadelphia, and several clubs in New York. He made some of his first recordings at that time including *Embraceable You*, which became his theme song. However, within six months, the band was bankrupt. Still owing MCA three thousand dollars, and wanting to marry his childhood sweetheart (Edna), Hackett accepted a lucrative offer to play with Horace Heidt's Musical Knights. In mid 1940, he took leave of Heidt's band in order to record (along with Billy Butterfield) the soundtrack for the film, *Second Chorus*, starring Fred Astaire.

Hackett joined the Glenn Miller band in 1941, but developed dental problems, so Miller allowed him to switch to guitar for most of the concert pieces, but he still played cornet whenever possible. His recordings of *String of Pearls* and *Rhapsody in Blue* (on cornet) made him very popular. Miller negotiated Hackett's MCA debt down to one thousand dollars so that he could stay with the band. In 1942, the Miller band (including Hackett) appeared in the movie, *Orchestra Wives*.

When Miller joined the Air Corps in late 1942, Hackett became a studio musician for NBC and participated in several recordings of national broadcasts of the Condon Town Hall Concerts. A year later, he briefly toured with Katherine Dunham and then replaced Red Nichols in Glen Gray's Casa Loma Orchestra, with which he remained until 1946. He also became a staff musician for ABC, a position he held for fifteen years. In addition, he performed in numerous special concerts and recordings including Louis Armstrong's acclaimed 1947 New York City Town Hall Concert and Frank Sinatra's recording of *Body and Soul* (1947).

Hackett made many recording in the 1950s, including the *Music For Lovers Only* series for Jackie Gleason. He often appeared on television with Gleason, and on Martha Wright's weekly program. He reformed his band in 1952 and began a seven-month series of broadcasts for WMGM Radio. Hackett's sextet opened the very first Newport Jazz Festival in 1954, televised by ABC and recorded for the Library of Congress. He made four important recordings in October of 1955: *Struttin' With Some Barbecue, Muskrat Ramble, Do You Know What It Means To Miss New Orleans,* and *Bugle Call Rag*. He appeared with Eddie Condon's band at Constitution Hall in January of 1957,

and at the same time was guest soloist with the National Symphony Orchestra in Washington, D.C. Later that year, his sextet toured the United States and Canada and made the recording, *The Gotham Jazz Scene*, for Capitol Records. He also recorded three additional albums with Jack Teagarden for the Dormouse label. After the tour, Hackett resumed his studio work and club dates in New York. In 1959, his quartet recorded twelve songs for Capitol.

The 1960s were also productive for Hackett. His various ensembles recorded for Columbia and Epic, and in 1962-63 played with Benny Goodman. In 1965, his band became the official group for Tony Bennett, touring Europe in 1965 and 1966. His band then

recorded for Happy Jazz Records and Verve. In the late 1960s, he formed a quintet with Vic Dickenson, which toured a great deal before settling at the Roosevelt Grill in New York City. They recorded several albums called *Live at The Roosevelt Grill* for the Chiaroscura label.

In the fall of 1970, Hackett joined Ronnie Bill's Dixieland Band in Cape Cod, where he purchased a house in 1971. During that same year, he traveled to Japan with Dizzy Gillespie and toured Europe. In 1974, he recorded an album with saxophonist Zoot Sims for the Flying Dutchman label called *Strike Up The Band* that featured his last recording of *Embraceable You*. In Cape Cod, he formed his own record label, Hyannisport Records that produced several recordings featuring him and Dave McKenna. He often performed in Cape Cod with his son, Ernie, a drummer. In 1974, Hackett took part in the Grande Parade in Nice (France).

Hackett died of a heart attack on June 7, 1976. During his career, he took lessons from Ernest Williams, Fred Berman, and Benny Baker. Hackett mainly played cornet, but at times the trumpet with a little more drive. He was best known for his smooth and beautiful style of cornet playing. His musicianship made him a king of romance songs for millions. Because of his dental problems, he did not have an impressive range or technique, but his improvisations showed a great knowledge of harmony.

Bibl.: Ciccolo, John."Robert Leo Hackett 'Bobby'" (www.libertyhall.com/bobby.html); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Bobby Hackett" (www.gleasonmusic.netfirms.com/hackett.htm); Sudhalter, Richard. *Lost Chords* (Oxford University Press, 1999); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. an extract on mp3; Oct. 2008).

Haderer, Andreas ("Andy") (Baden [near Vienna], Austria, Dec. 16, 1964). Austrian trumpeter and flugelhornist. Haderer attended a classical music school in Vienna in 1983. He began his career as first trumpet in the Broadway show, *Cats*, in Vienna. He became a leading

jazz soloist and studio player, and toured with various jazz groups throughout Japan, Hungary, Finland, Norway, and other countries. He has played with the bands of Conte Candoli, Art Farmer, Phil Collins, Quincy Jones, Clark Terry, the Brecker Brothers, Michael Gibbs, Patti Austin, Joe Zawinul, Mel Lewis, Diane Schuur, and many others including the Vienna Art Orchestra and the Vienna Big Band Machine.

In 1985, Haderer played in the Radio Big Band of Zurich. Since 1986, he has been a member of Peter Herbolzheimer's Rhythm Combinations & Brass, and since 1989 a member of the WDR Big Band in Cologne, Germany. In 1999, he became a professor of jazz trumpet at a music school in Cologne, and teaches at the Mainz Music High School.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel (CD-Rom; Oct. 2008); "Andy Haderer" (http://de.wikipedia.org/wiki/Andy_Haderer).

Hagans, Timothy ("Tim") Lewis (b. Dayton, Ohio, Aug. 19, 1954). American trumpeter. Hagans grew up in Dayton, Ohio. He began playing the trumpet in fourth grade; his teacher was Kermit Simmons, a former member of Woody Herman's band. After high school, Hagans attended Bowling Green State University in Kentucky, studying with Ed Betts for two years (1972-74), but quit to join Stan Kenton's orchestra (1974-77). He later became a member of Woody Herman's band, but was fired after one month because Herman felt that his solos were too weird, and because Herman didn't like the fact that Hagans had first played with Kenton. Hagans's biggest jazz influences were Freddie Hubbard, Woody Shaw, Miles Davis, and Thad Jones.

Hagans moved to Sweden (1977-81) and had great success there by performing with many American musicians that visited, including Thad Jones (1979-82), Ernie Wilkins, Sahib Shihab, Dexter Gordon, Kenny Drew, and Horace Parlan. Hagans also played with the Danish Radio Orchestra. During this time, he developed an embouchure problem due to his lower lip rolling out of the mouthpiece, so he sought lessons with Leif Bengtsson, who helped him correct the problem. Hagans returned to the United States in 1982 and settled in Cincinnati where he played in the Blue Wisp Big Band. He debuted his solo recording in 1983 and taught jazz for one year at the University of Cincinnati. He developed more embouchure problems, but received help from Bobby Shew who was touring in the area.

Hagans and his wife Rebecca moved to Boston in 1984. He performed with Jimmy Mosher, Bert Seager, and the group Orange then Blue. He also taught at the Berklee School of Music for two years (1984-86). The couple moved to New Jersey in 1987 which allowed him to work in New York City with numerous leading jazz musicians such as Mel Lewis, Joe Lovano, Fred Hersch, George Russell, Bob Belden, Bob Mintzer, Gil Evans, Maria Schneider, the Yellowjackets, Steps Ahead, and many others.

Hagans's solo albums include *From the Neck Down* (Mopro), *No Words* (Blue Note), *Blue Spirits* (Blue Note), and *Hubsongs* (Blue Note) with his friend Marcus Printup (1998). His personal favorite album is *Audible Architecture* (Blue Note). He has recorded dozens of other albums as a sideman. He has three daughters: Jasmine, Iris, and Lilly.

Bibl.: LaBarbara, John. "Tim Hagans, Audible Architect" (*International Trumpet Guild Journal*, May 1998); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Hagstrom, John (b. Chicago, Illinois, Nov. 5, 1965). American trumpeter. Hagstrom grew up in Chicago. He attended the Eastman School of Music in Rochester, New York, where he received bachelor and master of music degrees studying with Barbara Butler and Charles Geyer (1983-88). He then became a member of the US Marine Band in Washington, D.C. for six years (last three as principal trumpet). In the fall of 1994, he accepted a teaching position at Wichita State University in Kansas, and became principal of the Wichita Symphony Orchestra and Wichita Brass Quintet.

Hagstrom became the fourth trumpet of the Chicago Symphony Orchestra in 1996, and moved to second trumpet a year later. He also served as head of the trumpet studio at DePaul University in downtown Chicago for many years. His solo CD, *Music for Trumpet and Winds* (Albany Records), was recorded with the DePaul University Wind Ensemble.

Since 2004, Hagstrom has been a design consultant for Yamaha of America, developing various models of trumpets and mouthpieces. He has presented lectures and performances for the conferences of the International Trumpet Guild, and is an active soloist and clinician. Hagstrom's hobbies include cooking and auto restoration.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "John Hagstrom" (www.trumpetguild.org/2002conference/bios.html); "John Hagstrom" (www.trumpet-world.com/2010/07/john-hagstrom.html).

Halary, Antoine [Jean Louis] [Halary Père] (b. Paris, France, Jan. 14, 1788; d. Paris, France, May 16, 1861). French designer and manufacturer. Halary apprenticed with Courtois after which, in 1825, he purchased a brass-making company from Jean-Hilaire Asté. According to the archives of Sudre, the company that later purchased Halary's company, it was Halary who actually invented the valve cornet in 1825. This is certainly arguable because there is no patent for Halary's cornet. It could be, however, that Halary was the first to make a three-valve cornet. This point has been mentioned in Dauverné's method of 1846, as well as his method of 1857.

Halary also invented a type of disc valve (*plaques tournantes*) in 1835. He served on a large committee of instrument makers given the task of reorganizing the instrumentation of military bands. The committee became outraged with Adolphe Sax (not a committee member) who convinced the French military to purchase a huge quantity of instruments from his company. In 1857, Halary & Son opened a shop in London and received permission to manufacture Sax-model instruments in 1859. This company was later sold to Sudre in 1873.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008).

Halcox, Patrick ("Pat") John (b. Chelsea, England, Mar. 18, 1930). English trumpeter. Halcox began playing piano at age four. At age seventeen, he switched to trombone, but after his stint in the Royal Air Force (1948-50), he permanently switched to trumpet. After his military service, he studied to be a research chemist, but played trumpet part-time with the Brent Valley Jazz Band and the Albermarle Jazz Band (1950-54). He decided to make his living in music when he joined Chris Barber's quintet in 1954. (The quintet later grew to seven, nine, and finally eleven players.)

Halcox's entire career was with the Barber band, lasting from 1954 to 2008 (a total of fifty-four years). The band made numerous recordings for labels such as Black Lion, Jazzology, Great Southern, and Storyville. Halcox was featured many times as a trumpeter, but he also played piano and sang. (His vocal solo on *Ice Cream* made it a popular hit.) Halcox also led his own bands on various occasions, recording for Columbia (1960), Plan Life (1980), Jazzology (1989), and Lake. Halcox also played on various film soundtracks, including *Look Back in Anger* (1959) and *The Loneliness of the Long-distance Runner* (1962).

During his long and varied career, Halcox performed and recorded with many guest artists with the Barber band, including Muddy Waters, Edmund Hall, Louis Jordon, Trummy Young, Russell Procope, Don Ewell, and Art Hodes. He led his own bands during the summers of 1980 to 1985. Halcox retired in 2008 at the age of seventy-eight.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Pat Halcox" (http://en.wikipedia.org); "A Tribute to Pat Halcox" (www.chrisbarber.net); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Haliday, Joseph (b. Yorkshire, England, 1774; d. c1835). Irish musician. Haliday is the inventor of the keyed bugle, later called the Kent Bugle and the Royal Kent Bugle. The instrument had five

saxophone-like keys on its bell that rendered it mostly chromatic. Although similar in design to the keyed trumpet, its history and repertoire are completely different. (See Weidinger's biography concerning the keyed trumpet.)

Haliday's family moved to Dublin, Ireland, when he was an infant. As a young man, he became the bandmaster of the Cavan Regiment of Militia. He married Margaret Philpot and they had thirteen children, four of whom died in early childhood. He enjoyed writing poetry and becoming involved in the politics of the day.

Haliday patented his five-keyed bugle in 1810. A lawyer filing the papers misspelled his name as "Halliday," which later caused confusion concerning true ownership of the patent. He sold the patent to Matthew Pace, a well-known instrument maker, for the low sum of £50. Pace foresaw the potential of the keyed bugle and sold many instruments to military bands. Much to the consternation of Haliday, Pace did not protect his patent. Subsequently, several other manufacturers began producing keyed bugles. As a result, keyed bugles became ubiquitous throughout Ireland, England, and the United States until around 1870.

Bibl.: Eliason, Robert E. *Keyed Bugles in the United States* (Smithsonian Institution Press); Dudgeon, Ralph T. *The Keyed Bugle* (Second Edition) (Scarecrow Press).

Hall, Barrie Lee Jr. (b. Mansfield, Louisiana, June 30, 1949; d. Jan. 24, 2011). American trumpeter. After graduating from Evan E. Worthing Senior High School in Houston, Texas, Hall attended Texas Southern University, where he became interested in jazz, and soon became a member of the TSU jazz band. His style of playing was in the tradition of Bubber Miley, Cootie Williams, and Ray Nance.

Hall joined Duke Ellington's orchestra in 1973, the last year of Ellington's life. He stayed with the band under the direction of Mercer Ellington, and became its leader for a year after Mercer died in 1996. He continues to play on an occasional basis with the Ellington organization under Paul Ellington.

Hall has been deeply involved in church music for most of his life, and has adapted many of Ellington's compositions to a gospel style. He has also performed with Sebastian Whitaker's small group, and with Louis Bellson's big band.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Barrie Lee Hall's official website: www.barrieleehalljr.com/bio.html; Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Hall, Ernest [Alexander] (b. Liverpool, England, Aug. 24, 1890; d. Oct. 16, 1984). British trumpeter. Hall's father played the cornet, and gave Ernest his early music training. Ernest then studied with Walter Morrow at the Royal College of Music in London (1912). He played solo cornet at the Liverpool Empire Theater (1897), was invited to be soloist with the Miss Wells Band (Southport), and played as a member of the Cotton Harmonic Society, Royal Court Theatre (Liverpool, 1904-08 as second cornet), Hippodrome Theatre (1911 as solo cornet), and Lyric Theatre (London) where he performed *The Chocolate Soldier* by Oscar Strauss on the orchestral alto trumpet in F. In 1912, he toured the United States as third trumpet with the London Symphony Orchestra under Maestro Arthur Nikisch.

Hall served as a musician in the military from 1914 to 1919, and then played in the Thomas Beecham Opera Company. He played Bach's *Brandenburg Concerto No. 2* in London for a Promenade Concert under Henry Wood, and then joined the London Symphony Orchestra as principal trumpet from 1924 to 1929. From 1930 to 1950, he was principal trumpet of the BBC Symphony Orchestra. He gave the English premiere of Haydn's *Concerto* (London, on B-flat trumpet) on March 30, 1932 with the BBC Symphony conducted by Percy Pitt. He played fourth trumpet in the Royal Philharmonic Orchestra from 1941 to 1956.

Hall was director of the brass section of the National Youth Orchestra from 1950 to 1973, and taught at the Royal College of Music in London from 1924 to 1962. Among his many students were David Appleyard, Malcolm Arnold, Crispian Steele-Perkins, David Mason, Philip Jones, Brian Broughton, Eric Bravington, M. Clothier, Jean-Pierre Mathez, George Reynolds, Laurie Evans, Cliff Haines, Michael Hinton, Ralph Izen, William Overton, Richard Walton, Stanley Woods, and Frank Renton.

As a soloist, Hall recorded Handel's *Let the Bright Serafim* (1928) and Bach's *Cantata No. 51* (1928). He published two books, *Difficult Passages* (orchestral excerpts in two volumes). Early in his career, Hall played the cornet and trumpet in F, but then switched to the soprano D and B-flat trumpets. He was a B-flat trumpet advocate, pitted against George Eskdale who played mainly on the C trumpet.

Bibl.: Aitken, T. "Ernest Hall" (*Brass Bulletin*, vol. 49, 1985); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Hall, Larry (b. 1948). American trumpeter. Hall is from Indianapolis, and studied with William Adam at Indiana University. After graduating, he toured and recorded with Buddy Rich (1974), toured with the Woody Herman band, and during the 1970s played with OX, later renamed Seawind. He moved to Los Angeles where he has become a top studio musician. He has recorded hundreds of film tracks and television theme tunes including *CHiPs, Cagney & Lacey, Coach*, and *Too Close for Comfort*. He has performed with the bands of Arturo Sandoval, Wayne Bergeron, Natalie Cole, Larry Carlton, Dianne Reeves, Rosemary Clooney, Lee Ritenour, Jason Robert Brown, the Big Phat Band, and the Resonance Big Band.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Annibale, Ed. *Trumpeters Galore* (Trafford); "Larry Hall Tribute Page" (www.lastudiomusicians.org/larryhalltributepage.htm).

Hall, Robert Brown (b. Bodainham, Maine, June 30, 1858; d. Portland, Maine, June 8, 1907). American cornetist and composer. Hall's first cornet lessons were with his father, a professional cornet

player who played E-flat cornet in a band. Hall started on the E-flat cornet but changed to the B-flat soon after. He also took lessons from Herbert Manser, Newell Perkins, and Melvin Andrews.

Hall began his career as a cornet soloist in Old Orchard, Maine, and became the soloist with Baldwin's Band at Nantasket Beach. His first conducting job was with the city band in Bangor, Maine, in 1883. It was at this time that he began to compose.

Hall became a professor and head of music at Colby College near Boston. By this time, his reputation as a soloist had been established; he was often compared to the greatest soloists of the area, Henry C. Brown and Bowen R. Church. Hall had a tremendous range and was often heard leading his band in parade, playing marches an octave higher than written.

R.B. Hall was a noted composer, especially for his sixty-two known marches. Lyon & Healy published many of them. For this reason, he was dubbed the "New England March King." His best-known marches include *Tenth Regiment—Death or Glory, Independentia, The New Coloniel*, and *The Officer of the Day*. His solo compositions included *Stella Polka, Annie Laurie with Variations, Carnival of Venice,* and *Bolero* for two cornets.

Hall enjoyed drinking beer and spent many evenings away from his family in a local tavern. He suffered a possible stroke in 1902 that left him crippled, although he was still able to play the cornet. On June 8, 1907 at the age of forty-eight, he died in poverty from nephritis, a deterioration of the kidneys**,** possibly caused by his drinking.

At his funeral, the Westerville Band performed his *March Funabre*. The band shell in Averill Park (Westerville) was named the R.B. Hall Memorial in his honor, and his Boston "3 Star" cornet was placed in the Westerville Museum. Unfortunately, the band shell deteriorated and has since been removed. Shortly after his death, the State Legislature declared the last Saturday of June as "R.B. Hall Day."

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *The Cornet Compendium* (self-published); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Halliwell, William (b. Roby Mill, Lancashire, England, Mar. 11, 1864; d. Apr. 24, 1946). British cornetist and conductor. Halliwell is famous today as one of the leading brass band conductors of all time, as well as being a distinguished cornet soloist from around 1885 to 1895.

Halliwell began playing the harmonium (a small organ) as a boy, and by age twelve, was playing organ at church. He began playing the cornet at age sixteen in order to join the Upholland Temperance Band, in which he became cornet soloist and bandmaster four years later. He was engaged as cornet soloist with the Wigan Rifle Band

in 1887, and soon also became its bandmaster. He toured extensively as a cornet soloist until he was appointed senior bandmaster of the whole Brigade of Territorials in 1894. He later led the Standish Brass Band, and in 1910 became leader of Foden's Motor Works Band. He conducted performances for King George V and Queen Mary four times.

During Halliwell's long and successful career, he was conductor of dozens of the finest brass bands in England, winning an impressive seventeen first place, thirteen second place, twelve third place, six fourth place, six fifth place, and eleven sixth place wins between 1905 and 1939. He was known as an extremely modest man, and is buried in the Upholland Church Cemetery.

Bibl.: Littlemore, Allan. "British Open Championships—William Halliwell (1864-1946)" (www.4barsrest.com/articles/2004/art406g.asp).

Hamer, Ian (b. Merseyside [near Liverpool], England, Sept. 11, 1932; d. Brighton, England, Sept. 3, 2006). British trumpeter, composer, and arranger. Hamer came from a musical family; his father Wilf was a bandleader, and brothers George and Stuart played clarinet and trumpet, respectively. Ian's first professional experience was in his mother's band, and while serving in the Royal Air Force, he was able to continue playing in it.

Hamer joined jazz groups led by Carl Barriteau (1950) and Oscar Rabin (1954). He moved to London in 1953, and in 1955, joined an octet put together by Tubby Hayes, the Vic Lewis big band, and the band of Ivor and Basil Kirchin. In the following year, he played

with the Vic Ash Quintet. During the 1960s, he co-led a band called The Six Sounds (from 1963), and his own Ian Hamer Sextet (from 1966). He also played at various times in the bands of Jack Parnell, Eric Delaney, Grace Cole, Harry South, John Dankworth, Mike Gibbs, Ted Heath, James Last, Woody Herman, Thad Jones/Mel Lewis, Kenny Wheeler, Clark Terry, Lalo Schifrin, Peter Herbolzheimer, and others. He recorded with The Beatles (*Got To Get You Into My Life*), Bing Crosby, Tom Jones, Dusty Springfield, Shirley Bassey, Barbra Streisand, James Last, and Matt Monro. He was also a member of the Top of the Pops studio band for nearly twenty years.

Hamer moved to Brighton in the 1980s, devoting a great deal of his time to his group, Ian Hamer and the Sussex Youth Jazz Orchestra. He was a great inspiration to many young jazz students, many of whom went on to become professional musicians.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Ian Hamer" (www.scoredchanges.com/hamer.htm); "Ian Hamer (musician)" (http://en.wikipedia.org/wiki/Ian_Hamer_(musician).

Hamilton, John ("Bugs") (b. St. Louis, Missouri, Mar. 8, 1911; d. St. Louis, Missouri, Aug. 15, 1947). American trumpeter. Hamilton grew up in St. Louis, but moved to New York City at age nineteen. He briefly

played with Chick Webb's band in 1935, and later joined the bands of Billy Kato, Bobby Neal, and Kaiser Marshall (1935). He is best known for his work with Fats Waller from 1938 to 1942, and in 1943, he played with Eddie South. He contracted tuberculosis in 1943, and died in 1947 at the young age of thirty-six.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "John 'Bugs' Hamilton" (www.allmusic.com/artist/john-bugs-hamilton-p220381/biography).

Hammes, Ernie (b. Esch-sur-Alzette, Luxembourg, Aug. 18, 1968). Luxembourger trumpeter. Hammes studied at the Esch-sur-Alzette Conservatory, Metz Conservatory, Manhattan School of Music, and the Berklee School of Music. His teachers include Lew Soloff, Claudio Roditi, and Joël Sand. A highly versatile trumpeter, Hammes is comfortable in jazz, classical, and big band settings.

Hammes has performed at over one hundred jazz festivals worldwide, and has toured with Paul Anka, The Supremes, Maynard Ferguson Big Bop Nouveau, the Dizzy Gillespie All Stars, Duke Ellington Orchestra, James Moody, Claude Bolling, Bob Mintzer,

Claudio Roditi, Lew Soloff, Carla Bley, Slide Hampton, and many others. As a classical player, he has performed with the BBC Wales Symphony Orchestra, Luxembourg Philharmonic, and Latvia Philharmonic Chamber Orchestra. Since 1994, he has also been the leader of the Army Big Band in Luxembourg, and is currently playing with the Consabora Salsa Orchestra, Festival Brass, Not just Brass, and Symphonic Brass. He is founder and director of the Luxembourg Jazz Orchestra, and since 1987 has been principal trumpet of the Luxembourg Army Concert Band.

Hammes has recorded over thirty albums as a sideman. He has also recorded several solo CDs, including *Festival, Stepwise, Night Lights, Trumpet Classics, MF Horn 6: Live at Ronnie's,* and *Freed & Feier* (featuring many of his compositions).

Bibl.: "Ernie Hammes" (http://en.wikipedia.org/wiki/Ernie_Hammes); Ernie Hammes's official website: www.erniehammes.com.

Hammes, Thomas (b. Osann-Monzel, Germany, May 25, 1978). German trumpeter. Even as a boy, Hammes showed great talent as a soloist by winning several local music contests. However, it was when

he won a prize in the German national youth competition that his career path was set. He participated in the regional youth orchestra in

Rheinland-Pfolz, and in 1993 studied with Peter Leiner at the Musikhochschule des Saarlandes in Saarbrücken.

Hammes has performed with the Frankfurt Radio Symphony, State Philharmonic Orchestra of Halle, London Brass, Symphony Orchestra of the North German Radio in Hamburg, German Symphony Orchestra in Berlin, Munich State Opera Orchestra, and the Berlin Philharmonic. Since 2001, he has been principal of the Southwest Radio Symphony Orchestra in Stuttgart. His solo CDs include *Debut* (2001) and *Torelli Trumpet Concertos* (Brilliant Classics).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Handke, Paul A. (b. Grünberg, Silesia, Germany, Nov. 23, 1867; d. Chicago, Illinois, Feb. 14, 1944). German trumpeter. Handke began playing trumpet at about the age of seventeen while in the Prussian Army. He then studied in Munich with Albert Meichelt (1914-1985), and was later trained in Vienna while playing principal trumpet in the Vienna Court Theater Orchestra. Handke married Meichelt's daughter Elisabeth in 1898, and played with the Vienna Philharmonic during the 1899-1900 season, but immigrated to the United States in 1901 to join the Philadelphia Orchestra; he became principal trumpet in 1902. Prior to World War I, he played summer tours of Europe with the Ballmann Symphonic Band.

Besides playing in the orchestra, Handke played at the Spring Bethlehem Festival (1903) and the Cincinnati May Festival (1904). He played principal trumpet in the Chicago Symphony Orchestra from 1903 to 1907, and became the orchestra's second trumpet from 1907 to 1912 (alongside Otto Schubert). He worked as Librarian of the CSO from 1916 to 1943, and held the post of second cornet/ fifth trumpet from 1925 to 1933. During the 1920s and 30s, he also worked part-time in various theater orchestras and entertainment groups in Chicago.

In 1909, Elisabeth left Handke for a former first violinist of the Chicago Symphony. They had three children together.

Handke is known for his handwritten copy of the Haydn trumpet concerto that he brought with him to America from Vienna. The solo part was published by Schilke Music Products. Handke died in Chicago in 1944 at the age of seventy-six.

Bibl.: Crown, Thomas. "The Chicago Symphony Orchestra Trumpet Section 1902-1932" (*International Trumpet Guild Journal*, June 2011); "Paul Handke" (www.Stokowski.org/Philadelphia_Orchestra_Musicians.htm); Laplace, Michel. *Trompete, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Handy, W[illiam] C[hristopher] (b. Florence, Alabama, Nov. 16, 1873; d. New York, New York, Mar. 28, 1958). American cornetist. As a youth, Handy studied cornet, organ, and music theory with Y.A. Wallace at the Florence District School for Negroes. He took lessons from Carl Lindstrom of the Gilmore Band and played in several groups such as the Bessemer Brass Band (1892), Hampton Cornet Band (c1894), and the Nashville Band with the noted cornetist Elmore Dodd. He toured as a soloist with Mahara's Minstrels from 1896 until 1900 (alongside Elmore Dodd and George Swan on cornets). In 1898, Handy also performed with P.G. Lowery at the Omaha Exposition. From 1900 to 1902, Handy taught band at the Alabama Agricultural and Mechanical College in Montgomery, Alabama, and from 1903 to 1905 directed the Knights of Pythias band in Clarksdale, Mississippi. Soon after that, he formed his own band called the Memphis Orchestra that he moved to New York City in 1917, and that recorded in the same year. He also toured with Jelly Roll Morton in 1926 and with trumpeter Clarence Davis in 1932. With Henry Pace, he cofounded Pace and Handy Music Company in 1918. He also founded the Handy Record Company in 1922, but no records were manufactured.

Handy produced an extensive concert of African-American music at Carnegie Hall in 1938. He played with Billy Butler's orchestra at the Apollo Theater in New York in 1936, and recorded a series of jazz records with an all-star group of musicians in 1939. NBC Radio broadcasted an entire concert of his compositions in 1940 that was one the first programs ever dedicated to the music of a black composer. He was blinded by an accident in 1943 and so turned much of his attention to composing and publishing. From 1943 until his death in 1958, he was involved in several productions at World's Fairs.

Handy composed one hundred fifty works, his best-known being *Memphis Blues* (1912), *St. Louis Blues* (1914), and *Beale Street Blues* (1916). He earned the title of "The Father of the Blues."

Bibl.: Handy, W.C. *Father of the Blues. An Autobiography* (DaCapo); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Schwartz, Richard I. *The Cornet Compendium* (self-published); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Handzlik, Leon (b. Warsaw, Poland, Nov. 3, 1880; d. Multnomah County, Oregon, Dec. 6, 1967). American cornetist. Handzlik immigrated to America with his family when he was about twelve years old, and settled in Portland, Oregon. He studied the cornet with his father, and at age seventeen became the cornet soloist with the Homestead Carnegie Library Band in Pennsylvania. Later, he was selected to play in the famous touring bands of John Philip Sousa, Frederick Innes, and Arthur Pryor, and performed at the 1915 World's Fair in San Francisco. He was also a soloist with the Panama Pacific Exposition Band.

During his later years, Handzlik played in the 41st Division Band of the Pacific (two years) and led various military bands in Portland. He was also an active cornet and trumpet teacher: Portland Conn Company (from 1925), Lucas Music Company (Sieberling, 1926). He died at the age of eighty-seven.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Haneuse, Arthur (b. Horn, Belgium, July 30, 1922; d. Feb. 2, 2010). Belgian trumpeter. Haneuse studied at the Paris Conservatory under Eugène Foveau beginning in 1944, and became a member of the Paris

Opera Orchestra in 1952. Haneuse was a leading recording artist at the time, and performed the *Symphonie Concertante* by Gail Kubik (1914-84) under the baton of the composer for the French radio. He also played the premiere of the *Concertino* by André Jolivet (with the composer conducting) in Abbaye de Royaumont, near Paris, on June 10, 1950. He recorded Bach's *Brandenburg Concerto No. 2* on a soprano F trumpet with the Basel Chamber Orchestra in 1961 (Philips label), and recorded an album of Baroque works with Roger Delmotte and the Vienna State Opera Orchestra conducted by Maestro Hermann Scherchen (Westminster/DG, 1960).

Haneuse was married to violinist Michèle Darfeuille-Boussinot. He discontinued trumpet playing in the mid 1980s in order to study psychology, earning a PhD in Paris in 1987. He died at the approximate age of eighty-eight.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008).

Hänsch, Renold ("Arnold") (b. Potsdam, Germany, July 27, 1966). German trumpeter. Hänsch's father, a trumpeter, sent his ten-year-old son to study with Herbert Kamprath at the Gebrüder Benda Music

School in Potsdam from 1976 to 1983. Hänsch then studied at the Hanns Eisler School of Music in Berlin with Hans-Joachim Graswurm from 1983 to 1987. After graduating, he freelanced in Berlin, and in 1991 earned a degree in music pedagogy.

From 1985 to 1989, Hänsch played in the funk/rock group, LAMA, and did studio work for the radio. He played flugelhorn in the Central Orchestra of the East German National People's Army (NVA), and in the big bands of Dieter Keitel and Alfons Wonneberg. In addition, he played in the Hubert Katzenbeier Sextet and the Rolf von Nordenskjöld Orchestra. He formed his own big band in 1993, and played in the Berlin Radio Big Band and studio orchestra of Günter Gollasch. He has worked as a freelance musician in show bands and theater orchestras in Germany, Austria, Russia, Switzerland, and Italy.

Hänsch taught jazz, Dixieland, big band, and trumpet at the Hanns Eisler School of Music in Berlin from 1988 to 1995, and since 1991 has also been teaching at the Potsdam City Music School. Other teaching posts have been at the University of Potsdam (1994-96), Berlin Temple Music School (1992-96), and the music school in Neubrandenburg (1995-96). He founded the Big Pack big band at the Johann Sebastian Bach Music School in Potsdam, and since April 2001 has been leading a big band at the Berlin Free University. He presents jazz workshops, works as a theater manager, and is a composer and arranger. He loves to fly, and has a private pilot's license.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Hansen, [Frederik] Thorvald (b. May 3, 1847; d. Jan. 24, 1915). Danish trumpeter and cornetist. Hansen was an important, versatile, and highly regarded musician who also played piano, organ, violin, and conducted. He composed primarily for the cornet, although a *Romance pour le Violon*, pieces for oboe and horn, a brass quartet (1904), and some vocal works also survive. He was a member of the Royal Lifeguards Band of Copenhagen (1872-74), and from 1882 until his death**,** was principal trumpeter in the Royal Danish Orchestra (Det kongelige Kapel)**,** vice conductor of the Tivoli Wind Band and Concert Hall Orchestra**,** and assistant organist in Our Lady's Church (Vor Frue Kirke) of Copenhagen. From 1893 until his death**,** he taught trumpet at the Royal Danish Conservatory of Music; a manuscript of his method for low F trumpet survives there.

His *Sonata*, op. 18 (1903) for cornet and piano, dedicated to his patron Count W. Schulin Zeuten, is still performed today. Zeutin greatly admired Hansen's performance of the cornet solos in the August Bournonville ballets, and presented him with a beautiful cornet. For many years, his sonata was a required audition piece for vacant positions in the Royal Danish Orchestra. Hansen himself performed his sonata on April 6, 1903 in the Copenhagen *Kammermusikforeningen* [Chamber Music Society].

Bibl.: Edward Tarr. Preface to Thorvald Hansen, *Sonata for Cornet and Piano* (Spaeth & Schmid).

Hanson, Fay (b. Ogden, Utah, Aug. 13, 1913; d. Ogden, Oct. 16, 1973). American cornetist. At the age of sixteen, Hanson traveled to Los Angeles for cornet lessons with Herbert Clarke. Prior to that, she studied with Hyrum Lammers, who had retired in Ogden after having played the vaudeville circuit for many years. She became an excellent soloist, but soon discovered that her work as Clarke's teaching assistant showed her that she had an exceptional talent for analyzing students' problems. Ultimately, she became one of the greatest teachers of brass.

Hanson studied at the University of Washington and the University of Michigan, although she was never enrolled as a student. She also studied for a while at Weber State College and the Eastman School of Music. She became a brass teaching specialist and assistant band director at Weber State College (now Weber State University), and was head of its

summer music camp. She gave hundreds of clinics and master classes at state and national music conventions, and taught at the Gunnison (Colorado) Music Camp for sixteen years (until 1963). She was especially good at teaching beginning trumpet and cornet students. She led the Ogden Trumpet Choir, consisting of twelve high school cornetists, which toured and performed many concerts during the 1950s and 1960s, and appeared on the national television program, the *Today Show*.

Hanson had a keen interest in all physical aspects of playing. She worked with several doctors in Ogden to develop a large set of "videos" made from individual X-rays of the inside of the oral cavity and throat as subjects played. Her knowledge of physical anatomy helped her become an expert at diagnosing physical playing problems. Much of her ideas and findings are published in her book, *Brass Playing: Mechanism and Technic* (C. Fischer, 1968).

Fay married a musician, Glenn Hanson; they had a son, Gregg, now director of bands at the University of Arizona in Tucson, and a daughter, Leigh, who is a retired special education teacher residing in Colorado Springs, Colorado. Hanson died of cancer in 1973. She was posthumously awarded the OSMA award from Tau Beta Sigma in 1974.

Bibl.: Hanson, Fay. *Brass Playing: Mechanism and Technic* (Carl Fischer); personal interview with Gregg Hanson, February 12, 2010.

Hara, Tomonao (b. Kanagawa, Japan, Oct. 21, 1966). Japanese trumpeter. Hara began playing trumpet at the age of eleven. Mostly

classically trained, he played in his high school brass band in Chiba, and delved into jazz while in college as a music education major. He

started playing professionally fulltime at age twenty-three. He released his first CD in 1993 at the age of twenty-seven and has released an album nearly every year since then. His style of jazz trumpet resembles that of Wynton Marsalis, and is perhaps best captured in his 2002 CD, *Pinocchio*. He spends a great deal of his time performing in the United States, and recorded the CD, *Do that Make you Mad?,* with trumpeter Brian Lynch. Hara, who performed on the soundtrack for Takeshi Kitano's film, *Brother*, in 2000, is known for his precise playing and straight-ahead jazz style. He has led his own jazz quartet and quintet since 1992, and has performed with Billy Higgins, Jimmy Cobb, John Hicks, Dusko Gojkovic, NHK Symphony, and Yuki Arimasa.

Bibl.: "Tomonao Hara" (http://jazzinjapan.com/interviews/235-tomonao-hara.html); "Tomonao Hara" (www.japantimes.co.jp/text/fm2008022211.html); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Harbaugh, John (b. Waterloo, Iowa, Nov. 6, 1953). American trumpeter. Harbaugh grew up in Waterloo, Iowa. He began playing trumpet at age nine and studied with Dennis Vance, graduating from West High School in 1971. He earned a bachelor of music education degree at the University of Northern Iowa, studying with Keith Johnson (1971-75), a master of music education degree at North Texas State University (now University of North Texas), studying with John Haynie (1975-77) and serving as a graduate teaching assistant, and worked toward a doctorate in music at Indiana University with William Adam (1981-83) as his associate instructor.

Harbaugh taught at the University of Idaho (1977-81), played with the Buddy Rich Big Band (1982), the brass section for Paul Anka (1983-85), and Tom Jones (1985-87). He was professor of trumpet at the University of Alaska-Fairbanks (1988-2002), and in the fall of 2002, accepted his current teaching position at Central Washington University. He has recorded as a jazz trumpet soloist with the London Symphony Orchestra, and has served as principal trumpet with the Yakima Symphony and other regional orchestras in Washington and Alaska. He has performed in bands backing Charo, Bob Newhart, Sammy Davis Jr., Mel Tormé, Clark Terry, Bob Hope, Andy Williams, Tony Bennett, Gerry Mulligan, and the Manheim Steamroller, as well as in pit orchestras for various Broadway musicals such as *The Color Purple, South Pacific,* and *High School Musical*. His three-DVD series is titled *A New and Different Way of Getting More Music Out of the Trumpet* (self-produced). He is a board member of the National Trumpet Competition.

Harbaugh and his wife Teresa, a pianist and accompanist, have five children: Ingrid (b. 1981), Heidi (b. 1983), John (b. 1987), Ben (b. 1995), and Tom (b. 1995). He enjoys his hobbies of being a gentleman farmer and target shooter.

Bibl.: "John Harbaugh" (www.cwu.edu/music/john-harbaugh); personal interviews, July 10 and Aug. 3, 2012.

Harbison, Pat[rick] L. (b. Jeffersonville, Indiana, Feb. 21, 1955). Harbison started playing the trumpet at age nine in his school band. His early teachers were Delbert Hoon, Russ Plylar, Ken Slone, and William Adam. During his teens, he became a protégé of Jamey Aebersold, the well-known jazz instructor. Harbison attended the University of Louisville where he studied with Leon Rapier, graduating in 1977. He then freelanced in New York City, performing with a variety of jazz, Latin, and dance groups. He also took trumpet lessons from Carmine Caruso.

Harbison left New York in 1980 to do graduate work at Indiana University, studying jazz with David Baker and Dominic Spera, and trumpet with William Adam. During those years, he performed and recorded with David Baker's 21st Century Bebop Band that included bassist Robert Hurst and tubist Harvey Phillips. He also

worked with the legendary singer, Johnny Hartman. He began teaching at the Aebersold Jazz Workshop in 1976, and became a faculty member at the Cincinnati Conservatory from 1984 to 1997. During those years, he led his own jazz quintet and also played and recorded with John Von Ohlen's Blue Wisp Big Band, the PsychoAcoustic Orchestra, and many other jazz groups. He is currently a jazz instructor at Indiana University where he teaches jazz history and improvisation, coaches jazz ensembles, and leads his own jazz quartet. He also plays with Jamey Aebersold's quintet and the cooperative group, Rhythmico, with percussionists Steve Houghton and Michael Spiro, and guitarist Corey Christiansen.

An active composer, Harbison has published *20 Authentic Bebop Jazz Solos, Technical Studies for the Modern Trumpet*, and *Trumpetology*, all published by Aebersold. His solo CDs include *After All* (WholeTone) and *Conspiracy Theory* (WholeTone). He presents clinics and master classes worldwide. Along with fellow trumpeter Alex Yates, he is active promoting *21st Century Trumpet*, a series of ventures including performances, clinics, workshops, and online resources for trumpet students and professionals that encourages effective learning, expands concepts of musicianship, and promotes the elimination of the archaic and limiting separation between the jazz and classical worlds.

Harbison and his wife Kristin Berkman Harbison have two children: William (b. 1980) and Alissa (b. 1983). He is a sports fan who also enjoys literature, psychology, and history.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Pat Harbison's official website: www.patharbison.com; personal interview, Nov. 8, 2010.

Harden, Wilbur (b. Birmingham, Alabama, Dec. 31, 1924; d. June 1969). American trumpeter and flugelhornist. Harden's career began in 1950 when he played in the blues groups of Roy Brown and Ivory Joe Hunter. After a stint playing in a Navy band, Harden moved to Detroit. He performed and recorded with Yusef Lateef in 1957 and recorded three important LP albums with John Coltrane in 1958 for Savoy. (These have since been reissued on CD: *The Complete Savoy Sessions with John Coltrane*.) Harden played with Tommy Fanagan, Elvin Jones, Thad Jones, Kenny Burrell, Pepper Adams, Doug Watkins, Billy Mitchell, and Barry Harris. He specialized in playing flugelhorn, making him a pioneer among jazz trumpeters.

At the age of thirty-four, Harden was forced to retire due to health problems. He did manage to record one tune with trombonist Curtis Fuller in 1960, but was unable to finish the album; Lee Morgan was brought in on short notice to complete the session. After that, nothing was heard from Harden, an introverted person who, during good health, possessed a warm and lyrical tone strongly influenced by Miles Davis. Other recordings by Harden include *The King and I* (Savoy) and *Other Sounds* (Original Jazz Classics).

After a solid but short career of only about ten years, Harden died at the age of forty-four. Posthumously, he was inducted into the Alabama Jazz Hall of Fame in 1991.

Bibl.: Keim, Friedel. *Das große Buch Der Trompete* (Schott); Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Hardenberger, Håkan [Ulf] (b. Malmö, Sweden, Oct. 27, 1961). Swedish trumpeter. Hardenberger has been billed as "The World's Greatest Trumpeter," a title befitting his prodigious talent. He began playing the trumpet at age eight, studying for many years with Bo Nilsson of the Malmö Symphony Orchestra. By the age of twelve, he was flawlessly performing difficult piccolo trumpet concertos. He attended the Paris Conservatory where he studied with Pierre Thibaud (1979-82) before studying with Thomas Stevens in Los Angeles. He also took lessons from Timofei Dokshitser, Adolph Herseth, Edward Tarr, and James Stamp.

Hardenberger's fame quickly spread due to his recordings on the BIS and Philips labels. By age twenty, he was considered to be a star in the trumpet world, appearing as soloist with many orchestras throughout Europe. Since that time, he has appeared with the Los Angeles Philharmonic, Chicago Symphony Orchestra, Vienna Philharmonic, London Philharmonic, The Philharmonia, Berlin Radio Symphony, Academy of St. Cecilia Orchestra, BBC Philharmonic, Orchester des Bayerische Rundfunk, NHK Symphony Orchestra, Oslo Philharmonic, New Zealand Symphony Orchestra, Cincinnati Symphony Orchestra, New York Philharmonic, and many others.

Besides performing the standard classical trumpet repertoire, Hardenberger is a champion of new music for the instrument. He has commissioned many important new works, and composers such as Sir Harrison Birtwistle, Hans Werner Henze, Rolf Martinsson, Olga Neuwirth, Arvo Pärt, and Mary Anthony Turnage have dedicated works to him. It is in this genre of music that Hardenberger has no equal on trumpet.

Hardenberger's many albums include *Baroque Trumpet Concertos* (Philips), *Classical Trumpet Concertos* (Philips), *Telemann Trumpet Concertos* (Philips), *Endless Parade* (Philips), *Gruber Aerial* [and other works] (DGG), and *Exposed Throat* (BIS); he has

also recorded for labels such as EMI, Sony Classical, and Decca. He regularly appears at important international festivals, and presents master classes throughout the world.

Hardenberger is a professor at the Malmö Conservatory, and a Fellow at the Royal Northern College of Music in Manchester, England. He is also a frequent lecturer at the Center for Advanced Musical Studies at Chosen Vale.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Håkan Hardenberger's official website: www.hakenhardenberger.com.

Hardin, Linda Anne [Farr] (b. c1954). American trumpeter and author. Hardin received her bachelor of music degree at Georgia State University in 1976. She studied with Keith Amstutz at the University of South Carolina where she received a master of music education degree in 1978, and a PhD in music education in 1990. She began her teaching career as a graduate teaching assistant, and became a public school band director in 1978. Before retiring from teaching in 2004, she received the Teacher of the Year award in 1985, 1996, and 2002. In 2003, she was given the Beaufort County Teacher of the Year Award.

Hardin was editor of the *International Trumpet Guild Journal* from 1978 to 1996. For her outstanding contributions, she was awarded the ITG's Award of Merit in 2006. As an author, she has published *A Trumpeter's Guide to Orchestral Excerpts* (W.R. Welch, 1977; Second Edition by Camden House, 1986), *A Horn Player's Guide to Orchestral Excerpts* (Broad River Press, 1978), *Yamaha Band Student Teacher's Resource Guide and Yamaha Student Workbook* (Alfred Pub. Co., 1994), and *Inside John Haynie's Studio* (coauthor, University of North Texas Press, 2007). She has also edited several science fiction stories.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Award of Merit: Anne F. Hardin" (www.trumpetguild.org/2006conference/awards.html).

Hardman, William ("Bill") Franklin Jr. (b. Cleveland, Ohio, Apr. 6, 1933; d. Paris, France, Dec. 5, 1990). American trumpeter and flugelhornist. Hardman studied the trumpet and trombone as a youth and was influenced by Louis Armstrong and Roy Eldridge. While in high school, he began playing with Tadd Dameron, and from 1953 to 1955 joined Tiny Bradshaw's band. He later played with Jackie McLean and began his first stint with Charles Mingus (1955-56).

Hardman is perhaps best known for his playing with Art Blakey's Jazz Messengers (1956-58, 1966-69, 1970, 1975-76). He also played with the Horace Silver Quintet (1958), Lou Donaldson (1959-66), Lloyd Price (1966), Charles Mingus (1969-72), Bill Lee (1972), Billy Higgins (1972), and led his own combos now and then from the late 1970s. He also formed the Brass Company in the early '70s that had a large horn section patterned after the group by Miles Davis and Gil Evans. Hardman won the *Downbeat* Critic's Poll in 1973.

Hardman was a hard driving bebop player who could play quite lyrically at times. His later playing was influenced by trumpeters such as Benny Bailey, Joe Gordon, Kenny Dorham, Fats Navarro, and Clifford Brown. Some of Hardman's recordings include *Home* (Muse), *Politely* (Muse), *Focus* (Muse), *Saying Something* (Savoy), and *Colors* (Strata-East). Recent CD compilations include *What's Up* (Steeplechase), *Reflections of Buhaina/Featuring Bill Hardman* (Savoy), and *Jackie's Pal* (Original Jazz Classics).

Hardman moved to Paris in 1988 and performed regularly throughout Europe. He died two years later from a stroke. He was survived by his wife Roseline Hardman and their daughter, Nadege, born in Paris.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St Martin's Press); Watrous, Peter. "Bill Hardman, 57, Trumpeter Known For Improvisations" (*The New York Times,* Dec. 8, 1990); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Hardy, Emmett Louis (b. Gretna [near New Orleans], Louisiana, June 12, 1903; d. New Orleans, Louisiana, June 16, 1925). American cornetist. Hardy was one of the early jazz cornetists, although he started by playing piano and guitar. He was highly regarded as a musician, and was the person who had the most influence on Bix Beiderbecke. Considered to be a child prodigy, the legend tells that Hardy outplayed Louis Armstrong on cornet in 1919 in an informal cutting contest in the Crescent City. Hardy started playing cornet at age twelve or fifteen, took lessons from Manuel Manetta, and played in the Algiers Juvenile Orchestra (1916-17). His first professional experiences were with Papa Jack Laine's band (1917, 1918) and Brownlee's Orchestra of New Orleans. He also led his own band.

Hardy was in a combo that backed vaudeville artist Bee Palmer, who took the band on the road, but when they reached Davenport, Iowa, Hardy joined a riverboat band for the next eight months. He returned to New Orleans by the end of 1919, leading another one of his own bands, but soon joined yet another riverboat band led by Tony Catalino. After establishing himself in Chicago, Hardy became a member of the New Orleans Rhythm Kings that used a two-cornet instrumentation. However, the Chicago musicians union caused him problems, and he returned to Brownlee's Orchestra in New Orleans. Although the band made several commercial recordings, Hardy was not present when they were made. He did make a few homemade wax cylinder recordings with some of his friends, but these have been lost.

Hardy was said to be a better cornet player than Bix Beiderbecke. Hardy's playing was described as having been more lyrical than any other New Orleans jazz cornetist. One of his relatives described him as a shy and unassuming man, with a dry sense of humor, and who was easily frightened by sudden loud noises. He was also superstitious about passing cemeteries. He was somewhat skilled in metalworking; he made his own mouthpieces and added a second water key to his cornet. Hardy died just four days after his twenty-second birthday due to tuberculosis.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Emmett Hardy" (http://en.wikipedia.org/wiki/Emmett_Hardy); "Emmett Hardy" (www.answers.com/topic/emmett-hardy).

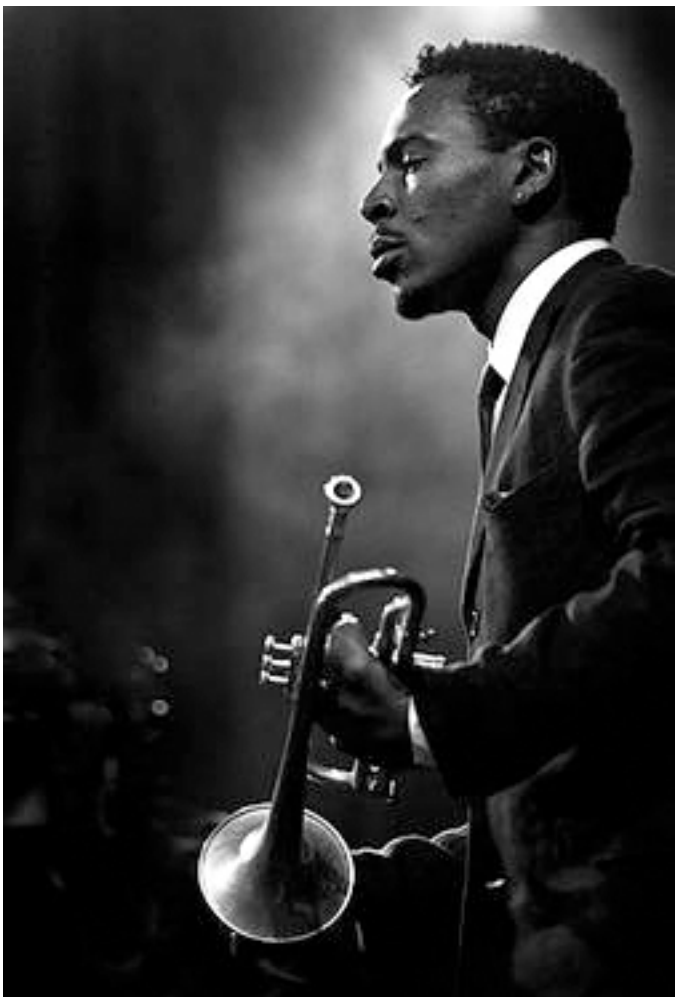
Hardy, Francis (b. Armentières, France, Nov. 20, 1939). French trumpeter. Hardy began playing the bugle in a Fanfare in 1947. He

began studying trumpet at the Tourcoing Conservatory, and from 1959 to 1963 was one of the last students of Raymond Sabarich (and considered one of his most gifted followers) at the Paris Superior Conservatory. Hardy won competitions in Geneva in 1963, and Munich in 1964.

Hardy began his career as coprincipal trumpet at the Paris Opéra Comique Orchestra, later integrated into the Paris Opera, where he stayed from 1963 to 1983. As a concert artist, he was very active during the 1970s with many great organ players such as Francis Chapelet (with whom he also recorded, specializing in Baroque music), André Isoir, Jean-Louis Gil, and Odile Pierre. In 1971, he premiered the very difficult *Heptade* by Jolivet with Sylvio Gualda on percussion. He also played with the Bernard Thomas Chamber Orchestra, and later with the Bordeaux-Aquitaine Brass Ensemble. He has taught at the music schools or conservatories in Bourges, Châtellerault, Poitiers, Périgueux (2000-04), and Bordeaux (1988-2004), and has been a guest teacher at the Schweitzer Institute of Music in Montreux, Switzerland.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Hargrove, Roy [Anthony Jr.] (b. Waco, Texas, Oct. 16, 1969). American trumpeter. Considered to be among the best of the "Young Lions" of the 1980s jazz world, Hargrove is a versatile musician who is comfortable performing traditional jazz, bebop, avant-garde, and rap music. He grew up in Dallas where he attended Booker T. Washington High School for the Performing and Visual Arts. He started playing at age nine on his father's cornet, and took lessons from Bart Marantz during high school, while playing in the high school band under Dean Hill. The famous Wynton Marsalis visited Hargrove's high school when Hargrove was a junior, and was impressed enough with his



playing that he arranged to have Hargrove sit in with several leading jazz artists, including Dizzy Gillespie. This led to Hargrove's playing a European tour with Frank Morgan during the summer of 1987.

After graduating from high school, Hargrove worked with Jack McDuff, Clifford Jordan, Art Blakey's big band, and Johnny Griffin (1988). He then attended the Berklee College of Music in Boston for one year (1988-89). During that time, he was playing several nights each week in New York, which prompted him to transfer to New York's New School in 1990. He began recording as leader of his own quintet for RCA/Novus in 1989.

Hargrove toured with the Jazz Futures (1991), played in the Jazz in Marciac Festival (1992), Carnegie Hall (1994), with Jackie McLean (1992), and recorded with Teresa Brewer in 1991 and Sonny Rollins in 1993, was commissioned by the Lincoln Center Jazz Orchestra to write *The Love Suite: In Mahogany* (1993), and led his own short-lived big band in 1995. In 1996, he performed at the Havana Jazz Festival, which inspired him to form his own Afro-Cuban group, Cristol. During the next two decades, Hargrove performed or recorded with Frank Morgan (1990), Steve Coleman, Helen Merrill, Ralph Moore, Dave Brubeck (1995), Shirley Horn, John Beasley, Oscar Peterson, John Mayer, T.S. Monk, Christine McBride, Jimmy Smith (1995), Jimmy Cobb, Ray Charles (Jazz in Marciac Festival, 1997), Trumpet Summit, and others. In 2009, he led a successful big band, but currently plays with a bop quintet and a funk group called RH Factor.

Among Hargrove's many albums (as leader) are *Diamond in the Rough* (RCA/Novus), *Public Eye* (RCA/Novus), *The Tokyo*

Sessions (RCA/Novus), *The Vibe* (RCA/Novus), *Of Kindred Souls* (RCA/Novus), *With the Tears of Our Time* (Verve), *Family* (Verve), *Parker's Mood* (Verve), *Habana* (Verve), *Voodoo* (with rapper D'Angelo), *Approaching Standards* (Jive/Novus), *Moment to Moment* (Verve), *Hard Groove* (Verve), *RH Factor* (Verve), *Distractions* (Verve), *Nothing Serious* (Verve), *Ear Food* (Emarcy) and *Emergence* (Emarcy). Hargrove won Grammy Awards in 1998 and 2002.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Roy Hargrove" (www.allaboutjazz.com); "Roy Hargrove" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Harig, Matthias ("Motz") (b. Saarbrücken, Germany, Aug. 22, 1960). German trumpeter. From age ten to eighteen, Harig studied trumpet with Willi Thorn, and became interested in jazz during his teens. He played in regional jazz bands and attended jazz workshops with Uli Beckerhoff, Jiggs Whigham, and Siggi Kessler. He started his jazz career around 1982, performing at various clubs in Germany, Austria, Switzerland, and France, as well as at numerous international jazz festivals throughout Europe.

As a freelance artist, Harig has performed on radio and television, toured with Broadway musicals such as *Hair* and *Elvis* (1991-96), recorded many film soundtracks, and participated in numerous CD recordings with groups such as State of Things, Tumbao, Manuel el Chachi, CMMC Big Band, Experimental Orchestra Berlin, and the Berlin Big Band, among others. He is currently working in Berlin.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Harjanne, Jouko (b. Rauma, Finland, June 21, 1962). Finnish trumpeter. Harjanne began playing the trumpet at age seven, and at age eleven began studying with Raimo Sarmas at the Tampere Conservatory before studying with Henri Adelbrecht and Timofei Dokshitser. From 1978 to 1984, Harjanne was alternate principal trumpet of the Tampere Philharmonic Orchestra, and since 1984 has been principal of the Finnish Radio Symphony Orchestra in Helsinki. He has also played with the Finnish Brass Ensemble, Brasstime Quartet, and the Protoventus Ensemble.

Harjanne's solo career began when he won second prize in the Prague competition in 1987. In 1989, he was named Brass Player of the Year at the Lieksa Brass Week in Helsinki (of which he is now artistic director), and in 1990 he won first place in the Ellsworth Smith-International Trumpet Guild Solo Competition. In 1997, Harjanne was nominated for an honorary membership in the Finnish Trumpet Guild. For the past twenty years, he has toured the world, giving concerts and master classes at leading venues and schools of music, and serving as a jury member at numerous international trumpet competitions. Since 1986, he has been a professor at the Sibelius Academy in Helsinki.

A partial listing of Harjanne's recordings includes *The Russian Trumpet* (Alba), *The Great Trumpet Sonatas* (Alba), *Trumpet Rhapsody* (Alba), *What A Wonderful Christmas* (Alba), *Romantic Trumpet* (Alba), *Norva* (Fuga), *Elegy* (Cryston), *Dramatic Legend* (Cryston), *Concert Pieces* (Cryston), *Festive Trumpet* (Cryston), *Symbiosis* (Cryston), *Slavonic Fantasy* (Finlandia), *Velvet Trumpet* (Finlandia), *Angel Music* (Finlandia), *Trumpet Aria* (Finlandia), *Proclamation* (Finlandia), *American Trumpet Sonatas* (Finlandia),

Trumpet Concertos (Finlandia), *Finnish Trumpet Concertos* (Finlandia), *Trumpet Experience* (Alba), *Trumpet Concerto with RSO* (Finlandia), *Total Trumpet* (Jase), *Trumpet Adagio* (Finlandia), *Virtuoso Trumpet* (Finlandia), *Profile* (Finlandia), and *Concertos* (Finlandia). He has soloed with major orchestras around the world and has been a judge at several international trumpet solo competitions.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Jouko Harjanne's official website: www.joukoharjanne.com.

Harkins, Edwin ("Ed") (b. Decatur, Illinois, Nov. 20, 1940). American trumpeter and composer. Harkins grew up in Champaign, Illinois. He began playing trumpet at age ten; his first trumpet teachers were Everett Kisinger and Victor Self. After graduating from Champaign High School in 1958, he enrolled at the University of Colorado as a business major, but after a year transferred to Illinois Wesleyan University as a music major, graduating with a bachelor of music degree in 1963. He studied briefly in Chicago with Renold Schilke before studying with Robert Nagel in 1963-65 at Yale University where he received his master of music degree. He also attended the Tanglewood Institute, studying with Roger Voisin. He again studied with Schilke in 1965-66, and performed with the Contemporary Chamber Players while studying composition at the University of Chicago. He then became a composition major at the University of Iowa in 1966-68, performed in the Center for New Music, and completed his PhD in 1968. Among his composition teachers are Gunther Schuller, Mel Powell, and Ralph Shapey.

From 1968 to1970, Harkins taught music theory at the New England Conservatory. When the conservatory began its jazz degree program in 1969, Harkins was selected to give classical lessons to the

jazz trumpet majors. Wanting to perform more, Harkins resigned his position and moved back to New Haven, Connecticut, where he

commuted to New York City for lessons with Carmine Caruso, Roy Stevens, and others, and to play gigs. He played with Little Anthony and the Imperials, the International Ice Follies, the Barnum and Bailey Circus, and other groups. His wife Bonnie (married in 1962), a teacher of students with learning disabilities, helped support the two of them. (She is now retired after serving for many years in the music department at the University of California-San Diego as a concert manager and graphic artist. Her hobby is silversmithing.)

In 1972, Harkins accepted a position as a Fellow at the Center for Music Experiment at the University of California-San Diego, where he taught trumpet and participated as a vocalist and composer in the Extended Vocal Techniques Ensemble quartet. Working with composer Robert Erickson, he became perhaps the world's leading trumpet performer of avant-garde music. His lecture and performance of Erickson's unaccompanied solo, *Kryl* at an International Trumpet Guild conference during the late 1970s established him as the superstar of contemporary music for trumpet. Harkins has performed in concert with other leading avant-garde performers including Vinko Globokar, Mark Dresser, and George Lewis. He has recorded works by Robert Erickson, Iannis Xenakis, Roger Reynolds, Bernard Rands, Edwin London, and many others for labels such as New World, Neuma, CRI, Philips, Lovely Music, Gena, O.O., and 9 Winds.

Harkins teamed up with Philip Larson to form the duo [THE], a modern composer/performer duo, which has been active for nearly forty years, and included a collaboration with John Cage and Toru Takemitsu in 1986. Harkins has performed with the San Diego Symphony, New Haven Symphony, and has been a guest soloist with the Los Angeles Philharmonic Green Umbrella Series, with Continuum in New York City, and leading contemporary ensembles around the world. He is deeply involved with advanced rhythm reading, a subject he teaches at UCSD, and about which he is writing a book.

Bibl.: "Edwin Harkins" (http://musicweb.ucsd.edu); personal interviews, Mar. 20, 21, 22, 2011.

Photo credit: Bonnie Harkins

Harnie, Edmond (b. Hal, Belgium, Sept. 15, 1920). Belgian trumpeter. Harnie began learning music and the trumpet at an early age, and by 1938 was playing in a local band. He later performed with Roger Rose & Heure Bleue Orchestre (1942-43), Ernst Van't Hoff (1943-44), Charlie Calmeyne (1943), Bobby Naret (1944), Paul Gason (1945), the Internationals, and Fud Candrix (1951-53). In France, he joined Eddie

Warner (with Lalo Schifrin on piano), and Jacques Hélian (1956-57, alongside Pierre Thibaud on trumpet). Back in Belgium, he worked with Francis Bay (1958-61), Jack Sels, and Bert Paige. He also performed in Germany with Werner Müller and the Clarke-Boland Big Band. In Brussels, Harnie plays with Sadi (television shows), the BRT Jazzorkest led by Etienne Verschueren (for twenty years), EBU (European Broadcasting Union) Big Band, and at the West Music Club (2011). He played on numerous recordings and received a special award in 2000 at the Belgian "Django d'Or." He was an active trumpeter well into his eighties, but is now retired.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Edmond Harnie" (www.jazzinbelgium.com/person/edmond.harnie).

Harper, Philip (b. Baltimore, Maryland, May 10, 1965). American trumpeter. Harper grew up in Atlanta, Georgia. He began playing the

trumpet at age ten under the guidance of his older brother, Danny. Another brother, Winar, is a noted drummer. Philip's career started in the groups led by Jimmy McGriff (1983), Little Jimmy Scott, Jackie McLean (1983), and Art Blakey's Jazz Messengers (1987-89, playing in France in 1988). Philip and his brother Winar formed the Harper Brothers Band that was quite popular from 1988 to 1993.

Harper has recorded with Cecil Brooks III, Betty Carter, Joe Chambers, Harry "Sweets" Edison, Cedar Walton, Errol Parker, Etta Jones, Houston Person, and many others. He has played with the Mingus Big Band (1995-96), led his own recording dates, and freelanced in New York City since the age of eighteen. He attended Rutgers University, studying with William Fielder, and the Hartt

School of Music at the University of Hartford, studying with Jackie McLean. He later played with Benny Golson and Jimmy Cobb (2005).

Harper has made over fifty recordings. Among his own CDs as leader are *Soulful Sin* (Muse), *The Thirteenth Moon* (Muse), *Harper Brothers* (Verve), *Remembrance* (Verve), *You Can Hide Inside the Music* (Verve), and *Artistry* (Verve).

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Philip Harper" (www.allaboutjazz.com).

Harper, Thomas (b. Worchester, England, May 3, 1786; d. London, England, Jan. 20, 1853). English trumpeter, son of Richard and Ann Harper. When Thomas was ten years of age, the family moved to London where he studied music with R.T. Eley. He later became a member of Eley's Royal East India Volunteers Band for seventeen or eighteen years, and played horn and trumpet with the Adelphi and Drury Lane Theater orchestras during the last seven years of that period. In 1821, he succeeded John Hyde as principal trumpet in the King's Theater in the Haymarket, Italian Opera, the Concert of Ancient Music, the Philharmonic Concerts, and all major concerts in London. He also performed at all of the important music festivals nearby.

Considered to be the premier trumpeter in England, he was elected to the Royal Society of Musicians in 1815. He was a favorite in solo *obbligati* parts such as "The Trumpet Shall Sound" from Handel's *Messiah*, and "Let the Bright Seraphim" from Handel's *Samson*. *The Morning Herald* in London gave a wonderful review in 1845, praising**,** ***"****The Trumpet Shall Sound," with Harper's trumpet obbligato, which rang out its clear and silvery tones, electrifying and enchanting the auditory.*

Harper became professor of trumpet at the Royal Academy of Music from at least 1829 to 1845. Around 1830, he published a twenty-one-page collection of unaccompanied solos, duets, and trios for the keyed bugle that he and others had composed. He revised the trumpet and bugle calls in Hyde's *Preceptor*, which were accepted by the British military. He is best known for his slide trumpet tutor, *Instructions for the Trumpet* (1835, second expanded edition 1837), which is also the first method for the so-called Russian valve trumpet, *cornet-à-pistons*, and the keyed bugle. His instrument of choice was the English slide trumpet that he improved and had manufactured by John Köhler.

Harper had three sons and a daughter. Thomas John Harper Jr. (1816-98) became his successor and was a highly acclaimed trumpeter.

Bibl.: Webb, John and Scott Sorenson. *Instructions for the Trumpet* (facsimile edition of Harper tutor with comments) (Spring Tree Enterprises).

Harper, Thomas John Jr. (b. London, England, Oct. 4, 1816; d. London, England, Aug. 27, 1898). English trumpeter. Thomas Jr. was the son of England's finest trumpeter, and became his father's successor as principal trumpet in all of the leading orchestras in London during the mid 1850s. He was professor at the Royal Academy of Music from 1884 to 1893, where he taught John Solomon (1856-1953). He also taught at the Royal College of Music from 1884 to 1893 and was Sergeant Trumpeter to Queen Victoria from 1884 until his death. Like his father, he was a strong proponent of the English slide trumpet. It was due to his popularity that the slide trumpet endured as late as 1890 in England, even though most other countries including France, Germany, and the United States had adopted valve instruments.

Giving in to modern thinking of the time, Harper understood the benefits of valves and gave performances featuring the cornet and slide trumpet. He wrote methods for both instruments, *Harper's School for the Cornet à pistons* (c1865) and *Harper's School for the* [Slide] *Trumpet* (c1875), stressing in the latter that the cornet should not be used in the performance of music intended for the natural or slide trumpet.

Harper studied at the Royal Academy of Music from 1830 to 1836, and was a member of Costa's famed orchestra. He was a fine violinist and player of the pianoforte, who for a while played violin in the opera orchestra of Her Majesty's Theatre. He devoted most of his

career to the trumpet, performing for royal weddings, christenings, exhibitions, openings, and visiting sovereigns. His obituary described his playing of the trumpet obbligatos in Handel's *Let the Bright Seraphim* and *The Trumpet Shall Sound* as "smooth, silvery, and unforced." He was personally described as being tall, handsome, and sporting a dark beard. He retired in 1885.

Two of Harper's brothers, both of whom predeceased him in death, were well known in musical circles—Charles Harper, first horn in Costa's orchestra; Edmund Harper (of Belfast), organist to Marquis of Downshire and a leading professor.

Bibl.: Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions); "Thomas John Harper" (obituary, *The Musical Times*, Oct. 1898).

Harrell, Thomas ("Tom") Strong (b. Urbana, Illinois, June 16, 1946). American trumpeter and composer. Harrell's family moved to Los Altos, California (near San Francisco), when Tom was six because his father had taken a teaching job in psychology at Stanford University. Tom began playing the trumpet at age eight, and by age thirteen was playing in several local groups. He attended Stanford University and earned a bachelor's degree in music composition in 1969. Following graduation, he joined the Stan Kenton Orchestra, and after leaving Kenton a year later, played with Woody Herman (1970-71), Azteca (1972), and the Horace Silver Quintet (1973-77). He then freelanced for a while, played with the Sam Jones Big Band, Lee Konitz Nonet (1979-81), George Russell, and the Mel Lewis Orchestra (1981).

Harrell's life has been plagued with psychological problems resulting from a diagnosed case of schizophrenia. He attempted suicide while in college, but medications helped his condition. His wife,

Angela, travels with him and sees to it that he takes his medications. However, Harrell still appears to be "tuned out" while on stage when not playing. He speaks in a low monotone and rarely looks at people when they talk to him. Nonetheless, his performances are spectacular

and he possesses a keen intellect. He has composed or arranged hundreds of big band charts for his own groups, as well as for many other top performers such as Phil Woods (1983-89) and Dizzy Gillespie (1987).

A prolific recording artist, Harrell has released over two dozen albums as leader. They include *Moon Alley* (Criss Cross), *Stories* (Contemporary), *Visions* (Contemporary), *Sail Away* (Contemporary), *Upswing* (Chesky), *Time's Mirror* (RCA), *Labyrinth* (RCA), *Art of Rhythm* (RCA), *Bop Stew* (Concord Jazz, with Phil Woods), *Evolution* (Concord Jazz, with Phil Woods), *Aurora/Total* (Adamo), *Play of Light* (Blackhawk), *Form* (Contemporary), *Open Air* (Contemporary), *Passages* (Chesky), *Look to the Sky* (Steeplechase), *Paradise* (Bluebird), and *Trumpet Legacy* (Milestone). He has also extensively recorded with Lee Konitz, Bill Evans (1979), Bob Brookmeyer, Lionel Hampton, George Robert, Charlie Haden's Liberation Orchestra, Lew Soloff, Nicholas Payton, Eddie Henderson, Donald Byrd, Mark Murphy (1979), Bob Berg, Arnie Lawrence, John McNeil, Gerry Mulligan, Charlie Shoemake, and Michael Davis.

A cool and hard bop player, Harrell has led his own groups, including an occasional big band, since 1989. He has received numerous composition commissions, grants, and awards including a Grammy nomination, SESAC award, and *Downbeat* magazine's critic poll awards. He has performed at every major jazz festival in the world and is considered to be one of the world's finest jazz musicians.

Bibl.: Keim,Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Tom Harrell" (http://www.allaboutjazz.com/); "Tom Harrell" (www.answers.com/topic/tom-harrell).

Harris, Benjamin Michel ("Benny" "Little Benny") (b. New York, New York, Apr. 23, 1919; d. San Francisco, California, Feb. 11, 1975). American trumpeter and composer. Harris was a self-taught musician who learned the French horn as a child, and at age eighteen took up the trumpet. His first professional playing job was with Tiny Bradshaw's band in 1939. He played with Earl Hines in 1941 and 1943, and spent most of his career performing in New York with musicians such as Benny Carter, Pete Brown, John Kirby, Herbie Fields, Don Redman, Coleman Hawkins, Don Byas, and Thelonious Monk. He recorded with Clyde Hart in 1944 and with Don Byas in 1945.

After 1945, Harris began playing less and less. He was a member of Dizzy Gillespie's big band in 1949 and appeared on a recording with Charlie Parker in 1952. He retired from playing in the mid 1950s and moved to Sacramento, California, and later to San Francisco. Today, Harris is considered to be an influential early bop player, but is perhaps best known for some of his compositions that include *Ornithology, Crazeology, Reets and I, Wahoo*, and *Lion Den*.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Harris, John (b. 1672; d. 1731). English maker. John Harris was the son-in-law of the famous trumpet maker William Bull, instrument maker and trumpeter in London for the "King's Musik." He took over Bull's business upon Bull's retirement in 1709-10. Harris is best known for his conversions of natural trumpets into English slide trumpets.

Bibl.: Brownlow, James Arthur. *The Last Trumpet: a history of the English slide trumpet* (Historic Brass Society); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions).

Harris, Maurice [Maury] (b. Chicago, Illinois, Feb. 25, 1921; d. Palm Desert, California, Dec. 2, 2005). American trumpeter. He was the son of Russian immigrants who moved to Los Angeles in 1936. Although he wanted to play the trombone as a boy, his parents could only afford a used trumpet, which he excelled on. He became a professional trumpet player at age sixteen, performing in nightclubs and burlesque clubs. At age eighteen, he enlisted in the military and played in the Army Band at Fort Dix in New Jersey. After his service years, he returned to Los Angeles and became Freddy Martin's featured trumpet player at the Coconut Grove.

Harris became a top studio performer, playing in the MGM Orchestra and recording at Warner Brothers Studios for Bugs Bunny cartoons. He is remembered for his bugle calls in the film, *Fort Apache*, and for his walk-on appearance in the movie *Grand Hotel*. As a television studio performer, he played live on numerous variety shows with Bob Hope, Jack Benny, Dean Martin, Jerry Lewis, Red Skelton, Groucho Marx, Steve Allen, Johnny Carson, and others. He also recorded with Artie Shaw, Benny Goodman, Jerry Fielding, Henry Mancini, David Rose, Andre Previn, John Williams, and Maynard Ferguson. He was a member of Doc Severinsen's *The Tonight Show* band for twenty-five years, and performed with the Hollywood Parade Show.

Harris was married to Ruth Harris with whom he had five children: April, Linda, Cathleen, Debby, and Nicola.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct.

2008); "Maurice Harris: Tonight Show Bandmember" (Obituary, *The Los Angeles Times*, Dec. 11, 2005).

Hartl, [Johann] John F. (b. Schönberg, Austria, 1876; d. St. Louis, Missouri, 1956). Austrian trumpeter, violinist, and violist. Hartl immigrated to the United States in 1909 at the approximate age of thirty-three. He joined the Chicago Symphony Orchestra in January of 1912, replacing Jacob Borodkin who resigned midseason as principal trumpet. When Edward Llewellyn was hired as the new principal

trumpet that fall, Hartl moved to the second chair where he played until 1915. He then accepted a position as second trumpet of the Saint Louis Symphony Orchestra, which he left in 1916. From 1917 to 1920, he was third trumpet and a second violinist in the Minneapolis Symphony Orchestra. In 1921, he returned to Saint Louis as fourth trumpet and violist. He retired from the orchestra in 1942 at the age of sixty-six. He died fourteen years later.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Crown, Thomas. "The Chicago Symphony Orchestra Trumpet Section 1902-1932." (*International Trumpet Guild Journal*, June 2011); "John F. Hartl" (www.stokowski.org/Principal_Musicians_St.Louis_Symphony.htm).

Photo: Minneapolis trumpet section (1917-20) l to r, Herman Bossenroth, Johann Hartl (seated), William Thieck, and Albert Koehler.

Hartmann, John (b. Auleben, Prussia, Oct. 24, 1830; d. Liverpool, England, Apr. 3, 1897). Prussian cornetist. Hartmann, whose father was a peasant farmer, came from a large family; they inherited some musical instruments from his grandfather. Hartmann played the violin and cornet, learned musical harmony, and attended a music school in Sondershausen for four years.

When he came of age, Hartmann was drafted into the Prussian army and was assigned as a musician and solo cornetist to the Cuirassiers in Cologne for three years. His brother Ernest was at the same time a member of a band in Germany, but was recruited by an English brass band of the Crystal Palace Company. At Ernest's urging, John joined his brother's band as soon as his military commitment was fulfilled, in 1855.

Hartmann served as cornet soloist of the Crystal Palace Band and composed numerous works for band and for solo cornet. He was offered, and accepted a position as director of the Tyrone Militia Band in Sheffield. He later joined a regiment in Sunderland and went with it to Ireland. He then assumed leadership of the band of the Royal Sherwood Foresters in Nottingham, a band considered the best in England at the time. When the band was discharged, he joined the 2nd Battalion of the King's Own 4th Foot at Chichester. After three years stationed in Corfu with this band, Hartmann went to London on a leave and while there, petitioned for reassignment, stating that the climate did not agree with his health. He was reassigned to the 12th Lancers at Hounslow for four years. At first, he did not enjoy his duties in Hounslow; the bandsmen were lazy and unhappy that they were assigned stable duty and other nonmusical chores each day. A few months later they were relieved from these chores and became an excellent band.

The Duke of Cambridge attempted to enlist Hartmann to serve with his regiment in Aldershot, Leeds, and Manchester, but Hartmann decided instead to retire. He returned to Germany, but without friends or family, he soon went back to London and spent his remaining years composing and arranging music for several of the publishing houses in England. He composed many works for cornet, the most well-known being *Arbucklenian Polka* (dedicated to Matthew Arbuckle), *The Champion, Columbia Polka, DeBereit's 6th Air Varie, The Favorite, Lizzie Polka, Pretty Jane, Silver King Polka,* and *Facilita*. He died at about the age of sixty-seven.

Bibl.: Rehrig, William H. (Edit. Paul Bierley). *The Heritage Encyclopedia of Band Music* (Integrity Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Hartwich, Ute (b. Gelsenkirchen, Germany, Oct. 4, 1969). German trumpeter. A specialist in the (valveless) Baroque trumpet, Hartwich first studied the modern trumpet with Friedemann Immer at the Music Academy in Cologne. Through him she developed a keen interest in

the historical instrument, and in 1997 she received a scholarship to the Sibelius Academy of Music in Finland where she studied valve and Baroque trumpet with Juhani Listo. From 1999 to 2001, she attended the Schola Cantorum Basilensis, studying with Edward Tarr, and in 1999 began teaching Baroque trumpet at the Felix Mendelssohn Bartholdy Hochschule für Musik in Leipzig. She has also served as a lecturer at the music school in Nuremberg.

Hartwich has been a member of the Academy of Ancient Music Berlin and the Westphalian Brass Ensemble (2003-08), has played valve cornet in The Passion of Brass quintet, and is the founder of the early music group, anima mea. Hartwich has performed with Concerto Cologne, Cantus Colin, The Baroque Orchestra, Lautten Company Berlin, Capella Augustina, Tafelmusik Toronto, Freiburg Baroque Orchestra, German Chamber Philharmonic Bremen, and Musica Antiqua Cologne. Her debut CD from 2001 is titled *Musik der Hofkapelle zu Kremsier*. She can be heard on many CDs and is the recipient of the 2005 Nicholas Harnoncourt Prize of the Canton of Zurich.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Ute Hartwich" (www.akamus.de/musiker.cfm?REDID=361).

Harvison, Emery V. (b. West Memphis, Arkansas, Feb. 23, 1970). American trumpeter. Harvison grew up in Winnfield, Louisiana, and was self-taught on the trumpet. His parents were Vaughn Harvison (a mechanic) and Adele (a stay-at-home mother). After graduating from Winnfield High School in 1988, Emery attended Louisiana State University where he studied with James West, and graduated with a bachelor of music degree in 1993. He then became a graduate teaching assistant to David Hickman at Arizona State University where he earned a master of music degree in 1995. He was the first prizewinner of the Rafael Méndez Brass Institute-United Musical Instruments Solo Competition in 1994.

Harvison became a member of the Phoenix Symphony Orchestra in 1996. Although his primary position during the past seventeen years has been as second trumpet, he has also served in every position including principal. He taught at Arizona State University during the spring of 2003, and has recorded for Summit Records and other labels.

Harvison and his wife Rolanda have a daughter (Jill) and a son (Allen). Harvison is an avid golfer.

Bibl.: "Emery Harvison" (www.PhoenixSymphony.org); personal interview, Jan. 17, 2010.

Photo by Robert Strava.

Hasenöhrl, Jan (b. Prague, Czech Republic, Apr. 2, 1961). Czech trumpeter. From 1976 through 1981 (ages fifteen to twenty), Hasenöhrl studied with Václav Junek at the Prague Conservatory, and from 1982 to 1986 continued his studies at the Royal Academy of Music. He won several competitions, including the Prague "Spring" Competition. He began his career at eighteen, performing in a studio orchestra that recorded soundtracks for films. At age twenty-two, he became the principal trumpet of the National Theater Orchestra, and from 1987 to 1990 was in the Prague Chamber Orchestra. Since 1990, he has worked mostly as a soloist, performing a wide variety of music. His tours have taken him throughout Europe, as well as Japan, South Korea, Mexico, United States, and South America. His CD is titled *Five Trumpet Concertos* (Victor Entertainment).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Jan Hasenöhrl's official website: www.janhasenohrl.com.

Hasselmann, Ronald ("Ron") H[enry] (b. Chicago, Illinois, Mar. 3, 1933). American trumpeter. Hasselmann began playing trumpet at age nine, and studied with William Hebs and Ralph Martierie. After graduating from Lane Technical High School in 1950, he attended Northwestern University where he received a bachelor of music degree (1950-54) while studying with Renold Schilke. From 1954 to 1956, he played principal trumpet in the 7th Army Symphony Orchestra of Europe. He then returned to Northwestern University where he earned a master of music degree under Arnold Jacobs and Adolph Herseth in 1957. While in graduate school, he performed as principal of the Lyric Opera Orchestra of Chicago.

Hasselmann became associate principal trumpet of the Minnesota Orchestra in 1958, a position held until 1999. He was an adjunct professor at St. Olaf College (1963-81) and the University of Minnesota (1970-81). He was also associate personnel manager of the Minnesota Orchestra for nineteen years. He continues to travel with Keith Brion's New Sousa Band, and plays locally with the Lake Wobegon Brass Band and the Senior Synod Band. He also teaches privately.

Hasselmann and his wife Bea, founder and director of the Metropolitan Boy Choir, have three children: David (b. 1957), Laurie (b. 1959), and Judy (b. 1963; d. 2010). His hobbies are tennis and traveling. Now retired, he and his wife continue to live in Minneapolis.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Ronald Hasselmann" (www.sjmusic-series.org/artists/hasselmann.htm); personal interview, June 5, 2011.

Hatt, Nelson [Ernest] (b. San Antonio, Texas, 1944; d. Glendale, California, Dec. 8, 1995). American trumpeter and flugelhornist. Hatt grew up in San Antonio, Texas, and attended Rice University. He received a bachelor of arts degree and then briefly continued graduate studies in bioacoustics. His passion, however, was in trumpet playing. He left school to

freelance and teach privately in the Houston area beginning in 1969. He also played with the Houston Pops Orchestra. During the 1970s, he settled in Los Angeles and soon joined the Glenn Miller Orchestra (1971-72), Woody Herman's Thundering Herd (1974-78), and the Buddy Rich band (1973). The rest of his career was spent working in Los Angeles television and movie studios. He performed on hundreds of recording sessions and was heard in numerous television commercials. He played on soundtracks such as *Star Trek* and *Rocky II*. He enjoyed helping young musicians get their start, among them Allen Vizzutti. He died at the age of fifty-one due to a stroke following heart surgery.

Bibl.: Levinson, Peter. "Nelson Ernest Hatt: In Memoriam" (*International Trumpet Guild Journal,* May 1996); "Nelson Hatt; Trumpeter Specialized in Big Band Music" (*Los Angeles Times,* Dec. 15, 1995); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Haug, Edward ("Eddie") Julius (b. San Francisco, California, Aug. 4, 1925; d. Kelowna, British Columbia, Canada, May 22, 2001). American trumpeter. Haug's father Julius was a second violinist in the San Francisco Symphony Orchestra and a well-respected conductor in the area. His mother Alma was a librarian for the San Francisco Symphony and the San Francisco Opera. Edward began playing violin, but soon switched to the trumpet, stating that he couldn't stand the sound of the violin so close to his left ear. His first trumpet lessons were with Benjamin Klatzkin, and later with Charles Bubb.

During World War II, Haug enlisted in the US Army for three years. He then supported himself and his first wife by freelancing

in the San Francisco area. In 1950, Maestro Pierre Monteux hired him as assistant principal trumpet of the San Francisco Symphony Orchestra. In 1952, he also joined the San Francisco Opera orchestra as principal, but relinquished that position in 1980 when the San Francisco Symphony opened a new auditorium and became a fulltime orchestra. However, in 1981, Haug decided to leave the symphony and return to the opera orchestra, remaining there until his retirement in 1985. He also performed with the Little Symphony, Golden Gate Park Band, Bach to Mozart Ensemble, and the Carmel Bach Festival. He often doubled on French horn. He taught at the San Francisco Conservatory from 1946 to 1985.

After retiring in 1985, Haug and his wife Roslyn Frantz moved to Okanagan Valley in British Columbia where he played with the Okanagan Symphony Orchestra and the Viva Musica Opera Company. He loved the wilderness, camping, and backpacking. He had two daughters, Rachel and Greta. Haug died of complications from pneumonia at the age of seventy-five.

Bibl.: Kosman, Joshua. "Edward Haug, 75, Former Trumpeter Extraordinaire" (obituary, *San Francisco Chronicle*, May 25, 2001); "Edward Haug" (www.stev.org/arts_revs/haug_5_29_01.php).

Hautzinger, Franz (b. Seewinkel, Austria, Mar. 11, 1963). Austrian trumpeter. Hautzinger studied trumpet and composition at the Hochschule für Musik in Graz from 1981 to 1983, but lip palsy forced him to take six years off from the instrument. He moved to Vienna in 1986, and in 1989 began playing again, joining the Nouvelle Cuisine big band and the octet, Striped Roses. In that year he was given a teaching position for ensemble conducting, composition, and arranging at the Vienna Hochschule für Musik und darstellende Kunst. He has since maintained a busy career as an avant-garde jazz trumpeter with the Klangforum Wien, Ensemble Zeitkratzer, The Temptations, Elliott Sharp, Joachim Kühn, Butch Morris, Klaus Öhring, John Cole, Gil Evans, Lon Reed, Tony Oxley, John Tilbury, Derek Bailey, and others, besides leading his own projects.

While touring various countries such as India, Nepal, America, and Mexico, Hautzinger began to incorporate many of their musical styles into his improvisations and compositions. In 1997, he

began playing the four-valve quarter-tone trumpet, which he featured on his first solo album, *Gomberg*, in 2000. Other publications include *Zong der se Boboolink,* the book *Musik der Prozesse* (2000)*,* the world premiere of *Zen for Welsh*, and a U.S. tour (2001).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Franz Hautzinger's official website: www.franzhautzinger.com.

Hawdon, Richard ("Dickie" "Dick") (b. Leeds, Yorkshire, England, Aug. 27, 1927; d. Leeds, Yorkshire, England, June 23, 2009). British trumpeter and flugelhornist. Hawdon learned to play the cello before taking up the trumpet at age seventeen. After serving in the army, he played with the Twin City Washboard Beaters in 1948, a group he ended up leading until 1950 (then known as the Yorkshire Jazz Band). In 1950, Hawdon married Barbara Moran. He moved to London in 1951 and formed his own band. From 1951 to 1952, he also played with Chris Barber's group. In 1952, Hawdon replaced Ken Colyer in Christie Brothers' Stompers (until 1954), then played with the Don Rendell 6 (1954-55), Tubby Hayes (as trumpeter and arranger, 1955-57), a big band led by Basil and Ivov Kirchin (1957), John Dankworth (1957-63), Harry Gold, Sid Phillips, Oscar Rabin, and Ronnie Scott, and for brief periods with Terry Lightfoot (1961-62, 1963), then back with Dankworth and Cleo Laine in late 1963.

Hawdon was a versatile performer who could play traditional New Orleans jazz, as well as bebop. His early idols were Louis Armstrong and Clifford Brown. Hawdon was a brilliant soloist even though he did not crave the limelight. He once said, *I'd like to be an extrovert. I look as miserable as sin on the stand, even when I'm having*

a ball. Despite his shy personality, he became known as "The English Clifford Brown" because of his similar style of playing.

Dickie Hawdon was active as a performer into the 1980s. He took a teaching position at the Leeds College of Music in 1968, and became head of the school from 1972 to 1993 after which he retired. He worked as musical director at the Batley variety club, booking many big-name acts and artists. As luck would have it, the first performer he engaged was his boyhood idol, Louis Armstrong. Hawdon also played in the pit orchestra at the Prince of Wales Theater, London.

Hawdon and his wife had a son and two daughters. Hawdon was a composer of some note, even writing a song for each of his daughters—*Cool Kate* and *One for Janet*. These two works were performed and recorded when he was in Dankworth's band.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Voce, Steve. "Richard Hawdon: Jazz trumpet and bandleader" (obituary in *The Independent*, Aug. 1, 2009); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: Hawdon on far right.

Hawkins, Erskine [Ramsey] (b. Birmingham, Alabama, July 26, 1914; d. Willingboro, New Jersey, Nov. 11, 1993). American trumpeter. Hawkins's father Edward was an American soldier who lost his life in France during World War I. His mother Cary was a cafeteria worker at Ramsey High School (from which he received his middle name.) Hawkins learned to play the drums, alto sax, baritone sax, and trombone as a child but switched to the trumpet at age thirteen. In addition to learning music at the Tuggle Institute (now Tuggle Elementary School), Hawkins excelled in basketball, football, and tennis.

After graduating at age sixteen from Birmingham's Industrial High School where he studied music under John T. Fess, Hawkins accepted a tennis scholarship to the Alabama State Teachers College (now Alabama State University). He played in the jazz group, the Bama State Collegians, that often toured to earn money for the music school. After graduating with a music degree in 1934, Hawkins stayed on to teach music and play with the band. The group left the school and turned professional in 1934. By 1938, they were called the Erskine Hawkins Orchestra and performed a three-year stint at the Savoy Ballroom in New York City. Greatly influenced by the recordings of Louis Armstrong, Hawkins and Armstrong eventually became good friends, and Armstrong would always join Hawkins on stage whenever he visited the Savoy Ballroom. For years, many of the nightly performances were broadcasted on the radio.

Hawkins had a strong upper register and would often blow loud, high, and even bombastic solos. He had good fast fingering technique, and some of his solos were close to Harry James in style. Although some jazz writers disliked his flamboyancy, musicians called him "The 20th Century Gabriel" because of his excellent technique and wide range (up to the double-high c'''). Hawkins was a good blues player (although not at the level of Dud Bascomb featured in Bobby Johnson's orchestra) and his band made several popular recordings including the tunes *After Hours*, *Tuxedo Junction* (original version), and *Tippin' In*. Hawkins's band maintained its popularity into the 1950s, but was cut to a small group by the mid '50s. During the 1960s, Hawkins regularly played at the Embers Club in New York City, and from 1967 to 1989, he played at the Concord Hotel in New York's Catskill Mountain resort area in Willingboro, New Jersey. In 1971, the Strong label recorded the Hawkins reunion (big) band, his last recording.

Erskine Hawkins appeared in the short film, *Deviled Hams,* in 1936, and recorded for labels such as Vocalion (1936-38), Bluebird (1938-42), Victor (1945-50), Coral (1950-51), and King (1951-53), plus later albums for Decca, Imperial, and Stang. He was a fine composer who penned such tunes as *Tuxedo Junction* (made famous by Glenn Miller in the 1940s), *Gabriel's Heater, Gin Mill Special, Dolomite,* and *Norfolk Ferry*.

Hawkins was an inspiration to young Ray Charles, and was one of the first five inductees into the Alabama Jazz Hall of Fame in 1978. He received an Honorary Doctorate in Music from Alabama State Teachers College in 1947. Since 1985, the city of Ensley, Alabama, holds the "Function in the Junction" festival in Erskine Hawkins Park on his birthday. He was married to Florence Browning, a schoolteacher, in 1935. His second wife was Gloria Dumas. He died on November 11, 1993 at the age of seventy-nine and is buried in Elmwood Cemetery in Birmingham.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Erskine Hawkins" (www.allaboutjazz.com); "Erskine Hawkins" (www.encyclopediaofalabama.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. excerpt on mp3; Oct. 2008).

Haynes, Graham Bentley (b. Queens, New York, Sept. 16, 1960). American cornetist and composer. Haynes began playing the trumpet at age twelve, but switched to cornet soon afterward. His first teacher was his father, Roy Haynes, a professional jazz drummer. Graham attended Queens College from 1979 to 1981, studying music composition. While a student, he got his start by playing with Jaki Byard's Apollo Stompers (1978-83), local funk bands, and with Michael Carvin (1981-82). In 1980, he and Steve Colman formed a group called Five Elements, which broke up in 1988.

Haynes spent most of the 1980s as a freelance musician in New York City. A versatile musician, he could play funk, hip hop, and acid rock styles. He performed avant-garde music with David Murray's

big band, Cassandra Wilson, Abbey Lincoln, Ralph Peterson, George Russell, James Carter, Don Byron, and Oliver Lake. He also led his own funk septet called No Image that recorded one album for Muse before disbanding in 1991.

Haynes lived in Paris, France, from 1991 to 1993. He was immersed in world music and developed a unique style. After returning to the United States in 1993, he recorded with Rodney Kendrick, Arcana, Ed Blackwell, Uri Caine, Lonnie Plaxico, Bobby Previte, George Adams, Bill Laswell, Greg Osby, Geri Allen, Roy Haynes, and many others. Among his albums are *The Griot's Footsteps* (Antilles), *Tones for the 21st Century* (Verve), *BPM* (Knitting Factory Works), *Art* (Blue Note), *What Time It Be* (Muse), *Transitions* (Antilles), *Nocturne Parisian* (Muse), and *Full Circle* (RKM). Haynes continues to tour the world.

As a composer, Graham Haynes has received grants from the National Endowment for the Arts and Meet the Composer. Since 2000, he has collaborated as music director and composer for multimedia projects such as *Electronic Church, Sights and Sounds, Afrofuturistic, A Cruel New World, Improvizations,* and *51st Dream State*. He has also composed works such as *The Promise* and music for the 2003 PBS film, *Flag Wars*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Graham Haynes" (www.allaboutjazz.com); "Graham Haynes" (http://en.wikipedia.org).

Haynie, John J[ames] (b. Ralls, Texas, Dec. 14, 1924). American trumpeter. Haynie began learning to play the cornet at the age of nine from G. C. Collum in Cisco, Texas. He also received training from his high school band director, Robert Maddox. After graduating with honors from Mexia High School, he enrolled in music at Texas Tech University, but after one semester enlisted in the military (1943-45). Upon discharge, Haynie was awarded the Good Conduct Medal in Battle, The World War II Victory Medal, and three battle stars.

Haynie returned to Lubbock, Texas, and resumed studies at Texas Tech. After one year, he transferred to the University of Illinois where he studied with Haskell O. Sexton, and completed his bachelor of music and master of music degrees in 1950. There, he also met his future wife, Marilyn Hindsley, a flutist and pianist, daughter of Dr. Mark Hindsley who was director of bands at Illinois.

Haynie began teaching at North Texas State University (now University of North Texas) during the summer of 1950, where he remained for nearly forty years, and taught hundreds of trumpet students. Among his best-known students are Marvin Stamm, Raymond Sasaki, Leonard Candelaria, and A. Keith Amstutz. He worked with radiologist Dr. Alexander Finlay on the inner workings of the oral cavity during trumpet performance, and pioneered new understanding of the mechanics of trumpet playing.

Among Haynie's many publications are the books, *Development and Maintainence. Twelve Study Groups*, and *High Notes—Low Notes—and All Those In-between*. He also recorded two LP albums of contest solo repertoire for Crest records. (These and other live performance recordings have been reissued on CD by Pender's Music in Denton, Texas.) Haynie and Anne Hardin coauthored the book, *Inside John Haynie's Studio: A Master Teacher's Lessons on Trumpet and Life* that has become a widely read text for trumpet.

Haynie's awards include the Fessor Graham Award (1984) from UNT, the Distinguished Achievement Award from the University of Illinois (1991), the Lifetime Achievement Award from *The North Texan* magazine (2006), the Edwin Franko Goldman Memorial Award from the American Bandmasters Association, and the Award of Merit from the International Trumpet Guild (2003). In addition, Cisco High School (where Haynie first began his music studies) dedicated its new music facility the J.J. Haynie Band Hall. He is an avid golfer and fisherman.

Bibl.: Haynie, John and Anne Hardin. *Inside John Haynie's Studio: A Master Teacher's Lessons on Trumpet and Life* (University of North Texas Press); Keim, Friedel. *Das große Buch der Trompete* (Schott); "John James Haynie" (http://music.unt.edu); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Hazel, John T. (b. Bellefonte, Pennsylvania, Sept. 28, 1865; d. Williamsport, Pennsylvania, June 26, 1948). American cornetist. John was the son of Frank and Margaret Hazel. When he was nine, he began studying the cornet, and at age eleven went to Philadelphia to hear the "World's Greatest Cornetist," Jules Levy. The performance made such a strong impression on Hazel that he decided to become a cornet soloist.

As a teenager, Hazel performed in several area bands. His first solo performance in public was at age seventeen while he was a member of the Albion Hotel Orchestra in Atlantic City, New Jersey. He soon joined Hadley's National Band of Providence, D.C. Hall's Germania Band of Boston, and Gilmore's band under the direction of Victor Herbert. (Hazel had once soloed with the Gilmore Band under Gilmore when Hazel was fifteen.) In the late 1880s, he was a member of the Boston Festival Orchestra.

Hazel earned a national reputation as a "technical wizard" for his fast tonguing. In 1891, he performed on a national tour as a soloist, and in the latter part of 1891 and early part of 1892, was a soloist at Schaufer's Garden in Atlantic City. By coincidence, the great Jules Levy was also performing in town. The two became rivals for the rest of their lives: Hazel enjoyed telling a story about one of his own concerts in 1903, when Levy walked up to the bandstand and leaned against the platform as Hazel executed a difficult technical solo. After Hazel's brilliant performance, Levy simply walked away without saying a word. Because Hazel was in his prime, and Levy by then a disillusioned old man, many people felt that Levy secretly admired Hazel's playing and wanted simply to listen more closely. Others felt that Levy was too conceited to admire any other cornetist, and that his obviously rude gesture was meant to intimidate Hazel.

Between 1903 and 1910**,** the Edison Phonograph Company's staff orchestra that accompanied hundreds of vocalists and instrumentalists employed Hazel. During this time, he recorded several solos and two duets with Herbert Clarke. He also recorded for the Columbia and Zonophone labels. In 1910, he became director of the Repasz Band in Williamsport, Pennsylvania, a position he held for thirty-eight years until his death in 1948.

Hazel was a fine composer and arranger: his best-known cornet solos are *Le Secret Polka, Fantasie on Irish Airs,* and *Fantaise Characteristic*; his many marches include *Blue Jackets, Spirit of America,* and *Gerry's Triumphal March*.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *The Cornet Compendium* (self-published).

Hazzard, Don P. (b. Rockford, Illinois, Sept. 30, 1947). American trumpeter. Hazzard grew up on a farm near Rockford, Illinois. He began taking trumpet lessons from Eddie Retzlow at age ten. During his senior year of high school, he enrolled at the Interlochen Arts Academy where he studied with Ray Lichtenwalter and graduated in 1965. He attended the University of Michigan (1966-69), studying with Clifford Lillya and receiving a bachelor of music degree. He then studied with Ernest Bastin at Ohio University, earning a master of music degree in 1970. Hazzard began doctoral studies at the University of Michigan in 1970, but accepted a position as second trumpet with the North Carolina Symphony in 1971. After a year in the orchestra, he left to become the trumpet professor at Florida State University (1972-74).

Hazzard moved to Chicago in 1974, where he worked for Schilke Music Products. After about six months, he became principal trumpet of the State Symphony Orchestra of Mexico (1974-75) before accepting his final position as principal of the Honolulu Symphony Orchestra in 1976. He retired from the principal chair in 1999, but remained with the orchestra on a part-time basis until 2009 when it became insolvent.

Hazzard taught at the University of Hawaii from 1977 to 1988, and since 1976 has played with the Honolulu Brass Quintet. He considers his greatest honor to have been selected to perform for Maurice André's master class at the 1972 National Trumpet Symposium in Denver.

Hazzard is married to Claire Sakai Hazzard, former associate concertmaster of the Honolulu Symphony Orchestra. Now semiretired, he enjoys investing in real estate and performing with the Honolulu Brass Quintet.

Bibl.: personal interview, July 22, 2011.

Head, Emerson W. (b. Wilmington, North Carolina, Apr. 9, 1935). American trumpeter. Head began playing cornet before studying trumpet at the University of Michigan with Clifford Lillya, earning bachelor and master of music degrees. He taught for two years in the public schools of Jacksonville, Florida, before spending three years as director of instrumental music at Wake Forest University in Winston-Salem, North Carolina. He earned his doctorate in music at Catholic University of America in Washington, D.C., studying with Lloyd Geisler.

Head taught trumpet and conducted several ensembles at the University of Maryland for thirty-six years (1968-2004). He instructed countless students, many of them musicians in various military bands in the D.C. area. He received the Albert Schweitzer Medal in 1986 for outstanding teaching. He was an active recitalist in America, and toured Europe as a soloist in 1994. He was a guest professor at the National University of Seoul in South Korea in 1996. He produced one LP album, *Emerson Head Trumpet*, on his own label (Trumpeter Recordings).

During his career, Head performed as a member of the Jacksonville Symphony Orchestra, Winston-Salem Symphony, Brevard Music Festival Orchestra (eighteen summers), National Chamber Orchestra, Washington Concert Opera Orchestra, and Washington Ballet Orchestra. He also served as a guest principal in the National Symphony Orchestra, Baltimore Symphony Orchestra, and the Smithsonian Chamber Orchestra. He has also performed with the Theatre Chamber Players of the Kennedy Center, University of Maryland Brass Quintet, Filene Center Orchestra, and given recitals with guitarist Brian Head. He conducted the Jacksonville Youth Orchestra, Prince Georges Philharmonic Orchestra, and the Metropolitan Washington Bahai Choir.

Head retired in 2004, and moved to Brevard, North Carolina. He is founder and conductor of the Brevard Philharmonic, and is a member of the Looking Glass Brass quintet.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Emerson Head" (www.lookingglassbrass.com/players.html).

Head, John (b. Atlanta, Georgia, 1938). American trumpeter and conductor. Head learned to play the trumpet while growing up in Atlanta, Georgia. He earned a bachelor of music degree from Stetson University, and studied with William Adam at Indiana University while pursuing his master's degree. After graduating, he became principal trumpet of the Birmingham (Alabama) Symphony Orchestra and a member of the Aspen Festival Orchestra in Colorado during the summers. He was principal of the Atlanta Symphony Orchestra from 1963 to 1990.

Head has taught at Georgia State University and Clark Atlanta University. His four solo albums with organist Sue Mitchell-Wallace are *The Classical Wedding, The Joyous Wedding, From Humility to Hallelujah,* and *Christmas Majesty*, all on the Hope label.

Since retiring as a trumpet player, Head has become a skilled conductor; he was assistant conductor of the Atlanta Symphony Orchestra under Maestro Robert Shaw, and since 2002, has been the

conductor of the Atlanta Pops Orchestra. He led the New Sigmund Romberg Orchestra on a tour of Taiwan during the fall of 1999, and has guest conducted the Buffalo Philharmonic, Rochester Philharmonic, Toledo Ballet, National Ballet Orchestra of Canada, The Florida Orchestra, Tampa Ballet, and many other organizations. Head is also the current president of the Atlanta Federation of Musicians union.

Bibl.: "Principals of the Atlanta Symphony Orchestra" (www.trumpetherald.com); "John Head" (www.altieriandassociates.com/pops/pages/meet.html).

Hebs, William (b. Germany, 1882; d. Oct. 2, 1960). German trumpeter. Hebs immigrated to the United States in 1903 at the age of about twenty-one, and became a U.S. citizen in 1907. He joined the Saint Louis Symphony Orchestra as second trumpet (1910-15) and the Chicago Symphony Orchestra as second trumpet (1915-21). When America entered World War I, many German-born members of the CSO were investigated as German sympathizers. Hebs was accused of having pro-German sentiments, supposedly because he had a brother and stepbrother who were members of the German army, and for not standing while the orchestra performed the *Star-Spangled Banner*. He was subsequently cleared of all accusations.

Hebs moved to New York City in 1921, and played in a newly formed nonunion orchestra for the New York Stadium concerts. He also performed with the Sousa Band, Chicago Opera Company, and Grant Park Symphony Orchestra.

Bibl.: Crown, Thomas. "The Chicago Symphony Orchestra Trumpet Section 1902-1932." (*International Trumpet Guild Journal*, June 2011).

Heckmann, Werner (b. Obersuhl, Germany, Jan. 2, 1961). German trumpeter. Heckmann began playing the trumpet at age eleven, and developed an immediate passion for the instrument. In 1975 and 1977, he won prizes in the national youth music competition, Jugend Musiziert, and also participated in the youth orchestra of the German Philharmonic. After graduating from high school in 1980, he enrolled at the music college in Würzburg, studying with Helmut Erb, and graduating in 1984. He was immediately hired as an adjunct teacher at the college, and became principal trumpet of the Würtzembergischer Staatorchester. He has been a member of the State Opera Orchestra of Stuttgart since 1981, and of the ensemble, German Brass, since 1994.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Werner Heckmann" (www.german-brass.de).

Hedwig, Douglas Frederick (b. Jamaica, New York, June 24, 1951). American trumpeter. Hedwig began playing the trumpet at age nine. He studied with Wilfred "Bob" Roberts for seven years, then with Alfonso Maiorca. After graduating from Garden City High School in New York (1969), Hedwig enrolled in the Manhattan School of Music, earning a bachelor of music degree (1973), studying with Mel Broiles and William Vacchiano. He earned a master of music degree at The Juilliard School (1974-76), studying with William Vacchiano. Additionally, he studied with Carmine Caruso, Roy Stevens, Armando Ghitalla, and John Glasel. Later, Hedwig studied with Edward Treutel at The Juilliard School (1984-86), becoming the school's first trumpeter to earn a doctor of musical arts degree. His dissertation topic was the trumpet and organ as a recital ensemble.

Highlights of Hedwig's performing career include tenure as an associate member of the Metropolitan Opera Orchestra (1973-2000), first cornet and frequent soloist with The Goldman Band at Lincoln Center, NY (1976-2005), and cofounder and performer with the Metropolitan Brass Quartet (1976-86) and Piedmont Brass Quintet including concert tours of the U.S., Canada, and Japan. A highly versatile musician, he has also worked with Dave Brubeck, Mel Tormé, The Jackson Five, Sam and Dave, and Larry Harlow, and was an original orchestra member of several Broadway shows including Gershwin's *Porgy and Bess* (1976-77) and Richard Rodgers's *Rex* (1976).

Hedwig began his teaching career when he served on the music history faculty at The Juilliard School (1984-87). He became an adjunct faculty member at the Brooklyn College Conservatory of the City University of New York (1985), and was professor of trumpet and chair of the Brass Department (fulltime from September 1987 until he retired in 2012). He cofounded and served as executive director of Orvieto Musica, a chamber music festival in Orvieto, Italy (1994-95). He is a founding member of the Historic Brass Society Steering Committee (1988-91) and Board of Advisors (1991 to present). He served on the music panel for the Fulbright Scholarship Committee (1996-2000), and was elected president of the National Association for Civil War Brass Music, Inc. (2007).

Hedwig is a recognized authority on the history of the European posthorn, and has released a CD titled *The Art of the Posthorn* for MSR. His other major recordings include a CD with the Metropolitan Brass Quartet (*Three Centuries for Four Brass,* MSR), two CDs with the Federal Music Society on which he plays the English slide trumpet (New World Records), and many CDs and DVDs with the Metropolitan Opera Orchestra.

An active conductor and composer, Hedwig has conducted numerous symphony orchestras, wind ensembles, big bands, and brass bands. He has served as Commander and Conductor of the 89th Army Band, New York Guard (since 2007). For the 2012 150th anniversary of the bugle call, *Taps*, Hedwig composed *Tone Poem on Taps*, which was recorded by the Maryland Defense Force Band (Altissimo Records).

Hedwig and Mimi Jones, a book editor and now a novelist, were married in 1982 and have a son Marcus (b. 1986), who is also musically inclined, playing the baritone horn and the guitar, and composing music. Hedwig's hobbies include traveling, hiking, studying national anthems and flag symbols, and watching baseball.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Douglas Hedwig's official website: www.douglashedwig.com; "Douglas Hedwig" (www.brooklyn.cuny.edu/pub/Faculty_Details5.jsp?faculty=134); personal interview, Mar. 10, 2011.

Photo credit: Christian Steiner (upper photo)

Heikkinen, Esko (b. Kuusjärvi, Finland, July 4, 1953). Finnish trumpeter and conductor. Heikkinen began playing the trumpet at age fourteen under the guidance of his father Unto, a professional dance band musician. Esko joined the Kontioranta Military Wind Band in 1970, and continued in the Military Department of the Sibelius Academy from 1973 to 1974. He then played principal trumpet in the Guard's Band from 1975 to 1983.

Heikkinen's first contact with jazz music was with the Tapiola Big Band. He then joined the top big band in Finland, the UMO, in 1976, and also played with the Jukka Linkola Octet. He received the Yrjö Award of the Finnish Jazz Association in 1998, and is well known as the lead trumpet of the UMO Big Band. He has also taught jazz at the Sibelius Academy, and served as the first president of the Finnish Trumpet Guild. In 1990, he founded and continues to conduct his own big band, Super Brass.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Esko Heikkinen" (www.viapori.fi/~lassi.ikaheimo/blosari/composers.html#heikkinen).

Heim, Gustav (b. Schleusingen, Thuringen, Germany, May 8, 1879; d. Ithaca, New York, Oct. 30, 1933). German trumpeter. Heim grew up in Germany, where he had his first music and cornet lessons with his father. He attended the Music School in Schleusingen from 1893 to 1897, and then entered military service as a cornet and flugelhorn soloist for the 95th Regiment of Hildburghausen. While still in the military, he was given a two-year furlough to attend the World's Fair of 1904 in St. Louis, where he became a cornet and trumpet player for the Choral Symphony Society and the World's Fair Orchestra.

When Maestro Fritz Scheel of the Philadelphia Orchestra heard Heim at the Fair, he hired him as his principal trumpet. Two years later, Heim was hired by Dr. Karl Muck, conductor of the Boston Symphony Orchestra, where he played for fourteen seasons (1907-20). During this time, Heim founded his Boston Philharmonic Band, in which he played as its cornet soloist. Due to a BSO strike, Heim left Boston and was later replaced by Georges Mager.

In 1920, Heim played as principal trumpet of the Detroit Symphony Orchestra for one season. The following year, he played with the New York Philharmonic Orchestra (1921-23), and then the New York Symphony Orchestra (1925-28). He spent a year in the Cleveland Orchestra (1923-24), and performed many times with the Worcester Festival Orchestra (notably, 1925-32). He also played with the American Symphony Orchestra (1928-29), and then became a member of the short-lived Beethoven Symphony Orchestra and the New York Oratorio Society.

Heim recorded several solo works including *A Post in the Forest, Fehrbelliner Reitersmarsch, Hie guet Brandenburg Allewege!, Inflamatus-Stabat Mater, Trumpeter of Sakkingen,* and *Weber's Last Waltz*. He also recorded many works as a member of the New York Symphony Orchestra and Boston Symphony Orchestra.

Heim opened a teaching studio in New York City. One of his most famous students was William Vacchiano, who later became principal trumpet of the New York Philharmonic. Vacchiano credited Heim as the person who convinced him to play on large cup German-style mouthpieces because of the huge volume of tone they produce. Another famous student was Harry Glantz, later to become principal of Toscanini's NBC Symphony and other major orchestras. However, Heim was often rude to Glantz because Glantz was Jewish, so Glantz left his studio.

Heim designed a mouthpiece that produced a dark tone; many jazz artists from Shorty Baker to Miles Davis played on a Heim-designed mouthpiece. Gunther Schuller wrote about Heim that he had an "alive quality inside the sound."

Heim owned a summer home in Maine, and also managed the Sunset Inn, a summer colony for tourists.

Heim died from heart disease at the Cornell Medical Center in Ithaca, New York on October 39, 1933 at the age of fifty-four. His wish was to be buried with his "pal," his gold trumpet.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); "Gustav Heim." (*O.J.'s Trumpet Page*, http://abel.hive.no/trumpet/heim); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Heinisch, Heinz [Hermann] (b. Blumberg, Germany, Aug. 6, 1934). German trumpeter. Heinisch's father and grandfather were trumpeters. He studied with Oskar Kirchner and Heinrich Teubig (from Leipzig), and played in the Radio Symphonic Orchestra in Berlin in 1960, and second trumpet in the Dresden Staatskapelle Orchestra from 1962 to 1999. He recorded with Ludwig Güttler. He also makes custom mouthpieces (although not commercially) and is an avid antique collector.

Bibl.: Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Heinisch [Hainisch; Hanisch], Johann [Baptist] (b. Straußnitz, Bohemia, 1706; d. Vienna, Austria, Oct. 30, 1751). Austrian trumpeter. Little is known about Heinisch other than that he flourished at the municipal court in Vienna from 1725 until his death. Significantly, he and his successor, Ferdinand Weidlich (d. 1758), were both pupils of Franz Anton Küffel (Oberhoftrompeter, fl. pre-1711; d. May 20, 1754). After beginning his studies with Küffel on January 1, 1725, Heinisch was appointed imperial court trumpeter (Kaiserlicher Hoftrompeter) in 1727, and from June 10, 1730 until his death he ascended to the position of musical imperial court trumpeter. Heinisch was highly

praised for his upper register clarino playing, frequently up to G above high c'''. Sinfonias and obligato parts in opera and oratorio arias were written for him by the leading Viennese court composers, including Georg von Reutter Jr., Fux, Caldara, and Predieri; Reuter wrote two concertos for him.

Heinisch must have been one of the greatest trumpeters of all time. As head of the musicians in Vienna, Johann Joseph Fux was asked to write official assessments of the musicians. In 1727, he said of Heinisch that he *recently came into imperial service as a successor of the court trumpeter Andreas Pernember* and that he *distinguished himself and rendered excellent musical service*. He also said in 1732 that Heinisch was *an entirely special virtuoso in a manner that no one can surpass him. Heinisch has also happily discovered certain tones on the trumpet which the chapelmasters indeed hitherto wanted, but no trumpeter except him was able to produce.* Fux recommended that Heinisch's salary be doubled because of his "uncommon merit."

"Lo stuol che Apollo onora," the penultimate aria from the opera *Il Parnaso accusato, e difeso*, which Reutter composed in 1738 for Heinisch and the alto castrato Gaetano Orsini (as Giove), is by far the most highly virtuosic piece ever written for trumpet. Not only does the trumpeter have to play high g''' ten times (more than in all other trumpet works together), but also twenty-two f'''s and f#'''s and thirty-eight e'''s; these acute pitches are reached both by passagework (in sixteenths and thirty-seconds) and skips. In addition, the trumpeter's endurance is put to a hard test.

In 1746, five years before his death, Heinisch performed in *Artaserse* by Andrea Bernasconi (1706-84). The following report characterized his high playing in a trumpet aria: *After this singer appeared another, who only recently came from Venice. This singer sang an adagio aria like an angel, if it is allowed to say so. Heinisch, the famous trumpeter, played a solo in this aria so artful and high that it was nearly impossible that it could have been played by a human because the trumpet behaved like a little flute. At the end of the aria, this female sang a trill so long and lovely that I truly believed that she would run out of breath, and thus Herr Heinisch made in the same manner a long and even longer trill on the trumpet with her.*

As a teacher, Heinisch trained Johann Caspar Köstler (d. 1795), who later received a position at the Salzburg court and himself trained Andreas Schachtner, for whom Leopold Mozart wrote his well-known trumpet concerto. In 1731, Heinisch married Maria Anna Catherine Turnovsky (1708-?), from Vienna. They had three daughters: Theresia (an imperial court and chamber singer whose later married name was Pettmann), Regina, and Josepha. During the last four years of his life, Heinisch was often ill and needed to be replaced in the orchestra.

Bibl.: Tarr, Edward H. *The Trumpet* (Eng. Third Edition) (Hickman Music Editions); Lindner, Andreas. *Die kaiserlichen Hoftrompeter und Hofpauker im 18. und 19. Jahrhundert* (Hans Schneider); Bauer, Markus. "*…Johannes Heinisch[,] Kayl: musicalischer Hoff Trompeter"[:] Versuch einer musikalischen Biographie des musikalischen Hoftrompeters von 1727-1751* (Masters thesis, University of Graz, 2008).

Heitger, Raymond ("Duke") (b. Toledo, Ohio, May 10, 1968). American trumpeter. Heitger's father Ray was a professional jazz clarinet and soprano sax player. As a child, Raymond listened to his father's record collection, becoming keenly interested in the music of Bunny Berrigan, Louis Armstrong, Bix Beiderbecke, Bobby Hackett, Roy Eldridge, and Red Allen. He started out playing the drums, piano, and clarinet, but switched to cornet at the age of eight. His first gigs were in his father's band at age twelve.

Heitger studied music at the University of Toledo under David Brown, and played with his father's Cakewalkin' Jass Band until 1991. He moved to New Orleans in 1991 and began playing with Jacques Gauthe's Creole Rice Jazz Band (1991-93; France in 1991), John Gill's Dixie Syncopators (1994-98), Chris Tyle's Silver Leaf Jazz Band (since 1993), Hal Smith's Creole Sunshine (1997-99), and others including Butch Thompson, Banu Gibson (on and off since 2003), Jim Cullum, James Dapogny, Dick Hyman, Fred Starr's Louisiana Repertory Orchestra, Kenny Davern, Doc Cheatham (1996), Dan Barrett, Jay McShann, Lars Edegran, Jon-Erik Kellso, Oriole Romani's New Orleans Stompers (2010), and others.

Duke Heitger's interest in early jazz struck gold when he joined the retro-swing Squirrel Nut Zippers, whose platinum CD, *Hot,* sold over one million copies in 1997. Since then, Heitger has performed throughout the world at many of the leading venues such as the Hollywood Bowl. He led the Steamboat Stompers band and has released six albums as leader: *Duke Heitger and the Steamboat Stompers* (GHB), *Rhythm Is Our Business* (Fantasy), *Krazy Kapers* (Jazzology), *Prince of Wails* (Stomp Off), *What Is This Thing Called Love* (Jazzology), *Doin' the Voom Voom* (Arbors). Heitger is also an excellent composer.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Duke Heitger's official website: www.dukeheitger.com.

Held, Friedrich ("Frieder") (b. Kelheim, Donau, Germany, Nov. 24, 1948). German trumpeter. Held began playing piano and violin, but switched to trumpet at age fifteen. He studied with Hans Rast, and in 1968 began lessons with Rolf Quinque. A highly versatile player, he also learned to play cornet, flugelhorn, slide trumpet, and Baroque (valveless) trumpet.

Held has performed with the Augsberger Trumpet Ensemble, Collegium Aureum, Augsberger Brass Quintet, Munich Bach Trumpet Ensemble, BRASS PUR, and big bands led by Joe Viera, Thomas Zoller, and Dusko Goykovich. He has toured most of Europe, China, Brazil, and South Africa, and can be heard on over fifty albums and CDs. His solo albums include *Bach Trumpet Gala*, Vols. 1-4 (ARS-Musici). He is also a skilled arranger for jazz combo, big band, and brass ensembles.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Hell, Josef (b. Innsbruck, Austria, Nov. 28, 1925). Austrian trumpeter. Hell began playing the trumpet at age thirteen, and studied in Innsbruck and Vienna. He became principal trumpet at the Landestheater, and with the Innsbruck Symphony Orchestra in 1943, and was principal of the Vienna State Opera Orchestra in 1952. Since 1970, he has led trumpet choirs in Vienna, and until 1992 played with the Vienna Philharmonic and taught at the Vienna Hofmusikkapelle (full professor in 1970). He

played on Helmut Wobisch's solo album titled *The Virtuoso Trumpet* on the Vanguard label (reissued in 1993), and was decorated by the state with the first class medal for science and art.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Hellmers, Bruce J. (b. Sydney, Australia, Dec. 2, 1954). Australian trumpeter. Hellmers began playing the trumpet at age nine; his early teachers were George Green, Leonard Fischer, and Robert Campbell-Stewart. He participated in the Australian Broadcasting Commission Training Orchestra, studying with Lawrence Elam and Gordon Webb for two-and-a-half years, before beginning his career by freelancing in

Sydney with the Sydney Symphony Orchestra and as principal trumpet of the Elizabethan Theatre Trust Orchestra in Melbourne (opera and ballet). He taught at Scots College in Sydney for thirty years, and has been an adjunct instructor at the Sydney Conservatorium since 1993. He became principal of the Australian Opera and Ballet Orchestra in 2002, and was a member of the New Holland Chamber Brass.

Hellmers and his wife Judy, a professional violinist and director of strings at Scots College, have two children: Duncan (b. 1988) and Rees (b. 1991). Hellmers's hobbies include boating, home building, beer and wine tasting, and gardening. He is the current treasurer of the Australian Trumpet Guild.

Bibl.: "Blunt Retires as Principal of Australian Opera and Ballet Orchestra" (www.trumpetguild.org/news02/news_aust.htm); personal interview, July 4, 2011.

Helseth, Tine Thing (b. Oslo, Norway, Aug. 18, 1987). Norwegian trumpeter. Helseth began playing trumpet at age seven. Her rise to stardom in the trumpet world began in her teens when she won a series of awards and prizes: first prize in the 2004 National Soloists Championship of Norway, second prize in the 2005 Theo Charlier International Trumpet Competition, Prize of Honor in 2005 from the Oslo Music Teachers Foundation, second prize in the Eurovision Young Musicians Competition (Vienna, 2006), also in 2006 the Swedish-Norwegian "Prince Eugen's Culture Prize", the Luitpold Prize for the most outstanding and interesting young artist of the year, Newcomer of the Year at the 2007 Norwegian Grammy Awards. She also received a 2009 Borletti-Bultoni Trust Fellowship, and was a featured soloist during a worldwide television broadcast concert of the 2007 Nobel Peace Prize ceremonies. Her teachers were Heidi Johanessen (Norwegian National Opera Orchestra) and Arnulf Naur Nilsen; she took occasional lessons with Ole Edvard Antonsen.

Helseth has toured the world as a recitalist and guest soloist with orchestras such as the Vienna Symphony Orchestra, Vienna Chamber Orchestra, Zurich Chamber Orchestra, Stuttgart Chamber Orchestra, Ulster Orchestra, Philharmonic Baden-Baden, Shanghai Symphony Orchestra, Beethoven Academy, Norwegian Chamber Orchestra, Slovenian Radio Symphony Ljubljana, Oslo Camerata, Württemberg Philharmonic, Norwegian Army Band, London Concert Orchestra, her tenThing (female brass ensemble), and the radio orchestras of Prague, Sweden, and Denmark. Her solo albums include *Classical Trumpet Concertos* and *My Heart Is Ever Present*, both on the Simax label.

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Tine Thing Helseth" (http://en.wikipedia.org); Tine Thing Helseth's official website: www.tinethinghelseth.com; http://www.facebook.com/TineThingHelseth?v=info.

Hemphill, Shelton ("Shad") (b. Birmingham, Alabama, Mar. 16, 1906; d. New York, New York, Dec. 2, 1959). American trumpeter. Although Hemphill never made any recordings as leader, Louis Armstrong called him "the greatest first trumpet player in the business." Hemphill got his start playing with Bessie Smith in Fred Longshaw's

band in early 1924, and later attended Wilberforce College. He played with Horace Henderson's Collegians and the bands of Benny Carter (1928-29), Chick Webb (1930-31), Mills Blue Rhythm Band (1931-37) [see photo with Hemphill on far right], Louis Armstrong (1937-44), and Duke Ellington (1944-49). As a soloist, he recorded with Bessie Smith (1925), and appeared in films with Louis Armstrong (1942) and Duke Ellington (1949). After 1949, he freelanced in New York City, but eventually retired from performing due to ill health. He died at the relatively young age of fifty-three.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Shelton 'Scad' Hemphill" (www.alabamamusicoffice.com/artists-a-z/h/958-hemphill-shelton-qscadq).

Photo: With Mills Blues Rhythm Band (far right).

Henderson, Edward [Jackson, Edward] ("Eddie") (b. New York, New York, Oct. 26, 1940). American trumpeter. Born as Edward Jackson, his name was changed to Edward Henderson when his stepfather legally adopted him after his real father's death (when

Edward was nine years old). His birth father was a professional singer in the black pop group, The Charioteers, and his mother was a professional dancer at the Cotton Club. For a while, his mother was a roommate of Billie Holiday and Lena Horne. She introduced young "Eddie" to Louis Armstrong, who gave him his first lessons on the trumpet. He also became friends with Miles Davis who became his musical mentor, and took a few lessons with Lee Morgan and Freddie Hubbard. Other influences include Booker Little, Woody Shaw, and Clifford Brown.

Eddie's stepfather was a medical doctor. The family moved from New York to San Francisco when Eddie was around ten years old. In 1954, at the age of fourteen, Eddie studied at the San Francisco Conservatory of Music with Edward Haug. During his teen years, his interests turned mostly to sports, in which he was quite gifted, making the All-City Basketball and All-City Track teams. He was also a champion figure skater and was the first Afro-American to compete in the national championships. But, when Eddie turned eighteen, he dropped out of school to join the Air Force (1958-61).

After finishing his military duties, Dr. Henderson challenged Eddie to go to college and make something of himself. Eddie told him that he wanted to become a medical doctor, but his stepfather told Eddie that he didn't believe he had the brains to do it. When Eddie enrolled at the University of California-Berkeley, his stepfather refused to help with tuition. Eddie paid his way through college by working as a desk clerk, earning a bachelor of science degree in zoology. He then attended Howard University in Washington, D.C. and finished his medical degree (1968) by playing jazz at night.

Dr. Eddie Henderson began practicing medicine in New York and continued playing jazz on the side. In 1970, he became a member of Herbie Hancock's influential Mwandishi sextet, an experience that convinced him that music would always be a big part of his life. He stayed in the band for three years, and then left to form his own group. He also performed with Philly Joe Jones, Joe Henderson, Elvin Jones (1978-80), Pharaoh Sanders, and in Art Blakey's Jazz Messengers (1973). Henderson began incorporating electric-fusion jazz, and his band released several popular selling albums.

Henderson returned to San Francisco and practiced medicine from 1975 to 1985 while still performing as a jazz musician. During the late 1980s, he moved back to New York and resumed playing traditional acoustic jazz. Now a full time musician, Henderson began releasing a string of albums for labels such as Capricorn, Blue Note, Capitol, Steeplechase, Milestone, Keystone, Sirocco Jazz, EPC, Groove Jazz, Kind of Blue, and Sharp Nine. In addition to his nearly twenty albums as leader, he has also recorded on many dozens of other recordings with such artists as Rob Bargad, Kenny Barron, Gary Bartz, J.J. Johnson, Billy Harper, Herbie Hancock, Victor Lewis, Sonny Fortune, Charles Earland, Norman Conners, Donald Brown, Richard Boalger, Ilhan Ersahin, Will Downing, Steve Barrios, Joe Chambers, Pete and Sheila Escovedo, Joe Farnsworth, and many others. He also performed with Dexter Gordon, Johnny Griffin, Max Roach, Elvin Jones, Slide Hampton, Benny Golson, Joe Henderson, McCoy Tyner, and others.

Today, Eddie Henderson is considered one of the world's leading and most innovative jazz trumpeters. He is on the faculty of The Hartt School of Music at the University of Hartford, and The Juilliard School (since 2007).

Bibl.: Erdmann, Tom. "Knowledge Enhances All Gifts: An Interview with Eddie Henderson" (*International Trumpet Guild Journal*, June 2003); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Hendrickson, Steven ("Steve") (b. c1951). American trumpeter. Hendrickson grew up in Iowa. He studied at Luther College with Robert Getchell, earning a bachelor of arts degree in music and philosophy in 1973. He continued his studies in Chicago as a member of the Civic Orchestra of Chicago where he was coached by Adolph Herseth, William Scarlett, Charles Geyer, and Arnold Jacobs. He freelanced there for several years, often performing with the Chicago Symphony Orchestra, Lyric Opera Orchestra, and Chicago Brass Ensemble.

Hendrickson became assistant principal trumpet of the National Symphony Orchestra in Washington, D.C. in 1982, and was promoted to principal in 1988. An active soloist, he has released an album titled *Music for Trumpet and Organ* (MSR Classics) with William Neil, and taught at the Peabody Conservatory

in Baltimore for seventeen years. He is currently an adjunct faculty member at the University of Maryland.

Bibl.: "Steve Hendrickson" (http://myriamavalos.com/listen.html).

Hendrie, Andrew ("Andy") (b. Dalmellington, Ayshire, Scotland, Oct. 2, 1948). Scottish trumpeter. Hendrie's early playing experiences were in various brass bands including the Dalmellington Silver Band. After joining the Ayrshire Youth Orchestra, he decided to pursue orchestral playing as a career. He attended the Royal Scottish Academy of Music and Drama in Glasgow, and later the Royal Manchester College of Music in Lancashire.

After college, Hendrie spent three months in the BBC Training Orchestra. He then went to London and became second trumpet in the Sadler's Wells Opera Orchestra–later, the English National Opera–alongside Denis Egan, principal trumpet. Seven years later, Hendrie became second trumpet in the BBC Concert Orchestra, which performed mostly light music for radio broadcasts. After eight years, he became subprincipal. He also teaches at Goldsmith's College. Hendrie and his wife Nan Christine, an opera soprano, have a son, Ross (b. 1983). Hendrie enjoys fine food and wine.

Bibl.: Harrell, Martin. "The BBC Symphony Orchestra Trumpet Section" (*International Trumpet Guild Journal*, Sept. 1995); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Henry, André (b. Le Cheylard, France, Jan. 28, 1969). French trumpeter. Henry learned to play trumpet at the age of twelve by listening to the recordings of Maurice André. He later studied with Jacques Jarmasson at the National Conservatory of Music in Avignon, receiving first prize in trumpet in 1987, and first prize in cornet in 1988. He met Pierre Dutot in 1991, who encouraged him to enter various solo competitions. Subsequently, he studied with Dutot at the National Conservatory of Lyons, and won first prize in trumpet. Other prizes include first in the Rhone-Alpes Competition, first in the International Wind Instruments Competition in Toulon (1992), second in the Guebwiller Competition (but with a special prize for the interpretation of contemporary music) and first in the 1996 Geneva Competition.

As a soloist, Henry has performed in many countries including Russia, China, Japan, Taiwan, Brazil, Venezuela, Germany, Spain, Portugal, Canada, Poland, Belgium, Macedonia, and the United States. He has appeared as a soloist with I Solisti Veneti, Ensemble Orchestre de Paris, Hannover Chamber Orchestra, St. Petersburg Symphony Orchestra, Simon Bolivar Symphony Orchestra, China Philharmonic, and the Venezuela Chamber Orchestra, among others. He has also been a guest teacher throughout the world. From 1993 to 2000, he was principal trumpet of the Pays de la Loire National Symphony Orchestra in Nantes. Since 2000, he has been the guest principal trumpet of the China Philharmonic Orchestra. He has endorsed Stomvi Trumpets since 1996, and is an editor for Editons Billaudot in Paris. Works for trumpet by Vincente Roncero, Marc Steckar, and Ivan Jevtić were dedicated to him.

Bibl.: Glover, Stephen L. "The Trumpet Competition of the 52nd International Competition for Musical Performers in Geneva" (*International Trumpet Guild Journal*, Dec. 1996); "André Henry – Profile" (http://andrehenry.net); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Herbst, Franz (b. Ober-Grafendorf [near St. Pölten], Austria, Nov. 5, 1873; d. Leipzig, Germany, Jan. 12, 1962). Austrian trumpeter. Herbst was the principal trumpet of the Leipzig Gewandhausorchester from October 1, 1899 to September 30, 1936. He taught at the Leipzig Conservatory from 1908 to 1939. Among his best-known students are Franz Petzold, Kurt Ramm, Fritz Richter, and Ernst Meinhardt.

Dr. Walter Niemann praised Herbst in the *Musikalisches Wochenblatt* of December 23, 1909 for as performance of Bach's *Christmas Oratorio* I-III under Maestro Karl Straube—*one of the most beautiful concerts of this winter*—in the St. Thomas Church with the following words: *One must feel admiration for Mr. Herbst's heroic excursions, mostly crowned with success, concerning the overcoming of the difficulties of old trumpet parts that are superhuman for modern instruments and unfortunately never entirely conquerable*.

Furthermore, we can read in the Neue Leipziger Zeitung from December 25, 1921 about how a train on which the Gewandhausorchester was traveling through Switzerland five years earlier made a stop in Stein, across the Rhine River from Säckingen, Germany, the city which Nessler's opera, Der Trompeter von Säckingen (1884), had made world famous. While the train paused, allowing the musicians to enjoy the view, trumpeter Herbst played the heart-rending aria, "Behüt dich Gott" —*so beautifully that all the listeners' hearts became warm, and the stationmaster did not allow the train to roll again until the jubilating fanfare flared up once again. From the train window...Arthur Nikisch, who had once conducted the world premiere in Leipzig, viewed the proceedings.* (Both translations from the original German by Tarr.)

Herbst edited several publications of trumpet solos and etudes.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Herforth, Harry Best (b. Pittsburgh, Pennsylvania, Sept. 19, 1916). American trumpeter. Herforth grew up near Pittsburgh. He studied with Carl McVicker, and attended the New England Conservatory, where he studied with Georges Mager, principal trumpet of the Boston Symphony Orchestra. After serving in the Army (1941-44), Herforth joined the Boston Symphony Orchestra as third trumpet (1946-51), and then played trumpet and cornet with the Cleveland Orchestra (1951-58). He was one of the founding members of The Cleveland Brass Ensemble, consisting of five members of the Cleveland Orchestra. After leaving the orchestra, he became a well-known teacher at Kent State University until his retirement.

Herforth had an interest in jazz music ever since his boyhood friendship with Billy Strayhorn, the famous jazz pianist and composer. During Herforth's retirement, he played in the TOP Swingband (Tough Old Pros, in his early 90s!) and published numerous transcriptions of music for brass ensembles. He and his wife Lydia have been married for nearly sixty years.

Bibl.: "Harry B. Herforth" (Musician Profiles" (www.topswingband.com/profiles.html); "Harry Best Herforth": (www.stokowski.org/Boston_Symphony_Musicians_List.htm); "Harry Best Herforth" (www.stokowski.org/Cleveland_Orchestra_Musicinas_List.htm).

Hering, Sigmund (b. Warsaw, Poland, May 10, 1899; d. Jan. 5, 1986). Polish-born American trumpeter. Hering graduated from the Royal Academy of Music in Vienna where he studied trumpet with professor Franz Rossbach, and composition with professor Franz Schrecker. He became principal trumpet of the Cleveland Orchestra in 1923, and the Philadelphia Orchestra under Leopold Stokowski in 1925. He moved to second trumpet in 1952, and remained with the orchestra until 1965.

Hering was considered one of the finest teachers of his day. He taught privately and at the Settlement School in Philadelphia for twenty years. His best-known student was Gilbert Johnson, who later became principal of the Philadelphia Orchestra. Hering published a large number of books for trumpet including *30 Etudes, Fifty Recreational Studies for the Young Trumpeter, The Sigmund Hering Trumpet Course* (in four volumes), *Sigmund Hering Etudes in All Major and Minor Keys, 38 Recreational Etudes for the Progressing Trumpeter, 32 Etudes, 40 Progressive Etudes, 28 Melodic and Technical Etudes, 23 Orchestral Etudes for the Advanced Trumpeter, Bach for Two Trumpets,* and *More Miniature Classics for Two Trumpets*. In total, he composed 408 etudes for trumpet.

Bibl.: Erdman, Thomas R. *An Annotated Bibliography and Guide to the Published Trumpet Music of Sigmund Hering* (Edwin Mellen Press).

Hernàndez, José L. (b. Mexicali, Baja, California, Aug. 27, 1958). American trumpeter and singer. José is the youngest of eight children born to Estevan and Maria Eva H. Hernàndez. He grew up in Pico Rivera, California, and began learning to sing at age five. He took up the trumpet at age twelve and eventually studied music composition and arranging at the Grove School of Music in Hollywood (1979-82).

Having musical roots that go back to 1879, Heràndez is of the fifth generation of mariachi musicians in his family. He is the founder and leader of Mariachi Sol de Mexico (in 1981), an internationally famous group. An exciting and powerful trumpet soloist, his performances have made him perhaps the world's leading Mariachi trumpeter today.

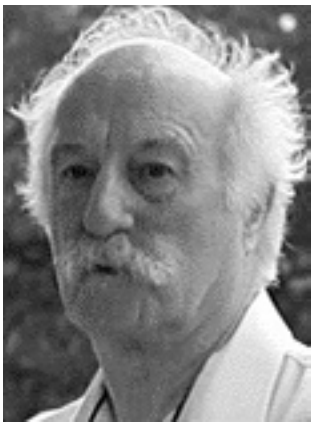
José and Teresa Alicia Hernàndez have been married since 1979, and have four children: Katrina (b. 1986), Melody (b. 1991), and twins Cristian and Crystal (b. 2000).

Bibl.: Mariachi Sol de Mexico website: www.soldemexicoonline.com/josebio.html; "José Hernàndez" (http://en. wikipedia.org/wiki/José_Hernàndez).

Herriot, Bobby (b. Edinburgh, Scotland, c1933). Scottish trumpeter and conductor with Canadian citizenship. Herriot grew up in Scotland. He began his playing career in several local brass bands, including the Newtongrange Silver Band, Dalkeith Burgh Band, and the City of Edinburgh Band. He attended the Royal Military School of Music, Royal College of Music, and the Royal Academy of Music. After college, he served in the Regimental Bands of the Royal Dragoons and the Royal Horse Guards until 1954. He studied with Walter Hargreaves and Jack Mackintosh (at Kneller Hall).

After freelancing in London, Herriot left his native Scotland in 1957 to join the Royal Canadian Air Force, which assigned him to the Edmonton Tactical Air Command Band, and Ottawa's RCAF Central Band. In 1960, he was transferred to the North American Aerospace Defense Command Band in Colorado Springs, Colorado. He left the Air Force in 1966 and moved to Vancouver, British Columbia (Canada), where he freelanced and lectured at the University of British Columbia's School of Music. Herriot moved to Toronto during the early 1970s, led his own dance band, and became director of the 7th Regiment and the Royal Canadian Artillery Band. He later again retired from the Air Force with the rank of lieutenant colonel.

Herriot became well known throughout the United States and Canada during the 1970s when he was an artist-clinician for the Getzen Company. He was a guest soloist with hundreds of high school and college concert and marching bands, performing Doc Severinsen-style solos that displayed his extraordinary high register. In order to be heard in large football stadiums, Getzen developed a Bobby Herriot-model trumpet that had an upright bell similar to that of Dizzy Gillespie. Herriot was also an active conductor in Toronto, leading the Greater Toronto Area Teachers Wind Ensemble and other bands.



Herriot was elected president of the Toronto Musi-cians' Union, and served as the Canadian vice president of the American Federation of Musicians in the U.S. He has received the Canadian Band Association's National Band Award, and has published several collections of beginning trumpet solos through Encore Publications, and *The Bobby Herriot Trumpet Method* through Neil Kojos Music.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bobby Herriot" (www.tcband.ca/conductor.htm).

Herseth, Adolph Sylvester ("Bud") (b. Lake Park, Minnesota, July 25, 1921; d. Oak Park, Illinois, Apr. 13, 2013). American trumpeter.

Herseth was widely considered to be the greatest orchestral trumpeter of all time. His fifty-three-year tenure as principal trumpet of the Chicago Symphony Orchestra is the longest of any principal trumpeter in the world.

Both of Herseth's parents were of Norwegian ancestry. His father Adolph Augustinus Herseth was a Latin teacher, school superintendent, and public school band director. His mother Cora, a piano player, bore four children: older sister Agnus (now deceased), Adolph, younger sister Edith, and younger brother John, a retired dentist. "Bud" grew up in Decorah (Iowa), Letcher (South Dakota), and Bertha (Minnesota).

Herseth began playing the trumpet at age seven, but had no private lessons until late high school when he attended a summer music camp at the University of Minnesota. There, he took several lessons from James Greco, a member of the Minneapolis Symphony Orchestra (now the Minnesota Orchestra). Herseth was inspired when he heard Greco perform in an orchestra concert during the camp. Early orchestra recordings his father had played for him that included Louis Davidson, Georges Mager, Harry Glantz, and Saul Caston as principal trumpeters also inspired him. His hobbies at that time were music, stamp collecting, and sports. He was quarterback of his high school football team, and was a regular basketball player for four years. He also played piano and sang in several choirs.

During his later years of high school, Herseth was hit in the mouth while playing basketball. The accident left a permanent scar that left him unable to play the trumpet for a while, so for two months he played the baritone in the band until his lip healed. At his graduation ceremony in 1939, he gave his valedictorian speech on *The Future of Music*.

Upon graduation, Herseth attended Luther College in Decorah, Iowa as a mathematics major. He sang in the Men's Chorus, and played in the band and a makeshift orchestra. He had to work to earn his way through college because his father had recently died. The band director insisted that he play cornet in the band, so Herseth sold his Conn 22B trumpet in order to afford to purchase a Conn cornet. During his junior and senior years, Herseth was hired by the college to teach freshmen trumpet students. He graduated in 1943 with a degree in mathematics, a subsidiary major in music, and minors in physics and education. On September fifth of that year, Herseth and Avis Marie Bottemiller, his elementary school sweetheart and fellow trumpeter in the Bertha elementary band, were married; they had three children: Christine (b. 1944); Stephen (b. 1947); Charles (b. 1950).

While in college, Herseth was enrolled in the Navy Reserve officer-training program, and upon graduation enlisted in the US Navy. He played in the Iowa Pre-flight Naval Band in Iowa City without being required to take part in boot camp. He later attended the Navy School of Music in Washington, D.C. for one month before being assigned to active duty in the South Pacific, where he spent seven months in Manila playing in a concert band during the day and a dance band at night.

Upon discharge from the service in January 1946, Herseth attended the New England Conservatory, paid for by the GI Bill of Rights. His goal was to become a university teacher. *I really did not have any intentions of being a professional trumpet player. I wanted to get a master's degree for teaching purposes. I wanted to study with a high-class symphonic trumpet player because I enjoyed hearing those guys play*.

At NEC, Herseth studied for three semesters with Marcel Lafosse, a member of the Boston Symphony Orchestra and solfeggio teacher at the conservatory. Lafosse taught him to become an elegant player and smoothed off some of the *rough edges I had while playing in the Navy*. Lafosse also introduced him to the C trumpet. During Herseth's last year at NEC, he was finally able to get into Georges Mager's studio (Mager was principal of the BSO.) *Mager was very exciting to listen to. Those concerts are in my head like tapes*. Herseth was told to go to the Bach factory in the Bronx and purchase a good large-bore C trumpet. At that time other orchestras were mainly using B-flat trumpets, but Mager and Lafosse preferred the C trumpet because of their studies at the Paris Conservatory.

In 1947, Roger Voisin was offered the principal trumpet chair in the Chicago Symphony Orchestra. While Voisin contemplated moving from his third position in the BSO, Herseth received a telegram inviting him to audition for the third chair in Chicago. So, in November of that year, Herseth went to New York City and played for Maestro Artur Rodzinski at his apartment. After Herseth had played for about an hour, Rodzinski asked Herseth what experience he had in orchestra playing. Herseth's reply was, *None!* The maestro told Herseth that he was interested in offering him the principal position (Voisin had recently declined), but wanted to hear him again, this time in Orchestra Hall in Chicago. The following month, Herseth played in Chicago for Rodzinski, the CSO's concertmaster, and the general manager. After about a ninety-minute audition, Herseth was hired.

Following the Chicago audition, Mager invited Herseth to play as an extra with the BSO in performances of Mahler's *Second Symphony* under Leonard Bernstein. Herseth had previously played for two summers in an orchestra at Tanglewood under Bernstein. It was there that he had made the decision to become an orchestral trumpeter. Herseth also played with the Boston Pops Orchestra under Arthur Fiedler.

Herseth started playing with the Chicago Symphony Orchestra during the summer of 1948. His tonal quality and playing style gradually shaped the sound of the brass section and the entire orchestra. He was known for his singing style of playing. *Music is a communicative art. Every instrument in a way is an imitation of the human voice. The human voice offers lyrics, melody, and all the different sounds that can be made. They tell a complete story more than anybody can on an instrument...That's what every instrumentalist should try to do: to tell a story like the singers do...That for me is the ultimate*. Herseth also played throughout the 1950s and 1960s as a member of the Chicago Symphony Brass Quintet, which toured for two weeks each fall and two weeks each spring during orchestra vacations. Renold Schilke was the second trumpeter. The quintet made one LP recording for Audiophile.

Herseth was forced to take a six-week sabbatical in 1952, when an automobile accident severely injured his embouchure and teeth. *I was off for six weeks, then came back and played the last two weeks of the season. At home I couldn't even play out of the staff but when I got down here in the hall, with the orchestra, it all happened—Tchaikovsky "Fifth Symphony," everything!*

In April 1968, the brass section of the CSO joined the brass sections of the Cleveland and Philadelphia orchestras to record the album *The Antiphonal Music of Gabrieli*, which won a Grammy Award for "Best Instrumental Ensemble." *We had a great time doing that. It was a lot of fun. Never tuned, nothing, just sat down and played. No conductor.*

Herseth performed solos over one hundred times with the Chicago Symphony. On occasion, he also appeared as a guest soloist with other orchestras, as he felt that this was an important way to keep on top of his game. However, solo playing as a career was not interesting to him. *I'm not into the "bag" of making solo records. I've turned down any number of requests to do that sort of thing. I think I got my fill of playing solos while in high school and college. I still like doing it. I'm required to do it occasionally as part of my job in the orchestra. When I found out how much higher the musical quality of orchestral compositions was as compared with solo compositions, I said to myself "The real gratification, in a musical sense, is here with this hundred-piece group, not with an accompanist." For me, there is no thrill that I could have in solo playing that even comes close to the musical thrill of playing the stuff that we play every week. Even the little pitsy-patsy Mozart parts. If you do them right, in the right context, with the right people around you, it's fantastic! I'll take that over solo playing anytime. There's a lot more* [repertoire] *and it's a lot better. I don't know of any trumpet solo that can begin to compare with one of the great Mahler symphonies, or Strauss tone poems, or Stravinsky's "Petrouchka," nothing. I've never felt anything from the solo literature that even scratches the surface of the music we do here. So, in a sense I'm selfish. I'm doing it for musical gratification.*

In 1988, Herseth premiered Karel Husa's *Concerto for Trumpet and Orchestra*, commissioned by the CSO, but did not particularly enjoy the piece. *I'm an old square in terms of choice of music...I am not "Avant Garde." They can splash that stuff on the wall all they want, but I don't want to*.

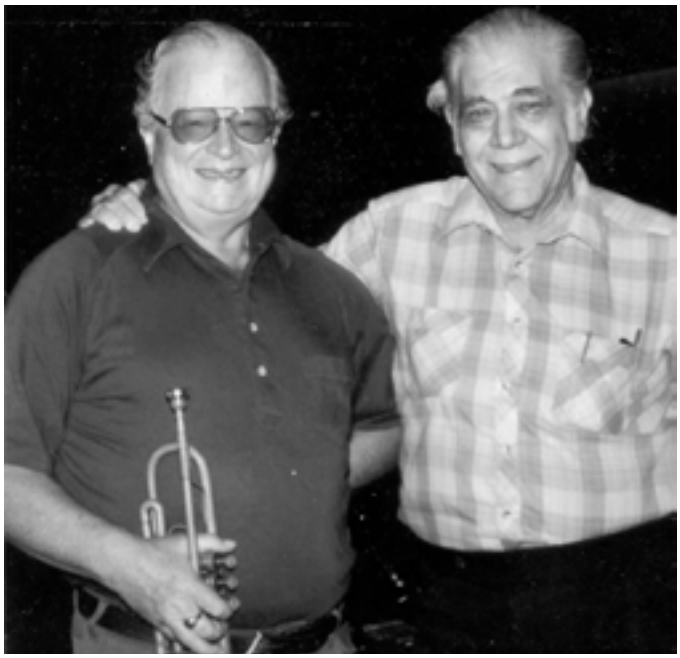
During the late 1980s, Herseth played Monette trumpets as well as his Bach instruments. The rest of the trumpet section refused to play Monette horns, resulting in some friction within the section because of the lack of blending tone qualities. Herseth gradually came back to using his Bach trumpets in the orchestra. He also played on large Bach mouthpieces, typically a 1B for most repertoire, and a 1C for French repertoire. He also played eight or so other mouthpieces with various keys and types of trumpets needed for each orchestral work (he kept a large notebook of preferred equipment choices for each work.) Herseth began to perform the *Second Brandenburg Concerto* by Bach in 1963, and three years later recorded it under James Levine with the CSO. He played it on a Couesnon piccolo trumpet with a 7E Bach mouthpiece. He also toured the world many times with the CSO, and recorded over five hundred LPs and compact discs with it. One of the recordings included Haydn's *Trumpet Concerto in E-flat* under Claudio Abbado.

As a teacher, Herseth has coached hundreds of students that now occupy major performing and teaching positions around the world. In his early years with the CSO, he taught at Northwestern University, but quickly resigned in order to devote more of his energies to the orchestra. He gave lessons to the trumpet sections of the Civic Orchestra of Chicago for decades, and taught several private lessons each week throughout his career. Among his students are Frank Kaderabek, Dale Marrs, William Scarlett, Edward H. Tarr, and George Vosburgh.

Herseth introduced some aspects of the French orchestral trumpet style through the Chicago Symphony. His favorite trumpeters were Louis Davidson, Harry Glantz, Maurice André, and Maynard Ferguson. Like many other orchestral trumpeters, he was interested in the phrasings of singers, and his favorites are Jussi Björling and Frank Sinatra. His secure articulation and commanding tonal presence in the orchestra earned him the nickname, Conductor from the Back Row. Many musicians in the orchestra, particularly those who were seated far from the conductor, depended on his musical clarity to assist in accurate ensemble playing.

In 1983, Herseth was made an honorary member of the Royal Danish Guild of Trumpeters. In 1996, he was named "Instrumentalist of the Year" by *Musical America* magazine, and was the first orchestra musician to receive this distinction.

Herseth retired from the Chicago Symphony Orchestra in 2001 after fifty-three years as principal trumpet, but played with it two



more years as an active extra or substitute player. After retiring, he was able to present master classes and workshops at conservatories and universities around the world. Following his retirement, the New York Philharmonic performed a concert in his honor and presented him with an award for his outstanding musical service to orchestral playing. The International Trumpet Guild gave him its Honorary Award for lifetime artistic achievement. The *New York Times* stated that Herseth was *Quite possibly the most dazzling player on his instrument in the world today*. He received Honorary Doctorate degrees from Luther College and the New England Conservatory, and is a Charter Member of the Symphonic Hall of Fame of the National Trumpet Symposium (Denver). In addition, he was selected as a member of Sir Georg Solti's World Orchestra for Peace, consisting of many of the finest orchestra players in the world.

Herseth was an avid golfer for most of his life. He also enjoyed fishing, French Impressionist paintings, and spending time with his children and grandchildren. He practiceddaily and continued to teach. He remained a humble yet supremely confident man and musician. During his long career, if asked by someone who he is and what he does, his answer was always, *I'm a trumpet player in a symphony orchestra*.

Bibl.: Neidig, Kenneth L. "Man Alive, What A Kick This Is!" (*The Instrumentalist*, Apr. 1977); Phillips, Harvey. "The Evolution of the Chicago Symphony Brass Sound" (*The Instrumentalist*, Sept. 1989); Woolworth, William Neal. *A Biography of Adolph Herseth: His Performance and Pedagogical Contributions* (unpublished DMA diss., Arizona State University, 1993); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3, video clip; Oct. 2008).

Photos: Playing, by Vera H. Olcott. Herseth with Arnold Jacobs

Hession, Patrick E[dward John] (b. Lafayette, Indiana, Apr. 29, 1968). American trumpeter. Hession began playing trumpet at the age of twelve when he was inspired by hearing Maynard Ferguson on television. His first performing experiences were at church, and he

soon began listening to Maurice André recordings. During the summer before his senior year of high school, he suffered from a collapsed lung, and while unable to play the trumpet for two months, listened to recordings of Ferguson. After recovering, he was able to play some of Ferguson's solos, which landed him summer jobs at the Cedar Point Amusement Park in Cleveland, Ohio. After high school, he played at the Walt Disney Theme Park Resort in Florida, and with the All-American College Marching Band (1990) and Show Band (1991). He also played with the jazz ensembles at Ball State University (1989-91) and the University of Nevada Jazz Ensemble (1992).

Hession joined the Lionel Hampton Band (1992-96) with which he played at various festivals in 1995 and 1996. He won a music scholarship to the University of Nevada in Las Vegas, and during four years studying there, freelanced in the area. He accepted lead trumpet positions with the Glenn Miller Orchestra (1996-98), Royal Caribbean Cruise Lines (on and off, 1994-2000), Maynard Ferguson's Big Bop Nouveau (2000-2006), Scott Gwinnell Jazz Orchestra (2006 to present), Paul Keller Orchestra (2008 to present), Toledo Jazz Orchestra (2007 to present), and the Harry James Orchestra (2008 to present). He has played lead in numerous show bands, including those for *CATS, The Color Purple, Legally Blonde, The Rat Pack is Back!, All Shook Up!,* and *The Producers*. He has played as a backup musician for dozens of celebrities and jazz greats including Paul Anka, Randy Brecker, Conte Candoli, Jerry Lewis, Joe Williams, Snooky Young, Bob Mintzer, The Four Freshmen, and The Mills Brothers, just to name a few.

Hession is currently living and working in Detroit, Michigan. He has published a trumpet book titled *Hession's Sessions* (self-published). He credits Bill Hodges, Walt Blanton, Stan Mark, Bobby Shew, Tom Porrello, Michael "Rocky" Winslow, Tony Barrero, Jeff Anderson, and Larry McWilliams as his teachers.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Trumpet Player Patrick Hession of Detroit, Michigan" (www.trumpetplayerprofiles.com/patrickhession.html).

Heuvelman, André (b. Veenendaal Grewup, Holland, Feb. 10, 1966). Dutch trumpeter. Heuvelman studied with Wim van Schaik from 1978 to 1983 in his home town, and with Ad van Zon at the Rotterdam Conservatory, part of the Codarts University for the Arts, from 1983 to 1992 (graduating Cum Laude in 1989). He also studied with Ludwig Güttler in Leipzig, and with Hannes Läubin in Stuttgart. In 1987-89, he was a member of the European Youth Orchestra.

Heuvelman joined the Rotterdam Philharmonic Orchestra in 1990, and became principal trumpet in 1997. Since 1990, he has also been a professor at the Rotterdam Conservatory, and a member of the Netherlands Wind Ensemble and Combattimento Consort. He is also a

professor at Fontys College of Music in Tilburg. As a soloist, he has toured the Netherlands, United States, France, and Colombia, and has released solo CDs for the NBE, Brilliant, and VPRO labels.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); http://www.andreheuvelman.com/home/Contact,_about_%26_guestbook.html.

Hey, Jerry (b. Dixon, Illinois, 1950). American trumpeter, composer, and arranger. Hey comes from a musical family; his father played trombone, his mother played piano, and two brothers played brass instruments. Hey attended the National Music Camp at Interlochen, Michigan, for two summers while in high school, and later attended Indiana University where he studied with William Adam. Hey left IU after only two years in order to begin working as a performer and arranger. He was an original member of the group, Seawind, which moved to Los Angeles, and became somewhat famous on a national scale by playing with Barbra Streisand (Las Vegas), and Quincy Jones who noticed Hey's arranging and composing skill, and asked him to write several works for Jones's productions.

Soon, Hey was known as a leading composer and arranger, winning Grammy Awards in this capacity in each year 1981-84, and 1991. In 1997, he composed *Jedi Rocks* for the Special Edition of the film, *Starwars: Return of the Jedi*. Hey has performed on hundreds of recordings by many of the biggest names in music, including Michael Jackson.

Bibl.: "Jerry Hey" (www.seawindjazz.com/BAND.HYM); "Jerry Hey" (http://en.wikikpedia.org).

Hickman, David ("Dave") R[ussell] (b. Duncan, Oklahoma, June 19, 1950). American trumpeter. Hickman grew up in the small oil and

farming community of Kimball, Nebraska, where he studied music with Harry E. McNees (1960-68). He attended the University of Colorado in Boulder (B.M. degree in 1972) and Wichita State University in Kansas (M.M. degree in 1974), studying with Frank Baird and Walter Myers, respectively. He also studied with violinist Oswald Lehnert, and in a master class under Maurice André in Denver (1972).

Hickman was the national winner of the orchestral division of the Music Teachers National Association Solo Competition in 1972, the Naftzger Young Artists Award in 1974, and twice was selected as principal trumpet of the National Repertory Orchestra (1971 and 1972). In 1973, he was chosen as the Young Trumpet Artist by the National Trumpet Symposium in Denver where he performed a full concert of concertos with orchestral accompaniment. He attended the 1974 Tanglewood Music Festival where he received the C.D. Jackson Prize, and studied with Armando Ghitalla and Roger Voisin.

After serving as a graduate teaching assistant at Wichita State University, and playing in the Wichita Brass Quintet (faculty) and the Wichita Symphony Orchestra, Hickman became an assistant and associate professor of music at the University of Illinois (1974-82). He played in the Illinois Brass Quintet (faculty), the Saint Louis Brass Quintet (1976-90), and was a key figure in establishing the International Trumpet Guild by serving on its Interim Steering Committee. He presented a lecture-demonstration on the keyed trumpet during the 1975 organizational meeting of the ITG at Indiana University, hosted the 1977 ITG Conference at the University of Illinois, and was elected ITG President (1977-79). He continued studies with Adolph Herseth during his eight years in Illinois. At the age of twenty-seven, Hickman was selected by *Musical America* magazine as one of the top ten new solo artists, and was the only brass player so honored.

It was during the late 1970s that Hickman's solo career blossomed. He was represented by Joanne Rile Artists Management in Philadelphia, and made over two thousand guest solo appearances with five hundred orchestras worldwide (1978-2002). His European agent was Konzertdirection Schlotte in Salzburg, Austria. Hickman and Jane Williams were married in 1975 and had two sons, Michael (b. 1979) and Timothy (b. 1985).

Hickman became an associate professor of music at Arizona State University (Tempe) in 1982, was promoted to full professor in 1983, and was awarded the distinction of Regents' Professor in 1989, a position he still holds. He formed the large brass ensemble Summit Brass in 1984, and established its annual two-week seminar, the Keystone Brass Institute (Keystone, Colorado, 1986-92). Summit Brass moved the institute to Arizona State University in 1993, and renamed it the Rafael Méndez Brass Institute after the famed Hollywood trumpeter. Since 1993, the institute has moved to various locations in the United States, including Cincinnati, Boulder, and Denver. Hickman also organized the 1995 International Brassfest, which attracted over fourteen hundred brass players to the Indiana University campus; he also organized the 1996 International Brassfest in Long Beach, California. Through the generous support of the Méndez family, Hickman established the Rafael Méndez Library in the School of Music at ASU in 1993.

In 1987, Hickman and Summit Brass established a record label named Summit Records, which produced many recordings, mostly of brass music (1987-96). The company was sold to Hickman's mother, Dorothy Hickman, and when she passed away in 1998, David purchased it, but sold most of his stock in 2000 when his divorce from Jane was finalized. The company is still prospering in Tempe, Arizona.

Hickman recorded nineteen solo albums and CDs on the Crystal, Clarino, and Summit labels, as well as eleven CDs with Summit Brass and four with the Saint Louis Brass Quintet. His many publications include *The Piccolo Trumpet* (1973—the first method for the piccolo trumpet), *The Piccolo Trumpet Big Book, Trumpet Lessons with David Hickman—bks. 1-5, Music Speed Reading, 15 Advanced Embouchure Studies,* and over two hundred editions or arrangements of trumpet solos and ensemble works. His teaching text, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques,* is widely used, and his method for beginning trumpeters, *100 Progressive Lessons for Trumpet*, has also gained popularity.

Hickman has presented clinics and master classes at more than four hundred major university campuses worldwide. He taught at the Brevard Music Festival (summer 1975), Banff Centre for the Arts (summers 1984-97), Bremen (Germany) Trumpet Days, Rafael Méndez Trumpet Festival in Mexico City, and many other music festivals. He has served as an artist-faculty member at numerous ITG conferences, and has been a judge at many national and international solo and chamber music competitions. His proposal to the ITG for a major international trumpet solo competition resulted in the establishment of the Ellsworth Smith-ITG Solo Competition, of which he served as Judge Chairman during the inaugural competition at The Ohio State University in 1988. Hickman received the ITG Award of Merit in 2005, and was named Alumnus of the Year by the University of Colorado in 2011.

Hickman's long teaching career has produced hundreds of professional trumpeters who now occupy important positions in symphony orchestras, military bands, chamber groups, and universities. His most famous students include Joe Burgstaller, David Bilger, John

Marchiando, Thomas Booth, Douglas Carlsen, Stephen Anderson, Micah Wilkinson, and Jens Lindemann. He established the publishing company, Hickman Music Editions, in 2005. About Hickman, Michel Laplace wrote, *He is one of the best classical soloists of the 1980-1990s (a great piccolo specialist according to Jens Lindemann) and a very distinguished soloist on the cornet, worthy as a successor to Herbert L. Clarke.*

In 2009, Hickman and pianist Miriam [Ball] Hickman were married. His hobbies include watch collecting and desert off-road driving.

Bibl.: Bowman, Joseph. "David Hickman Goes On Record" (*International Trumpet Guild Journal*, June 2003); Keim, Friedel. *Das große Buch der Trompete* (Schott); Morgan, Huw. "David Hickman" (*The Brass Herald*, Oct. 2008); Neidig, Kenneth (with David Hickman). "Advancing the Virtuoso Tradition" (*The Instrumentalist*, Dec. 1989); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl.; extract on mp3; Oct. 2008).

Hightshoe, Robert B. (b. c1924). American trumpeter. As a teenager, Hightshoe was selected to play in Leopold Stokowski's All American Youth Orchestra, and received a scholarship to attend The Ohio State University in 1942. He became first trumpet and a charter member of the Columbus Philharmonic, and played principal in the Columbus Little Symphony and the Columbus Symphony Orchestra. He also founded and led the Columbus Symphony Brass Quintet.

Hightshoe taught at Everett Junior High School in Lancaster, Ohio, for forty years. He was an adjunct professor at The Ohio State University for many years, and participated in the Brass Band of Columbus (charter member). In 1997, he was elected to the Columbus Senior Musicians Hall of Fame.

Bibl.: "Robert Hightshoe" (http://seniormusicians.homestead.com/1997.html).

Hilbrand, Lothar (b. Dalaas, Austria, Dec. 6, 1949). Austrian trumpeter. Hilbrand studied for two years in Innsbruck with Hans Zorn, and three years at the conservatory in Feldkirch with Alexander Jessner. He studied the (valveless) Baroque trumpet privately with Dr. Edward H. Tarr.

From 1978 to 1989, Hilbrand performed with the legendary Laurentius von Schnifis brass ensemble, which toured Austria, Germany, Switzerland, and the United States, playing an average of sixty concerts each year. He is a piccolo trumpet specialist, and also played natural trumpet in the Altenburg Ensemble. He participated in the recording *Against The Tide* by the Feldkirch Trumpet Consortium.

Hilbrand was a member of the Vorarlberg Symphony Orchestra for ten years. He has been a professor at the Vorarlberg State Conservatory for many years, producing a legion of excellent students during the past several decades.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Hillyer, Lonnie (b. Monroe, Georgia, Mar. 25, 1940; d. New York, New York, July 1, 1985). American trumpeter. Hillyer grew up in Detroit and took up the trumpet at age eleven, studying at Larry Teal's

studio. He made his debut with pianist Barry Harris. In 1959, he visited New York and recorded with Yusef Lateef. He taught trumpet in Detroit until the summer of 1960, when he moved to New York where he soon worked with Slide Hampton (1960), Joe Henderson (1960), Barry Harris (1962-63), and Charles Mingus (1960-61, 1964-65, 1971-73).

Lonnie Hillyer and alto sax player Charles McPherson co-led a small group in 1966, but Hillyer decided to retire in 1973 at the age of thirty-three. He taught music for the rest of his brief life. Some of his recordings have been reissued recently on CD including *Cry!/Tender* (Original Jazz Classics), *Live at the Five Spot* (Prestige), and *Mingus Mingus!* (Candid).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Hilser, Georg (b. Schramberg, Germany, Oct. 22, 1947). German trumpeter. Hilser studied with Adam Zeyer before attending the Richard Strauss Conservatory in Munich, where he studied with Hellmut Schneidewind and Rolf Quinque. While a student, he began

his professional playing career in a spa orchestra in Wildbad, and as a member of the Münster Municipal Theatre Orchestra and the Cologne Opera Orchestra.

Hilser began his fulltime orchestral career in 1972, when he joined the Bonn Beethoven Hall Orchestra. He left the orchestra in 1976 to join the trumpet section of the Berlin Philharmonic, and during the summers of 1982 and 1983, he played with the Bayreuth Festival Orchestra. He has recorded with the Ludwig Güttler Brass Ensemble, Berlin Philharmonic Brass Ensemble, and the German Brass.

Hilser enjoys spending time with his family, walking, bicycling, and camping in his RV.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Georg Hilser" (www.berliner-philharmoniker.de).

Himmler, Ralph ("Mosch") (b. Landau, Germany, Sept. 26, 1962). German trumpeter. Himmler studied jazz and pop music with Ack van Rooyen, Eric van Lier, Bert Joris, Rob Madna, and Ferdinand Povel in Hilversum, Holland, from 1987 to 1992. A highly versatile performer, he plays a wide variety of instruments including all types of trumpets (natural, piccolo, bass, flugelhorn, cornet, etc.), baroque flute, French horn, didgeridoo, and percussion. He also plays all styles of music including jazz, Dixieland, classical, and baroque.

Himmler has performed with numerous groups including the Dutch Jazz Orchestra, Berlin Radio Dance Orchestra, Friedrichstadt Palastorchester, Rogau Monotones, RIAS Dance Orchestra, and the Al Grey Quintet. Since 1997, he has been a member of the Winestreet Dixie Company ensemble, and is a member of Das Blech, consisting of seven brass and one percussion. He is a big band conductor and a professor at the Saarland School of Music. His colleagues in Das Blech describe him as, *pony-tailed, a prankster from the Rhineland Pfalz, who is nevertheless seriously passionate when it comes to the trumpet.*

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Ralph "Mosch" Himmler, Trumpet" (www.dasblech.com/ralfhimmler_en.htm).

Hines, Harold C[henny] (b. Chicago, Illinois, June 21, 1918; d. Mesa, Arizona, Apr. 2, 1998). American trumpeter. Hines grew up in Springfield, Illinois, where he attended public schools. He studied with Haskell Sexton at the University of Illinois, where he earned a bachelor of music education degree, and then taught band in a small town near Champaign, Illinois, for one semester before enlisting in the Army Air Corps. During his military years, he served as band director of the 543rd Army Air Corps band stationed at Bakersfield, California.

After World War II, Hines taught at Southern Illinois University for two years, and earned a master's degree in music there as well. He then accepted a one-year position (1951-52) as director of bands at Drake University in Des Moines, Iowa, while Gordon Bird was on academic leave. Hines moved to Tempe, Arizona, in the fall of 1952 to assume the position of director of bands and trumpet professor at Arizona State College (now Arizona State University), a position he held from 1952 to 1966. From 1966, he taught trumpet (only) at ASU until his retirement in 1982 when he was succeeded by David Hickman.

Hines hosted the 1979 International Trumpet Guild Conference at ASU. He was a member of the Arizona Band Directors Association, and served a term as its president. He was also a member of the College Band Directors National Association, Music Educators National Conference, and the American Bandmasters Association.

After retirement in 1982, Harold Hines taught privately, mostly to beginning trumpet students. His wife Gerry died in 1993. Hines died in 1998 due to a stroke. He was seventy-nine. The ASU Foundation established a memorial scholarship in his honor.

Bibl.: Zajec, Victor and Martha. "Memorials and Tributes to Members of the American Bandmasters Association" (www.americanbandmastersassociation.org).

Hino, Terumasa (b. Tokyo, Japan, Oct. 25, 1942). Japanese trumpeter. Hino's father was a dancer and trumpeter. He taught Terumasa to tap dance at age four, and the boy took up the trumpet at age nine. By age thirteen, Terumasa was playing professionally in local groups, and later at US Army base camps (1957-60). He also played with his brother Motohiro Hino, led his own groups (from 1961), and played with the Hideo Shiraki Quintet (1962-65). Although self-taught, his early influences were Lee Morgan, Freddie Hubbard, and Miles Davis.

Hino played in Europe (1973-74) and moved to New York City in 1975, working regularly in Japan and the Big Apple through the 1990s. He performed with Jackie McLean, Joachim Kuhn, John Scofield, Elvin Jones, the Gil Evans Orchestra, Ken McIntyre, Chick Corea, Herbie Hancock, Carlos Garnett, Larry Coryell's Eleventh House, Hal Galper, Greg Osby, Sam Jones, David Liebman, Masabumi Kikuchi, and many others. He is comfortable playing hard bop, free jazz, creative fusion, post-bop, and rock music.

As Japan's leading jazz trumpeter, Hino has released too many albums to list, but a representative list includes *Bluestruck* (Blue Note), *From the Heart* (Blue Note), *Blue Smiles* (Blue Note), *Unforgettable* (Blue Note), *Spark* (Blue Note), *Vibrations* (Enja), *Fuji* (Enja), *Taro's Mood* (Enja), *Triple Helix* (Enja), *Hi-nology* (Takt), *Alone Again* (Takt), *Into Eternity* (Columbia), *Into the Heaven* (Columbia), *Hip Seagull* (Flying Disk), *May Dance* (Flying Disk), *Speak to Loneliness* (East Wind), *Live* (Three Blind Mice), and *Journey to Air* (Canyon).

Hino is a noted composer. He has appeared at numerous jazz festivals around the world.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Minor, William. *Jazz Journeys to Japan: the heart within* (University of Michigan Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Terumasa Hino" (http://en.wikipedia.org).

Hipps, Merrimon ("Mike") T. Jr. (b. c1937). American trumpeter. Hipps received a bachelor of music degree from Florida State University in 1959. Later study was with William Vacchiano and Arnold Jacobs. He joined the trumpet section of the Minneapolis Symphony Orchestra (now the Minnesota Orchestra) in 1964, playing mostly fourth trumpet until retiring in 1999. He has also performed with the Grand Teton Festival Orchestra, American Ballet Theatre Orchestra, Virginia Symphony Orchestra, Minnesota Brass Quintet, Santa Fe Opera Orchestra, and the Saint Paul Chamber Orchestra. In 2009, he was given the Ernst Von Dohnanyi Excellence in Music Performance Award.

Bibl.: Annibale, Ed. *Trumpeters Galore* (Trafford).

Hirt, Al[ois Maxwell] (b. New Orleans, Louisiana, Nov. 7, 1922; d. New Orleans, Louisiana, Apr. 27, 1999). American trumpeter. Al Hirt was the biggest trumpet celebrity in America during the 1960s. His fifty-five record albums and numerous television appearances made him a household name.

Hirt began playing the trumpet at age six when his father, a New Orleans policeman, purchased a used trumpet at a pawnshop. Al soon played with the Junior Police Band. He eventually graduated from high school in 1940. He attended the Cincinnati Conservatory (1940-43) under Dr. Frank Simon with the intention of becoming a classical musician. However, the recordings of Harry James and Roy Eldridge inspired him to learn jazz.

When the United States became involved in World War II, Hirt left school and joined the Army (1943-46) where he played in the 82nd Army Air Force Band. After his service, he performed with the jazz orchestras of Jimmy Dorsey, Tommy Dorsey, and Ray McKinley. In 1948, he worked as a staff musician for New Orleans radio station WWL's *The Dawn Busters.* Hirt won a radio talent contest in 1949 that led to his employment by Horace Heidt. He made his recording debut in 1955 as a Dixieland player with Monk Hazel on the Southland label. He left the studio in 1957 to work with clarinetist Pete Fountain. In order to support his wife Mary (Patureau) and their growing family, Hirt took a day job as a salesman for a pest control company. As it turned out, the owner of the pest control company, trumpeter Mike Lala, owned a nightclub on Bourbon Street called Dan's Pier 600, and hired Hirt as the trumpeter of a Dixieland band that performed there nightly. This led to the recording of four albums for Audio Fidelity.

In order to gain a wider audience, Hirt took the band to Chicago and played for a while at the Palmer House hotel. A talent agent happened to hear the group and arranged for them to appear in Las Vegas (Riviera Hotel, Dunes Hotel, Harrah's Club). They played to packed houses each night for nearly a year and became a leading attraction on the Las Vegas strip. The agent booked Hirt's group on several television shows including the *Dinah Shore Show, Jack Parr Show, Tonight Show, Jimmy Dean Show, Today Show, Ed Sullivan Show, Andy Williams Show, Perry Como Show, Bell Telephone Hour,* and others. RCA signed Hirt to record in 1960.

A string of hit recordings were made between 1960 and 1965 making Hirt a national celebrity and a wealthy man. Tunes such as *Java, Sugar Lips,* and *Cotton Candy* sold millions of copies. Hirt played a soldout concert at Carnegie Hall (1965) and made a best-

selling album with the Boston Pops orchestra with conductor Arthur Fiedler titled *Pops Goes The Trumpet* (1964). For that album, he studied Haydn's *Concerto* under Roger Voisin. With his fame and fortune, Hirt opened his own nightclub in New Orleans that was successful for over twenty years. His brother Gerald "Slick" Hirt, who had previously played trombone in Louis Prima's band, joined Al's Dixieland group and performed at Al's nightclub for years. Hirt even had his own New Orleans television variety show, *Fanfare*, in 1965.

Al Hirt appeared in several movies including *Rome Adventure* (1962), *World by Night II* (1964), *Lovers Must Learn,* and others. He continued to release popular albums (totaling fifty-five) that included *Holiday for Trumpet* (1962), *Louisiana Man, Trumpet and Strings, Our Man in New Orleans, Live at Carnegie Hall, The Greatest Horn in the World, Al Hirt in New Orleans, Al Hirt at the Mardi Gras, Honey in the Horn,* and *Brassman's Holiday*. He received twenty-one Grammy Award nominations and received a Grammy Award in 1963 for *Java*. His band was invited to perform at President John F. Kennedy's inaugural ball in 1961. He and Doc Severinsen were dueling trumpet celebrities during the half time show of the 1967 Super Bowl football game, and the Leblanc Corporation produced an Al Hirt-model trumpet in the late 1960s. In addition, Hirt recorded the theme of the television series, *The Green Hornet*, that was later featured in the 2003 movie, *Kill Bill*. For a while during the late 1960s, he was an owner of the New Orleans Saints professional football team.

Hirt's career was at its peak. Being a large man (6 feet-2 inches tall and over 330 pounds) he obtained a variety of nicknames including "Jumbo," "Uncle Jumbo," Al "He's the King" Hirt, "Sugar Lips," "King of the Trumpet," and "The Round Mound of Sound."

Despite his wealth and popularity, Hirt's personal life was not always easy. His wife of thirty-two years died, and he began to have serious health problems because of his weight. He underwent gastroplasty (stomach stapling) around 1966. Crowned the "King of the Mardi Gras" in 1970, Hirt was being carried through the streets in a float during a parade when a spectator tossed a piece of cement at Hirt, striking him in the mouth. Hirt had to undergo surgery to repair his lips and needed months away from the horn to recover. The television comedy show, *Saturday Night Live*, aired a parody skit of the accident called "Let's Hit Al Hirt in the Mouth Contest." Hirt played with Duke Ellington (1970) and Ella Fitzgeralad (1972). Louis Armstrong liked his powerful playing, *and that good New Orleans Soul pouring out of his horn*. Later he did duets with Maynard Ferguson (1986).

Hirt married Zide Jahncke and had one child, but was divorced three years later. He took care of this child, plus eight children from his earlier marriage to Mary. He later married Beverly Estabrook Essel, a friend of over forty years, in 1990. In 1987, he performed *Ave Maria* for Pope John Paul II during the Pope's visit to New Orleans. Hirt considered this to be one of his most important performances.

The last years of Hirt's life were mostly spent in New Orleans. He continued performing at his club and at the Jazz & Heritage Festival. He gave numerous talks to area high school bands about the importance of staying in school and keeping after their music studies. He mentored several young performers, including Wynton Marsalis, in the early 1960s, even giving Wynton one of his own trumpets. Hirt enjoyed deep sea fishing and spending time with his children and numerous grandchildren.

Hirt suffered a stroke in 1998 and developed edema (an abnormal accumulation of fluid under the skin) in his legs that forced him to be in a wheelchair. He died the following year from liver failure and is buried at the Metaire Cemetery in New Orleans. He was a humble man who was very generous and kind. His fame caused many of his jazz peers to criticize his jazz playing as being too commercial, but Hirt said many times, *I'm a pop musician and I've got a successful format*. He was fifteen times voted by readers as the "World's Best Trumpeter" in *Playboy* magazine's jazz poll.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Al Hirt" (*Wikipedia*: http://en.wikipedia.org); "Al Hirt" (www.anb.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Hoch, Theodor[e] (b. Finsterwalde [near Berlin], Germany, Jan. 9, 1842; d. Brooklyn, New York, Feb. 12, 1906). German cornetist. Hoch began playing cornet at an early age in the town of Spremberg. At age ten, he moved to Berlin where he eventually became a member of the famed Kaiser Franz Guard Grenadier Second Regiment Band. In 1867, the band won first prize at the Paris Exposition, and Hoch received the gold medal for his cornet solo playing from the hands of Napoléon. Hoch visited America in 1872, when the band played at the World's Peace Jubilee. On a return trip in 1876, Hoch and the band performed at the Centennial Exposition in Philadelphia. Hoch also played in the Johann Strauss Orchestra in Vienna. Between 1875 and 1881, he was soloist with the celebrated orchestra of Benjamin Bilse in Berlin.

Hoch immigrated to the United States in 1881, and worked as a cornet soloist, teacher, and composer. In 1896, he toured with the Mozart Symphony Club of New York. His *Tutor for the Cornet* (1880) is based on his principle of placing most of the pressure of the mouthpiece against the lower lip, thus allowing the upper lip to vibrate freely. This method gave him an extraordinary range. His prize student, Ernest Albert Couturier, had an impressive six-octave range.

Hoch composed a few orchestral works and many solos for the cornet. Among them are *Alpine Flowers, American Fantasia, Echoes of the Valley, Fantasie Brilliante, Souvenir de Bellini, Swiss Song: Romance, Une Perle de l'Océan, Remembrance of Prague,* and *Greetings from the New World*. He often performed on an "echo-cornet" built to his design by the Conn Company. This instrument had two bells; a fourth valve directed the sound to a muted bell, but otherwise it functioned normally. He ended many concerts in which he unfurled an American flag from the long bell of a Conn herald trumpet while playing the *Star Spangled Banner*.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *The Cornet Compendium* (self-published); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. "Theodore Hoch, the 'Much Beloved Solo Cornetist of Bilse's *Capelle*'" (*Historic Brass Society Journal*, 2007); (www.historicbrass.org/Portals/0/Documents/Journal/2007/HBSJ_2007_JL01_004_Tarr_7978.pdf).

Hodel, Martin ("Marty") (b. Lubondai, Belgian Congo, Jan. 8, 1964). American trumpeter. Hodel's parents were American medical service workers who were in the Belgian Congo at the time of Martin's birth. Martin grew up mainly in Harlan, Kentucky. He began playing the trumpet at age ten; his father, Dr. Paul Hodel (a clarinet player), gave him his first lessons, and he also took several lessons from Dee Romines (a graduate trumpet student at the University of Tennessee at the time). After graduating from Harlan High School in 1982, Hodel attended Goshen College from 1982 to 1987, studying with Craig Heitger. He continued his studies from 1988 to 1990 with James Ketch at the University of North Carolina in Chapel Hill, earning a master of music degree in jazz, classical trumpet, and conducting. He was a North Carolina Visiting Artist from 1990 to 1992, and taught trumpet

at Goshen College from 1992 to 1995. He attended the Eastman School of Music where he studied with Charles Geyer and Barbara Butler from 1995 to 1997, and completed his doctor of musical arts degree in 2001. Hodel studied the (valveless) Baroque trumpet with Edward H. Tarr from January through May of 2007. He has also studied with Allen Vizzutti, Donald Hunsberger, Raymond Mase, David Hickman, and Anthony Plog.

Hodel has taught at St. Olaf College in Minnesota since 1997. He toured with the Dallas Brass in 1996-98 and 2004-06 and was a member of the Minnesota Orchestra during the 2005-06 season. With organist Bradley Lehman, he formed the Hodel-Lehman Duo that has toured the United States and Europe. Among their CDs is *In Thee Is Gladness* (Larips Records).

Hodel and his wife Shana K. Hodel, a Montessori schoolteacher and pianist, have three children: Anika (b. 1995), Christoph (b. 1997), and Julia (b. 2000). His hobbies include photography, gardening, bicycling, and fishing.

Bibl.: "Martin Hodel" (www.stolaf.edu/depts/music/faculty/winds.html); personal interview, Apr. 7, 2011.

Hoese, Johann Georg (b. Leipzig, Germany, 1727; d. Ludwigslust, Germany, Oct. 12, 1801). German trumpeter. In 1747, Hoese became Court and Field Trumpeter in Schwerin; since he had the title of a Field Trumpeter, he must have participated earlier in a military campaign, probably during the War of the Austrian Succession. He was an extraordinarily gifted clarino soloist for whom Johann Wilhelm Hertel, a court composer in Schwerin beginning in 1754, wrote his *Trumpet Concertos* Nos. 2 and 3, probably before 1757-58. (It is a misconception that Hertel wrote all five concertos for Hoese. Dahlqvist has shown that both the *Concerto No. 1* and the double concerto for trumpet and oboe must have been written in 1748-49, while the composer was in Neustrelitz. His *Concerto a 5* for trumpet, two oboes, and two bassoons must have been composed in Berlin during a brief period in 1747, or the first half of 1748. This instrumental combination also corresponds to that used in Prussian military music. It is not known for which trumpeter these three concertos were written.) Hertel also wrote difficult trumpet parts in the sinfonias to some vocal works from 1754.

Beginning in 1763, Hoese received an extra yearly payment of sixty thalers because of his particular skill "in concerto playing." He also played a string instrument in the Ducal orchestra, and in June 1773 took over his ill father-in-law's position as timpanist. Hoese retired on March 22, 1800 with a full pension, and died of consumption at the age of seventy-four. Hoese can be seen in G.D. Matthieu's painting (1770) of the Ducal orchestra, standing at the left, holding a long trumpet and a part marked "Clarino I."

Bibl.: Dahlqvist, Reine. *Bidrag till trumpeten och trumpetspelets historia ...* (dissertation, University of Gothenburg); Keim, Friedel. *Das große Buch der Trompete* (Schott).

Hoffman, Edward ("Ed") (b. Evanston, Illinois, Oct. 29, 1944). American trumpeter. Hoffman grew up in the Chicago area. He began playing trumpet at age nine; his first teachers were Joe Judkins and Robert Schreffler. After graduating from Maine Township High School in 1962, he studied with Ed Turrentine at Lawrence University from 1962 to 1966, and pursued graduate studies with Roger Voisin at the New England Conservatory from 1966 to 1968. He has also studied with Richard Metzger, Armando Ghitalla, Vincent Cichowicz, and James Stamp.

As an orchestral player, Hoffman has been a member of the Phoenix Symphony Orchestra (1972-76), North Carolina Symphony (1976-82), and the Baltimore Symphony Orchestra (1982-2010) where he performed every trumpet position in the orchestra. He has also played with the Boston Symphony Orchestra, Atlanta Symphony Orchestra, Baltimore Chamber Orchestra, and the Milwaukee Symphony Orchestra. He has taught at Northern Michigan University (while in the Air Force from 1968-72), Northern Arizona University (1973-76), St. Augustine College (Raleigh, NC), and the Peabody Conservatory (since 1985). While in North Carolina, he taught at the Eastern Music Festival. During recent summers, he has traveled to Hong Kong to teach and serve as a mentor for the aspiring musicians of the Asian Youth Orchestra. He also produced many educational programs for the Baltimore Symphony Orchestra, and has published several compositions for trumpet including *Four Miniatures* (Tromba Publications) and *Advanced Interval Studies* (Hickman Music Editions).

Hoffman is married to violinist and computer programmer Anita Hoffman. His hobbies include photography, fly fishing, hiking, canoeing, painting, Toastmasters, and cooking.

Bibl.: personal interview, Aug. 26, 2011.

Höfs, Matthias (b. Lübeck, Germany, Sept. 27, 1965). German trumpeter. Höfs began playing trumpet at age six, and at age ten began studying with Peter Kallensee, with whom he continued during college at the University of Music and Theater in Hamburg. In 1984, Höfs studied with Konradin Groth at the Karajan Academy of the Berlin Philharmonic, graduating with distinction. From 1984 to 2000, Höfs was principal trumpet of the Philharmonic State Orchestra in Hamburg, and in 1985 became a member of the large ensemble, German Brass.

During his early career, Höfs received numerous honors, prizes, awards, and grants, including a Hanse Cultural Prize from the City of Lübeck (1983), first prize in an all-university solo competition (1987), the Eduard-Soehring Prize (1988), grants from the German Council on Music and Mozart Music Society (1989), and first prize in the International Music Competition in Markneukirchen (1990). He has also been a guest trumpeter with

many leading ensembles including the Berlin Philharmonic, Munich Philharmonic, Villa Musica, Deutsche Kammerphilharmonie Bremen, and the Linos Ensemble.

As a soloist, Höfs has released six CDs: *Gansch Meets Höfs, Trumpet Acrobatics, Un Concerto Italiano, An English Concert, Solo de Concours,* and *The Trumpet Shall Sound*. He has also recorded with the German Brass, and written numerous arrangements for it.

Since 2000, Höfs has taught as a professor at the University of Music and Theater in Hamburg. He has been a guest teacher at numerous schools around the world, including the Tchaikovsky Conservatory in Moscow, Royal Conservatory in Copenhagen, and the Guildhall School of Music and Drama in London. In cooperation with the German trumpet making company Thein, he has for years been further developing existing instruments and creating new ones.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Matthias Höfs's official website: www.matthiashoefs.de; personal interview, Feb. 16, 2011.

Hohstadt, Thomas (b. Ryan, Oklahoma, Sept. 5, 1933). American trumpeter. Hohstadt grew up in Stillwater, Oklahoma where he graduated from high school in 1951. He began playing professionally at the age of fifteen when he joined the Horace Heidt dance orchestra. He played a terrific classical rendition of the *Flight of the Bumble Bee* with the orchestra in a c1948 broadcast (Laplace misspelled him as William Hollstad in his CD-Rom). He attended the Eastman School of Music, and graduated with a bachelor of music degree. He was awarded a Fulbright scholarship upon graduation, and for five years studied at the Vienna Academy of Music where he earned a diploma. He then returned to the Eastman School where he received a doctor of musical arts degree in 1962.

Hohstadt was awarded prizes by the F.E. Olds & Son Company for two scholarly papers titled *Solo Literature for the Trumpet* (1959) and *Modern Concepts in Music for Brass* (1967), the latter being the title of his doctoral thesis; Olds published excerpts of both. Following his college years, Hohstadt performed as a member of the Oklahoma City Symphony, Lake Placid Sinfonietta, US Army Band, and the Rochester Philharmonic. He then turned his career toward conducting, and studied with Pierre Monteux, Gustav Xoslik, Frederick Fennell, and Paul Vini. He became the principal trumpet and assistant conductor of the Honolulu Symphony Orchestra in 1962, and later conductor of the Midland-Odessa Symphony in Texas and the Amarillo Symphony (ten years). He published numerous articles on trumpet playing and music.

Recently, Hohstadt has devoted his time to religious matters, and is an instructor at the International Worship Institute. He has published several texts on religion including *Dying to Live* and *I Felt God...I Think*.

Bibl.: "Thomas Hohstadt" (www.next-wave.org/about.html); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. The Flight of the Bumble Bee mp3; Oct. 2008).

Hois, Charles ("Charlie") F. (b. Mar. 25, 1930; d. Lebanon, Pennsylvania, Feb. 21, 2010). American trumpeter. Hois grew up in Philadelphia. He attended the Tanglewood Music Festival during the summers of 1948, 1949, and 1950, and graduated from the Curtis Institute in 1950. After serving for two years in the US Marine Corps (1950-52), he played first trumpet in the Ballet Russe de Monte Carlo Orchestra in New York for three seasons (1952-55). He became principal trumpet of the Pittsburgh Symphony Orchestra in 1960, and played in the Chautauqua Symphony Orchestra during the summers of the 1960s and '70s. During his career, he taught at Duquesne University and Carnegie Mellon University.

In 1992, a few years before his retirement in 1996, Hois moved to the second trumpet position in the PSO. He was active in the Gateway to Music program in the Pittsburgh schools and was considered to be a warm and generous man with a modest nature. He was diagnosed with lung cancer in 2008 and died at the age of seventy-nine. He and his wife had three sons, Jim, Brian, and David.

Considering that Hois was a member of the Cleveland Orchestra for four years (1955-59) and principal of the Pittsburgh Symphony Orchestra for thirty-two years, it is surprising that more information is not available about this important musician and teacher.

Bibl.: Thornton, Mary. "Trumpet Players of the Cleveland Orchestra" (*International Trumpet Guild Journal*, Feb. 1994); Rotstein, Gary. "Orbituary: Charles F. Hois/PSO trumpeter for 36 years, nearly all as principal" (www.Post-Gazette.com).

Holbrook, Jeffrey ("Jeff") D. (b. Urbana, Illinois, Jan. 18, 1984). American trumpeter. Holbrook grew up in Normal, Illinois. At age ten, he began studying trumpet with Joseph Burzinski, and during high school took lessons in Urbana from Dr. Michael Ewald, and from Michael Davison during three summers at the Interlochen Arts Camp in Michigan. While in high school, he was principal trumpet of the Chicago Youth Symphony Orchestra, Illinois All-State Honors Orchestra, and the Band of America's Honor Band.

After graduating from high school, Holbrook attended The Juilliard School from 2002 to 2006 where he studied with Raymond Mase and Mark Gould, earning a bachelor of music degree. Immediately after graduating, he assumed duties with the Seoul Philharmonic Orchestra in South Korea where he is currently associate principal trumpet. He has performed and recorded with the American Brass Quintet, was a member of the 2005 National Repertory Orchestra in Breckenridge, Colorado, and participated in the Festival dei Due Mondi in Spoleto, Italy (summers 2003 and 2004).

Holbrook and his wife Sophie, a trumpet player and band director, were married in 2008. He is an avid sports fan, and enjoys traveling and good wine.

Bibl.: Jeffrey Holbrook's official website: www.jdhtrumpet.com; personal interview, Aug. 21, 2011.

Holland, Herbert Lee ("Peanuts") (b. Norfolk, Virginia, Feb. 9, 1910; d. Stockholm, Sweden, Feb. 7, 1979). American trumpeter.

Holland acquired his musical training at the Jenkins Orphanage in Charleston, South Carolina. He then played in several territorial bands before joining Alphonse Trent's orchestra (1928-33) and making his first recordings (1930).

Holland played with Al Sears (1932), the Jeter-Pillars Orchestra, Willie Bryant, Jimmy Lunceford, and Lil Armstrong's Big

Band (1935-36). In the late 1930s, he led his own group in Buffalo, New York, but moved to New York City in 1939 where he later played with Coleman Hawkins (1940) and Fletcher Henderson (1940-41). Although Holland was often featured on recordings with Henderson's band, he left Henderson's society orchestra to join Charlie Barnet's band (1941-46). After that, he toured Europe with Don Redman's orchestra (1946), and like several members of Redman's group, decided to stay in Europe. He lived in Paris and Stockholm during the last thirty-two years of his life. He played with Ray Ventura, Don Byas, Mezz Mezzrow, and appeared on television with Claude Bolling (1960) and in festivals such as the Comblain-la-Tour (1964).

Holland led recording sessions in Europe (1946-48, 1950-52, 1954, 1957, and 1959-60), recording a total of forty-six albums, which unfortunately were not distributed in the United States. One of the best was *Peanuts Holland-Michel Attenoux & Son Orchestre,* recorded in 1952 on the Swing label. Recent compilation CDs of Holland's playing include *Geneva* (TCB), *1947* (Classics), and *Drop Me Off in Harlem* (GRP/Decca).

Holland's health declined during the early 1970s, and he soon stopped playing. He died in Stockholm just two days before his sixty-ninth birthday. He was a gifted trumpet player and singer whose biggest influence was on Louis Armstrong. Holland was among the underrated modernists such as Jabbo Smith, Red Allen, Nat Bates, and Charles Anderson.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Holler, Adolf (b. Schärding am Inn, Austria, June 17, 1929; d. Apr. 2012). Austrian trumpeter. Holler began playing trumpet at the age of ten. He attended a music school in his home town, and three years later the Bruckner Conservatory in Linz. In 1949, he also attended the Vienna Academy of Music where he studied with Franz Dengler.

Holler played in the Vienna Symphony orchestra (1952-56), and recorded Bach's *Second Brandenburg Concerto* with it in 1954. He then joined the Vienna State Opera orchestra in January 1956, and recorded the Haydn *Concerto in E-flat* with it. He played in the Vienna Philharmonic (1960-94) and was appointed principal trumpet in 1964, a position he held through 1994. He also taught at the Vienna Music School of the Vienna Philharmonic (1980-97). He presented lectures and master classes throughout the world, and was a guest professor in China, Japan, and the United States.

Along with trumpeters Helmut Wobisch, Josef Hell, and Gerald Conrath, Holler recorded a best-selling album titled *The Virtuoso Trumpet*. Wobisch and Holler recorded a follow-up album, *The Virtuoso Trumpet*, Vol. 2. Holler received numerous awards, including prizes from the Salzburg Festival (1983) and the Republic of Austria (1990 and 1998).

Keim, Friedel. *Das große Buch der Trompete* (Schott); Reaban, Derek. "Weiner Philharmoniker Principal Trumpet Players" (www.trumpetherald.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Holt, John H. (b. Dallas, Texas, Jan. 4, 1959). American trumpeter. Holt grew up in Dallas, and began studying the trumpet at age twelve with Richard Giangiulio. He graduated from Lewisville High School in 1977, and studied with Gilbert Johnson at the University of Miami, where he earned a bachelor of music degree in 1981, and a master of music degree in 1983 while serving as a graduate teaching assistant. While in graduate school, he was coprincipal of the Philharmonic Orchestra of Florida in Ft. Lauderdale (1981-83).

At the age of twenty-four, Holt was selected as principal trumpet of the Orchestra del Maggio Musicale Fiorentino in Florence, Italy (1983-86), under the direction of Maestro Zubin Mehta. In 1988, he returned to his native Dallas where he performed and recorded freelance as an extra/substitute trumpeter in the Dallas Symphony Orchestra, Dallas Opera Orchestra, Ft. Worth Symphony, and other music organizations in the area. In 1989, he became principal of the Dallas Opera Orchestra, a position he still holds. In addition, he played in a one-year position as second trumpet of the Ft. Worth Symphony (1993-94).

Holt was an adjunct professor at Collin County Community College (1991-2003), Austin College (1996-2003), and Southeastern Oklahoma State University (2000-03). He also taught part-time as a sabbatical replacement at the University of North Texas (UNT) during the fall, 1993 semester. He was hired as a Lecturer in Trumpet at UNT during the academic year (2002-03) and became a fulltime trumpet teacher there in the fall of 2003. He is now Associate Professor of Trumpet at UNT and is an active brass chamber music performer and recitalist.

Holt has released six compact discs on the Crystal Records label. He has commissioned numerous contemporary works, and has recorded repertoire for trumpet by composers such as Jolivet, Planel, Tomasi, Ewazen, Plog, Tull, Latham, and Ellington.

Holt and his wife Priscilla have a daughter named Patricia, a nationally ranked high school golfer. When he has time, John likes to play golf.

Bibl.: www.johnholttrumpet.com; personal interview, Dec. 30, 2009.

Holt, Laroon (b. Barnes, Kansas, Oct. 28, 1939). American trumpeter. Holt's initial trumpet study was under the guidance of his father, a farmer and amateur trumpeter. He attended the conservatory at the

University of Missouri-Kansas City, and played with the Kansas City Philharmonic. Holt then joined the Tommy Dorsey Orchestra, and also recorded with the big bands of Les Brown, Stan Kenton, Tex Beneke, and Nelson Riddle.

Holt moved to Los Angeles in 1973 where he worked as a studio musician, and taught private lessons (one of his students was Roger Ingram.) Holt joined the Lawrence Welk Orchestra in November of 1973, performing hundreds of television shows with Welk through 1982 when he retired. Laroon and wife Claudine live in Pasadena, California, and have two children, Tim and Heidi.

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott); "Laroon Holt" (www.welkmusicalfamily.com/welkbio7.html).

Holton, Frank E. (b. Allegan, Michigan, Mar. 10, 1858; d. Elkhorn, Wisconsin, Apr. 17, 1942). American trombonist and instrument maker. Holton's parents, Otis and Hanna Holton, were farmers and residents of Allegan, Michigan. Musically, Frank was mostly self-taught, and played trombone in Hi Henry's Minstrels, the Barnum Circus Band, Ellis Brooks's New York Concert Band, and the Second Regiment Band of Chicago before joining John Philip Sousa's famous band as principal trombone in 1892. While with the Sousa Band, Holton began a partnership with the Smith & York Company that eventually became known as York & Holton (1896). He left the Sousa band and moved to Chicago where he established his own band-instrument-making firm in 1896.

The famed cornet soloist Herbert L. Clarke worked with Holton in 1911 to develop the Holton-Clarke cornet, an instrument that was not patented until 1917 when Clarke was employed as a cornet tester (1917-18). Other famous cornet consultants were Ernest Albert Couturier and Walter F. Smith. By this time, sales of Holton instruments were skyrocketing, so in April of 1918 Holton moved the company to Elkhorn, Wisconsin (Frank Holton & Company), where it occupied a 35,000 square foot building. He also became a wealthy owner of real estate, at times constructing as many as twenty-five houses at once.

Holton retired in 1938 and sold the company to his longtime associate, William Kull, who served as CEO of the firm until his death in 1944. The company was eventually purchased by Elliott Kehl, the company's former sales manager, who developed associations with several leading brass musicians that resulted in new models of instruments. These included the Philip Farkas-model horn, Ethel Merker "Merker-Matic" horn, Harvey Phillips-model tuba, Maynard Ferguson Superbone, and the Don Ellis quarter-tone trumpet. The company was later sold to the G. Leblanc Corporation in 1964. Today, it is a division of the Conn-Selmer Company in Elkhart, Indiana, which was purchased by Steinway in 2004.

Bibl.: Schwartz, Richard I. *The Cornet Compendium* (self-published); "Frank Holton Company" (www.holtonloyalist.com/history.htm); "Frank Holton Company" (www.conn-selmer.com).

Holy, Walter (b. Osnabrück, Germany, Aug. 15, 1921; d. Cologne, Germany, Mar. 7, 2006). German trumpeter. Holy studied with professor Karl Burmeister at the music conservatory in his hometown of Osnabrück (which ended in 1941 when Holy was drafted into the army). His career developed as an orchestral musician, playing with the symphony orchestras of Herford (1945), Bielefeld (1947-50), Frankfurt (1950-51), Hanover Opera (principal trumpet in 1951-56), and the Symphony Orchestra of the West German Radio in Cologne (as third and coprincipal trumpet in 1956-68). In 1968, he accepted a position as trumpet professor at the Staatliche Folkwang Hochschule in Essen (until 1974). He was also first trumpet of the Cologne Baroque Orchestra (Cappella Coloniensis) from 1960 to 1983.

Having studied Baroque music under Hans Hoffmann (in Bielefeld) and Adalbert Schütz (in Bethel), Holy took an interest in performing Baroque music on the (valveless) Baroque trumpet. Otto Steinkopf and Helmut Finke designed and made a replica of the instrument seen in the famous portrait of Gottfried Reiche by Elias Gottlieb Haussman, and asked Holy to learn to play it. Although their instrument is a round Jägertrompete, rather than a typical elongated valveless trumpet used during the Baroque and Classical eras, it did serve as the first commercially successful replica of the modern day. In January 1961, Holy performed the world premiere of Bach's *Third Suite in D* on the Jägertrompete (by Steinkopf and Finke). However,

the Steinkopf-Finke trumpet of 1961, unlike the Reiche version, possessed three vent holes that corrected several of the out-of-tune partials (especially the eleventh and thirteenth). Holy mastered the

instrument and became famous for his pioneering performances of the Baroque solo repertoire for trumpet, particularly Bach's *Brandenburg Concerto No. 2*, of which Holy made the first recording on a Baroque trumpet (1964).

Holy toured the United States (twice), Canada, South America, London (1962, at the BBC), Scandinavia, and Poland. He collaborated with Edward Tarr in various performances, and performed Handel's *The Messiah* numerous times. He recorded playing the cornetto (Schütz: *Psalms of David*), and recorded with: the Edward Tarr Trumpet Ensemble conducted by Ehmann (*Old Wind Music*: Fantini, Jelich, Speer); an instrumental ensemble conducted by Wenzinger (Handel: *Royal Fireworks Music, Water Music*); Concentus Musicus Wien conducted by N. Harnoncourt (Bach: *2nd Brandenburg Concerto,* Telemann: *Musique de Table,* Bach: *Mass in B Minor*); Chamber Orchestra conducted by Kahlhoefer (Bach: *Cantata BWV 207a*); and under his own name (L. Mozart: *Concerto,* Stoelzel: *Concerto Grosso* for six trumpets, and works by Telemann).

Holy's pioneering work during the 1960s caught the attention of several talented young artists, including Edward Tarr, Michael Laird, Pieter Dolk, Detlef Altenburg, Reinhard Ehritt, and Wolfgang Pohle, and his teachings have been carried on through these and hundreds of subsequent trumpeter-historians. For his landmark influence on modern trumpet performances of Baroque music, the International Trumpet Guild presented Holy with the Johann Ernst Altenburg Award on January 7, 1996 in Bad Säckingen, Germany. Holy retired in 1983, although he taught privately until his death in 2006 at the age of eighty-four. He was survived by his five children.

Bibl.: Bate, Philip. *The Trumpet and Trombone* (Norton & Co.); Cassone, Gabriele (Eng. Trans. by Tom Dambly). *The Trumpet Book* (Zecchini Editore); Foster, John. *The Natural Trumpet* (Kookaburra Music); Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *The Trumpet* (Third English Edition, 2009, Hickman Music Editions); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. "Walter Holy" (obituary, News Item, *International Trumpet Guild Journal*, Mar. 2006); "Walter Holy" (*O.J.'s Trumpet Page*: http://abel.hive.no/trumpet/holy).

Holz, Frank (b. Németszentmihály, Hungary, July 25, 1890; d. Las Vegas, Nevada, May 29, 1971). Hungarian-born American trumpeter. Holz emigrated to the United States in 1905 at the age of fifteen. He played in various theater orchestras in Chicago, and was skilled on trumpet and violin. He joined the Chicago Symphony Orchestra in 1926 as a trumpeter and second violinist, occupying the third or fourth chairs of the trumpet section until 1950 when he was dismissed without pension. He was also listed as the orchestra's bass trumpet player from 1930 to 1944, and played with the Ravinia Park Orchestra (summer months of the CSO) from 1947 to 1950 as a second violinist.

Holz moved to Las Vegas in 1950 and worked in various show orchestras, probably mostly on violin. He is reputed to have been a lifelong gambler.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Crown, Thomas. "The Chicago Symphony Orchestra Trumpet Section 1902-1932." (*International Trumpet Guild Journal*, June 2011).

Hood, Alan James (b. Rochester, New York, Jan. 25, 1964). American trumpeter. Hood grew up in the small town of Pumpkin Hook, New York. He is the son of James Hood (a data processor and marketer for Rochester Gas & Electric) and Ann Hood (a retail book salesperson). His brothers are David (b. 1957; d. 1997) and Steve (b. 1958), and his sister is Leslie (b. 1967).

Hood began playing the trumpet at age thirteen, and later studied with Don Grosz, Howard Rowe, and Richard Jones of the Rochester Philharmonic. After graduating from Victor Central High School in 1982, he attended the University of Kentucky (1983-89), studying with Vincent DiMartino and earning a bachelor of music degree. He earned a master of music degree studying with Ron Modell at the Northern Illinois University (1989-92), and worked toward a doctorate in music at the University of Texas studying with Raymond Crisara (1992-93). Hood was a replacement for Michael Davidson, a faculty member on sabbatical at the University of Richmond in Virginia during the 1993-94 academic year, and continued doctoral studies at the University of Miami with Gilbert Johnson (1994-97). Hood served as an adjunct faculty member in jazz at the University of Miami (1997-99).

Hood's performance career includes a wide variety of jazz and classical settings. He toured with the Jack Daniels Silver Cornet Band (1990-92), Woody Herman Big Band, Glenn Miller Orchestra, Harry James Orchestra, and the Phil Collins Big Band. He has performed concerts with Doc Severinsen, Ray Charles, Arturo

Sandoval, Clark Terry, Jon Faddis, Wynton Marsalis, Curtis Fuller, Conte Candoli, Natalie Cole, Summit Brass, and The Manhattan Transfer. He is currently a member of the Aries Brass Quintet, The

Denver Brass, Ken Walker Jazz Sextet, and the Olstad-Montgomery Big Band. Since 1999, Hood has been professor of trumpet and jazz at the University of Denver.

Hood is a respected researcher and authority on the life of trumpeter Clifford Brown, and was a good friend of Brown's widow, LaRue Brown-Watson (1933-2005). Hood has released a CD titled *Just A Little Taste* (private label). He hosted the 2004 International Trumpet Guild Conference at the University of Denver, and since 2007, has hosted or cohosted the annual Rafael Méndez Brass Institute at the University of Denver.

Hood and oboist Erin Collins were married in 1993 and had a daughter Kyrie in 1994, but were divorced in 1999. In 2005, he and Jennifer (Jones) Hood were married. His hobbies include photography, jeeping, and stamp collecting.

Bibl.: Alan Hood's official website: www.alhoodtrumpet.com; personal interview, Aug. 3, 2010.

Hood, Boyde ("Red") W. (b. c1950). American trumpeter. Hood grew up in a small town near Dallas, Texas. He began playing the trumpet at age eight. Two years later, he was caught in a fire that burned sixty percent of his body, resulting in the amputation of the fingers of his right hand to the first knuckles, but his early teachers, Alfred Resch and Earl D. Irons, were successful in helping him overcome this handicap. He attended the Eastman School of Music, studying with Sidney Mear, and earning a bachelor of music degree, and soon attended Ball State University where he earned a master of music degree in theory/composition. In addition, he has studied with James Stamp and Adolph Herseth.

Hood's extensive orchestral career includes being a member of the Rochester Philharmonic, Dallas Symphony Orchestra, and

Milwaukee Symphony, and principal trumpet of the Marlboro Music Festival Orchestra, Los Angeles Chamber Orchestra (1979-82), Royal Ballet Orchestra, Victoria (British Columbia) Symphony Orchestra, and the American Ballet Theatre Orchestra. He was a member of the Los Angeles Philharmonic's trumpet section from January of 1982 until his retirement in 2010. He has taught at Ball State University and the University of Victoria, and is currently a professor at the University of Southern California. Wayne Bergeron was one of his pupils. Hood is also an active studio player.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Greig, Murray. "The Los Angeles Philharmonic Trumpet Section" (*International Trumpet Guild Journal*, Jan. 2005); "Boyde Hood" (www.usc.edu); "Boyde Hood" (www.laphil.com/philpedia/artist-details.cfm?id=363); "Boyd Hood" (http://trumpetmusician.blogspot.com/2005/09/boyd-hood-trumpeter.html).

Hoornweg, Arto (b. Rotterdam, Netherlands, 1957). Dutch trumpeter. Hoornweg made his solo debut at age nineteen with the Netherlands Chamber Orchestra at the Amsterdam Concertgebouw. He attended the Rotterdam Conservatory, graduating cum laude in 1980. Additionally, he studied with James Stamp in Los Angeles (until Stamp's death in 1985).

Hoornweg played with the Netherlands Wind Ensemble and is a founding member of the Netherlands Brass Quintet. He joined the Rotterdam Philharmonic Orchestra as principal trumpet in 1982, and taught at the Rotterdam Conservatory until 1984 when he assumed teaching duties at the Utrecht School of the Arts. He has also served with Roy Poper on the faculty of the Oberlin Trumpet Institute in Ohio.

Bibl.: "Arto Hoornweg" (http://new.oberlin.edu/conservatory/summer/trumpet-workshop/faculty.dot); "Arto Hoornweg" (www.trompet.nl/interviews/rpho.arto.shtml).

Hooten, Thomas (b. Tampa, Florida, Nov. 18, 1976). American trumpeter. Hooten grew up in Tampa, Florida. He began playing the trumpet at age thirteen, although he did not take trumpet lessons until his senior year of high school when he studied privately with Robert Smith of the Florida Orchestra. Hooten attended Seminole Presbyterian, but spent his senior year of high school at Gaither High School, graduating in 1994. From 1994 to 1998, he attended the University of South Florida, studying with Don Owen, and from 1998 to 2000 earned a master of music degree at Rice University in Houston where he studied with Armando Ghitalla. Additionally, he studied with John Hagstrom, Chris Gekker, Mark Gould, Langston Fitzgerald III, Steven Hendrickson, and Adel Sanchez.

Hooten was a member of the "President's Own" Marine Band in Washington, D.C. from 2000 to 2004, and was often a featured soloist. While living on the East Coast, he also performed on occasion with the National Symphony Orchestra, Washington Symphonic Brass,

Arlington Symphony, Baltimore Symphony Orchestra, and as second trumpet in the Richmond (Virginia) Symphony Orchestra. After his service years, he became assistant principal trumpet of the Indianapolis Symphony Orchestra (2004-06), and in 2006 was appointed principal of the Atlanta Symphony Orchestra. He was a featured soloist at the 2009 International Trumpet Guild Conference in Harrisburg, Pennsylvania, and was named principal trumpet of the Los Angeles Philharmonic in the fall of 2011. He is an active clinician and recording artist who released a solo CD in 2011.

Hooten is married to Jennifer Marotta, a former trumpeter in the Marine Band (2001-05) and formerly on the music faculty at Kennesaw State University in Georgia. His hobbies include running, hiking, and playing the piano.

Bibl.: Thomas Hooten's official website: http://tomhooten.com; personal interview, Feb. 2, 2011.

Horne, Florence Louise (b. Cambridge, Maine, Apr. 19, 1880; d. Kansas City, Kansas, Sept. 6, 1956). American cornetist. The first known solo appearance by Louise Horne was when she was a child of ten. She must have been quite skillful for her age, because the Kennebee *Journal* reported, *The Governor while visiting the Winchester Cottage was highly entertained by a performance on the cornet by a bright little girl of ten, Miss Louise Horne of Cambridge, Maine*.

In 1892, she began taking lessons from R.B. Hall, and in the following year, at age thirteen, was a featured soloist with Hall's band. She began studying with Henry C. Brown in 1896, and soon joined the famed Fadettes, a girls' organization in Boston. In 1898, she toured as soloist with the Cecilia Musical Club, and by 1900 was in demand as a soloist throughout the Midwest.

During her twenties, Horne frequently toured as a soloist, often performing for months with various bands. Among the bands she worked with were the US Ladies Band of Providence, the Tuxedo Ladies Band in Cincinnati, Miss Reno Mario's Orchestra, Twelve Navajo Girls, and the Navassar Band. In addition, she gave numerous recitals in the lobby of the Waldorf Astoria Hotel in New York City. Her piano accompanist was the wife of the famed cornetist, W. Paris Chambers. She subsequently took a few lessons from Chambers.

In 1910, Horne married Edmund Stilwell, at which time she retired from touring. They lived in Kansas City where she continued to teach until her death forty-five years later.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Horowitz, Anthony ("Tony") (b. Brooklyn, New York, Sept. 16, 1945). American trumpeter. As a child, Horowitz was lucky to get a few lessons from some of the top names in the business—Ziggy Elman, Rafael Méndez, Claude Gordon. In 1957, he won a trophy on

the *Rocket to Stardom* television talent show, and soon began playing with many of the leading big bands in the country led by Gerald Wilson (1963), Stan Kenton (1963), Henry Mancini (1963), Joyce Amy (1964), Louis Bellson (1966), Pearl Bailey (1966), Tony Pastor (1966), Jimmy Wakely, Ray Charles (1973-74), Louis Prima (1974), Raquel Welch (1975), Lou Rawls (1977), Dizzy Gillespie (1978), Lionel Ritchie (1978), Barry White (1979), and Willie Bobo (1978). Horowitz was drafted into the Army from 1968 to 1971, and was assigned to the 72nd Army Band and the Six Army Headquarters Band. He had surgery on his lower lip in 1974, but recovered nicely after studying with Claude Gordon.

Tony's wife Naomi, a dentist, decided to join the US Army in 1989, and was sent to Germany. There, Tony became a trumpet soloist and clinician. In 1993, they were transferred to Texas. Tony continued his music work and taught at Temple Community College. They returned to Germany in 1999. Tony recorded four CDs: *This is Tony Horowitz, Triumvirate, Texas Trumpet,* and *Paz y Amor*. He has published a book and video titled *Warm-up to Consistency*, and in 2001 toured with Tony Horowitz & The Mardi Gras Allstars, and was bandleader for the *Non-Stop Jump & Jive Show* in Frankfurt. He is a composer who has written many of the works on his recordings.

Tony and Naomi Horowitz retired to Monterey, California, in 2009. Although no longer active as a trumpet player, Tony continues to give private lessons at his home.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tony Horowitz's official website: www.tonyhorowitz.com.

Horton, Ron[ald] (b. Bethesda, Maryland, Feb. 12, 1960). American trumpeter. Horton grew up in Bethesda, Maryland, the son of Richard Horton (a physician and medical researcher) and Clare Horton (a biochemist and medical researcher). Ron's early trumpet teachers were Bill Spano, Rick Ensminger, Andy Leach, and Lou Mucci. When Horton was a teenager, Leach would loan him several trumpet recordings to listen to each week, which engendered in Ron a love for all of the great trumpet players of the world.

After graduating from Bethesda-Chevy Chase High School in 1978, Horton attended the Berklee College of Music in Boston where he studied from 1978 to 1980. He left school and began performing in various jazz settings in the Boston area, but in 1982 moved to New York City to develop his career as a trumpeter, composer, and arranger. While there, he studied with Vince Penzarella and Laurie Frink.

Horton has two careers. He works on cars, especially old British sports cars (Jaguars, MGs, Triumphs, Austin Healeys, etc.), and owns two Jaguar XK120 automobiles that he is currently restoring. Of course, he is best known as a leading jazz trumpeter whose style is between hard bop and avant-garde. He has performed and recorded with many great musicians including Jane Ira Bloom (1983-2000), Andrew Hill (1998-2003), Lee Konitz, Will Holshouser, John McKenna, Abigail Riccards, Jon Gordon, Andy Laster, Mario Pavone, Kris Davis, Darcy James Argue, Sam Bardfeld, Mick Rossi, Bill Gerhardt, Bill Mays, Rez Abbasi, Phillip Johnston, Matt Wilson, Peggy Stern, Allan Chase, Tina Marsh, Andy Biskin, Ted Nash, Walter Thompson, Diana Perez, Billy Newman, Maryanne DeProphetis, Landon Knoblock, Maria Guida, Angie Sanchez, The Herbie Nichols Project, Ben Allison, Michael Blake, Frank Kimbrough, and others.

Horton has been a member of New York's Jazz Composers Collective since its inception in 1992. He has received several commissions for new works, including grants from Meet the Composer and the Mary Flagler Cary Charitable Trust. He received *Jazzman* magazine's CHOC award in 2004 for his CD release, *Subtextures*, on the Fresh Sound New Talent label. His other albums as leader include *Genius Envy* (OmniTone), *It's a Gadget World* (ABEAT), and *Everything in a Dream* (Fresh Sound). Horton can also be heard on dozens of other recordings. He is married to Reba Ann Adler, a classical vocalist and teacher of dance history.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Ron Horton's official website (www.ronhorton.net); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, May 28, 2010.

Horvey, Amy (b. Regina, Saskatchewan, Canada, Oct. 2, 1980). Canadian trumpeter. Horvey grew up in a musical family that lived on the family farm near Cabri, Saskatchewan. She began playing the trumpet at age six, and eventually earned a spot in the National Youth Orchestra of Canada (trumpets coached by Vincent Cichowicz and Larry Knopp). Her teacher during high school was Miles Newman of the Regina Symphony.

After graduating from Swift Current Comprehensive High School in 1998, Horvey attended the University of Victoria, studying with Louis Ranger (1998-2002). She then studied with Andrew McCandless at the Glenn Gould School in Toronto. From 2002 to 2005, she lived in the Netherlands where she studied with André Heuvelman at the Rotterdam Conservatory. She also took lessons from Marco Blaauw, and won a prize in the "de Link" Competition in the Netherlands. After graduating with highest honors, she returned to Canada to develop her career as a solo artist, composer, improvising musician, and freelance player.

Horvey toured Canada in 2006 with The Perspective of Disappearance, a new music program. She often plays with the National Arts Centre Orchestra, Montreal Symphony, Ensemble Caprice (Baroque trumpet), and Studio de Musique Ancienne de Montreal (Baroque trumpet). Her solo project and composition, *The Queen of the Music Boxes* (for solo trumpet and music boxes), was featured at the 2009 Stratford Summer Music Festival. She has also commissioned several new works for trumpet.

Horvey has received grants from the Canada Council and the Saskatchewan Arts Board. She was the 2008-09 holder of the NAC of Canada's Richard Li Young Artist Chair, and was a featured artist during the 2010 International Women's Brass Conference in Montreal. She has taught at Lakehead University and McGill University, and is currently teaching at Concordia University in Montreal. She has appeared as soloist with numerous ensembles including the National Arts Centre Orchestra, McGill Wind Symphony, and the Netherlands Blazers Ensemble.

Horvey is married to Isak Goldschneider, a musician and composer. She is pursuing a doctorate in performance at McGill University where she has studied with Edward Carroll and others. Her two solo albums include *Interview* (Malasartes Musique, 2009) and *Catchment* (self-released, 2010).

Bibl.: Chipello, Chris. "Award-winning Schulich riffs on trumpet music" (*McGill Reporter*, Nov. 5, 2008); "Amy Horvey" (www.music.mcgill.ca/dcs/collaborators/A_Horvey.php); Amy Horvey's official website: www.amyhorvey.com; personal interview, Nov. 29, 2010.

Hösslin, Bernd von (b. Peiting, Oberbayern, Germany, June 2, 1964). German trumpeter. Hösslin studied with Wolfgang Guggenberger at

the Trossingen University of Music, and Baroque trumpet with Michael Laird in London. From 1996 to 1999, he was principal trumpet of the Chursächsische Philharmonie Bad Elster, and also performed with the Munich Symphony Orchestra, Kurorchester Garmisch-Partenkirchen, and the orchestra of the Freies Landestheater Bayern.

Hösslin is founder of the Re-Mi brass chamber ensemble, and taught at the Garmisch-Partenkirchen Music School and the Bavarian Music Academy in Marktoberdorf. Since September of 2001, he has been on the brass faculty of the Starnberg Music School.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Houghton, William ("Bill") (b. c1948). English trumpeter. Houghton's father gave him his first trumpet at age eight, which he learned to play on his own. He developed the habit of replacing his lower lip with his tongue. (He still uses this unorthodox embouchure today!) Two years later, he received formal lessons from Ernest Hall (not *the* Ernest Hall, but the father of Malcolm Hall, second trumpet in the LSO). He won a few local music contests and received an Olds Méndez-model trumpet as a prize (1958). He entered the Royal Academy of Music Junior School and took lessons from Edward Spratt. After graduating at age sixteen, Houghton entered the regular Royal School of Music where he studied with William Overton; two of his classmates were Elton John and Andrew Davis.

At age nineteen, Houghton was named sub-principal trumpet of the Royal Opera House Covent Garden Orchestra alongside the legendary Harry Dilley. He held this position for six years, but resigned in order to freelance in London. He became second trumpet (to Michael Laird) of the Academy of St. Martin Orchestra in 1975. They recorded the Vivaldi *Concerto for Two Trumpets in C* under Neville Marriner (1983). He moved to principal trumpet a few years later. He then became coprincipal with Denis Egan of the English National Opera Orchestra for one year. He returned to freelancing and played in productions such as Bernstein's *Jesus Christ Superstar*.

Houghton was hired as second trumpet (called coprincipal) of the BBC Symphony Orchestra in 1980. However, it turned out that John Wilbraham (principal) became ill, and was forced to resign, leaving the chair open for Houghton, who remained in this position for the remainder of his career. He also assumed duties as leader of the London Gabrieli Brass Ensemble in 1984. Houghton taught at the London College of Music for many years, where he replaced Denis Egan. He and his wife Sylvia have two daughters and one son.

Bibl.: Hurrell, Martn. "The BBC Symphony Orchestra Trumpet Section" (*International Trumpet Guild Journal*, Sept. 1995); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Hovaldt, Gorm (b. Copenhagen, Denmark, Apr. 26, 1956). Danish trumpeter. Hovaldt began playing the trumpet at the age of five, and from age eight through nineteen studied with his father, Knud Hovaldt (Denmark's most famous trumpeter). In 1974, he received the Jacob Gade Legacy Award. In 1976-82, he attended the University and Royal Danish Music Conservatory where he studied with Kurt Pedersen; he also took lessons from Adolph Herseth in Chicago and Ole Andersen in Denmark. In 1977, he studied with Maurice André in France. Hovaldt played with the Symphony Orchestra of South Jutland, Royal Philharmonic (from 1986, principal in 1988), and Royal Philharmonic Brass Ensemble.

Hovaldt studied musicology at the University of Copenhagen in 1982, and while there, also became a state certified music therapist. He performed in the Royal Music Life Guards Corps (1979-86), and was later a member of the Tivoli Symphony Orchestra in Copenhagen (principal trumpet beginning in 1988).

As a soloist, Hovaldt has appeared with all of the Danish orchestras, as well as appearing in other countries. He often presents recitals with organ, and enjoys performing trumpet repertoire with voice. He sometimes performs in concert with his son, Christopher, a singer. His debut recording was released in 2003, and he has since made several recordings, as well as appearing on various television programs in Denmark.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Gorm Hovaldt Concert Bookings website (www.musiker-boersen.dk/klassisk/gorm_hovaldt.html); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Hovaldt, Knud (b. Hjørring, Denmark, Oct. 1, 1926; d. Copenhagen, Feb. 23, 2001). Danish trumpeter. Hovaldt studied with his father who played cornet and trombone in circus bands. He also studied in Ålborg with Mr. Sørenson, and then with Erik Fritzner, Anton Hansen, and Thomas Larson. He also took additional lessons from Hans Albrecht (Vienna), Massini (Florence, Italy), Marinus Komst (Amsterdam), and Samuel Krauss (Philadelphia).

Hovaldt first played in the Danish Army Horse Band (1943) before becoming principal trumpet in the Danish Radio Broadcasting Symphony Orchestra (from 1949 to 1991). He began giving trumpet recitals in 1951, and in 1952 toured the United States. In 1953, he performed the *Concertino* by Jolivet at the International Society for Contemporary Music Festival. He was a member of the Danish Royal Orchestra and Royal Opera where he was principal trumpet from 1961 until 1991. He was an excellent soloist, and recorded several major works, among them the Glindemann *Concerto* with the Scandinavia Philharmonic Orchestra conducted by the composer, and Bach's *Second Brandenburg Concerto* with the Denmark Radio Chamber Orchestra conducted by Mogens Wöldike. He premiered *Scherzando for Solo Trumpet, Strings & Percussion* by Robert Farnon. Hovaldt was

a guest soloist with the Boston Symphony Orchestra under Leonard Bernstein, and also worked with Eugene Ormandy. He took part in the Denver Trumpet Symposium (1971), and once performed the Vivaldi *Concerto* with Maurice André.

Hovaldt performed as a guest soloist in Austria and Sweden, and participated in the First International Brass Congress in Montreux (1976). He taught at the Royal Conservatory in Copenhagen (from 1961) and in several conservatories and music schools in Scandinavia, and taught Bengt Eklund, Bo Nilsson, and his own son, Gorm, who became a leading performer in Denmark. He encouraged his students to study in foreign countries in order to put to an end Denmark's musical isolation.

Hovaldt was dubbed by Americans as "The Great Dane" because of his tremendous talent, reputation as Denmark's leading trumpeter, and his substantial size. Hovaldt possessed a keen sense of humor and was a well-known artist-clinician for the Getzen Company.

Bibl.: Brøndsholm, Annie. *Mestern: et portræt at kongelige kapelmusikus, solotrompetist Kund Hovaldt* [The Master: A Portrait of Royal Chamber Music, Solo Trumpeter Knud Hovaldt] (Ballerup); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. excerpt on mp3; Oct. 2008).

Howard, Avery ("Kid") (b. New Orleans, Louisiana, Apr. 22, 1908; d. New Orleans, Louisiana, Mar. 28, 1966). American trumpeter and cornetist. In 1924 at the age of sixteen, Howard taught himself to play the drums and played with a band led by Chris Kelly who taught Howard to play the cornet, which he soon switched to. He also studied for five years with "professor" Delmar, and according to Albert Jiles, also studied with Paul E. Chaligny. Howard was under the spell of Louis Armstrong, and led his own Hot Five (1925) group and then a larger band, which Howard took on tour as well, playing throughout Louisiana, Mississippi, and even Chicago (1928 and 1931). Howard then played cornet with Isaiah Morgan and Andrew Morgan (1929), in the Eureka Brass Band, the Tuxedo Brass Band, and a brass band led by Henry Allen Sr. By 1931, Howard led his own brass band that performed dance music and funerals in New Orleans. He contributed to the Pacific Brass Band led by Kid Rena, and from 1934 led his own big band. As early as 1937, Howard began recording under his own name. In addition, he often played in a pit orchestra at the Palace Theater in New Orleans (1941-42).

By the 1940s, Howard had become a leading figure in New Orleans jazz. He subbed for Bunk Johnson in George Lewis's band in 1943. He also led some recording dates in 1946 with the Original Zenith Brass Band, and became a regular member of the Lewis group in 1952, touring the world as a trumpeter and singer.

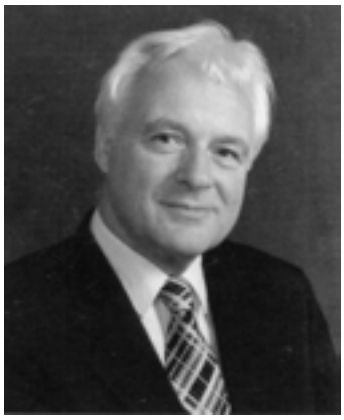
Alcoholism became a problem for Howard in late 1952. His playing became very erratic, causing Lewis to use him only occasionally between 1953 and 1963. He became seriously ill in 1961, but was able to recover and continue with his career. The last few years of his life were spent performing mostly at Preservation Hall in New Orleans. He died in 1966 at the age of fifty-seven.

Howard's record albums include *Kid Howard's Olympia Band* (Icon), *Kid Howard's New Orleans Band* (Icon), and *Kid Howard's Band* (MONO). More recent CDs include *The Complete Blue Note Recordings of George Lewis* (5-CD set, Mosaic), *The Beverly Caverns Sessions* (Good Time Jazz), and *Dr. Jazz* (Good Times Jazz). He also recorded for other labels including Jazzology, San Jacinto, Nobility, Blue Note, and Japanese Dan.

Bibl.: Harvey, Brian. *The Hottest Trumpet* (Jazzology Press); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Howarth, Elgar ("Gary") (b. Cannock, Staffordshire, England, Nov. 4, 1935). British trumpeter, conductor, and composer. Howarth's father was a brass band conductor who gave Elgar his first lessons on cornet. By age ten, Elgar was playing in his father's band, and at eighteen was principal cornet. Howarth attended Manchester University, and then majored in music composition at the Royal Manchester College of Music. Along with classmates Peter Maxwell Davies, Harrison Birtwistle, Alexander Goehr, and pianist John Ogdon, he formed the Manchester New Music Group. Davies composed his twelve-tone *Sonata for Trumpet and Piano* for Howarth in 1955.

After finishing school, Howarth played trumpet in the Royal Opera House Covent Garden from 1958 to 1963, and was principal of the Royal Philharmonic Orchestra in 1963, and again from 1965 to 1970. From 1963 to 1965, he also freelanced in London. As a trumpeter, Howarth is best known from his years (1965 to 1976) in the Philip Jones Brass Ensemble, in which he was also a key member as composer, arranger, and conductor.



Perhaps his grandest work with PJBE was his transcription of Mussorgsky's *Pictures at an Exhibition*. Howarth's trumpet can also be heard on the Beatles' album, *Magical Mystery Tour*.

During the late 1960s, Howarth conducted the London Sinfonietta on a tour of Italy. The success of this tour opened the door for him to receive numerous invitations to guest conduct all over the world. From 1972 to 1976, he was the music director of the famous Grimethorpe Colliery Band, an ensemble showcased in the film, *Brassed Off!* He was also the conductor of the English Northern Philharmonic (1985-89) and principal guest conductor/music advisor of Opera North (1996-99).

Howarth's compositions include *Concerto for Trumpet and Orchestra, Concerto for Trombone and Orchestra, Fireworks, Legends, Concerto for Trumpet and Brass Band, American Dream*, and many others. (Many of his works are published under his penname, W. Hogarth Lear.) The Swedish trumpet virtuoso Håkan Hardenberger has premiered and recorded several of Howarth's works.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Elgar Howarth" (www.allaboutmusic.com).

Hruby, Alois ("Louie") (b. Cleveland, Ohio, 1886; d. 1968). American trumpeter. Alois was one of eight children born to Czech-born Frank Hruby IV who immigrated to Cleveland in 1883. Frank was a musician who taught each of his children to play various instruments, and his wife Katrina enforced a rigid practice schedule for each child. In 1916, Frank Hruby V (1883-1974) and Ferdinand ("Fred") Hruby (1891-1978) founded the Hruby Conservatory of Music in Cleveland that in 1956 had over five hundred students enrolled; the conservatory closed in 1968. For three generations, the Hruby family was known as "America's foremost musical family" because all eight of Frank's children taught at the conservatory, and five of them became members of the Cleveland Orchestra.

Alois played cello, cornet, and trumpet, and spent his entire career in the Cleveland Orchestra–thirty-five of them as a trumpeter: 1919-20 as fourth trumpet, 1921-25 as third trumpet, 1927-33 as first trumpet, 1934-47 as second trumpet, 1948-52 as third trumpet, and 1953-54 as fourth trumpet. Alois had three brothers that also played in the Cleveland Orchestra: William (1899-1965), John (1887-1964), and Charles (1893-1976).

Bibl.: Thornton, Mary. "Trumpet Players of the Cleveland Orchestra, 1918-1993)" (*International Trumpet Guild Journal*, Feb. 1994); "The Encyclopedia of Cleveland History" (http://ech.cwru.edu/ech-cgi/article.pl?id=HF7).

Hruby, William (b. Cleveland, Ohio, 1899; d. 1965). American trumpeter. William was one of eight children born into a famous musical family. [For more information about the family, see "Alois Hruby."] Like several of his siblings, William played in the Cleveland Orchestra–for thirty years as a trumpeter: second trumpet in 1925 and 1927-33, third trumpet from 1934-47, fourth trumpet from 1948-52, and fifth trumpet from 1953-55. He also played percussion.

Bibl.: Thornton, Mary. "Trumpet Players of the Cleveland Orchestra, 1918-1993" (*International Trumpet Guild Journal*, Feb. 1994); "The Encyclopedia of Cleveland History" (http://ech.cwru.edu/ech-cgi/article.pl?id=HF7).

Hubbard, Frederick ("Freddie") Dewayne (b. Indianapolis, Indiana, Apr. 7, 1938; d. Sherman Oaks, California, Dec. 29, 2008). American trumpeter. Hubbard grew up in a poor family. He learned to play the mellophone, French horn, trombone, and tuba before learning to play the trumpet in high school. He studied privately with James Compton. His early playing experiences were with local groups in Indianapolis and with the Montgomery Brothers band. His earliest recordings were with Wes Montgomery in 1957.

Hubbard was offered a French horn scholarship to Indiana Central College, but turned it down in order to major in trumpet at Butler University, studying with Max Woodbury, but because he was not a classical musician, he quit school and moved to New York to pursue a jazz career. He was influenced by the playing of Clifford Brown and Lee Morgan. Hubbard received advice from Kenny Dorham (c1957), Donald Byrd, Slide Hampton, Dizzy Gillespie, and Booker Little (1958). Beginning in 1958, Hubbard lived in New York.

Hubbard's first big break came when he performed with Philly Joe Jones at Birdland. Miles Davis was in the audience and immediately arranged for Hubbard to be signed with Blue Note Records (1960-65). Many of Hubbard's finest recordings were with Blue Note; he worked with artists such as J.J. Johnson, Quincy Jones, and Sonny Rollins. Hubbard became very popular when he joined Art Blakey's Jazz Messengers (1960-64). He also collaborated with jazz musicians such as Eric Dolphy, Ornette Coleman, John Coltrane, Herbie Hancock, Oliver Nelson, Paul Chambers, McCoy Tyner, Bobby Henderson, Andrew Hill, Dexter Gordon, Sam Rivers, Wayne Shorter, Joe Ferrell, and George Cables.

Hubbard formed his own quintet in 1964, and played with Max Roach in 1965 and Sonny Rollins in 1966. Hubbard reached the height of his playing and popularity during the early 1970s when he recorded for the CTI label. In order to be more financially secure, Hubbard signed with Columbia Records in 1974 (until 1979), but was coaxed into making numerous (and dubious) records in a variety of commercial styles such as funk, electric rock, and even disco. From 1977 to 1979, he rejoined Herbie Hancock's group (although intermittently) and returned to more authentic jazz.

The 1980s were troubled times for Hubbard. He seemed to have numerous personal problems and began drinking excessively, contributing to his declining health in the late 1980s. Still, Hubbard played well with Count Basie (1980), Dizzy Gillespie (1980), Clark Terry (1980), Dizzy Gillespie (in Tokyo, 1981), Ashley Alexander (1983), the All Star Jazz Messengers (1984), Woody Shaw (1984-90), at the Messina Jazz Festival (1987, *A Love Supreme* by John Coltrane), and on the European tour, *To Diz with Love,* by Slide Hampton (1992, with Jon Faddis, Claudio Roditi, Roy Hargrove, and Red Rodney).

In 1992, Hubbard ruptured his lip while playing, resulting in an infection that required surgery to repair, but after that, his playing steadily declined. From 1996 he could no longer play correctly, but still appeared on stage until 2008.

Hubbard recorded sixty-two albums, as well as recording hundreds of others as a sideman. Among his best recordings are *Open Season* (Blue Note), *Ready for Freddie* (Blue Note), *Hub-Tones* (Blue Note), *Breaking Point* (Blue Note), *Backlash* (Koch), *Red Post* (Enja), *Face to Face* (Original Jazz Classics), *Life Flight* (Blue Note), *Mosaic*

(Blue Note), *Ugetsu* (Original Jazz Classics), and *Blues at the Abstract Truth* (GRP/Impulse). He recorded for numerous labels including Blue Note, GRP/ Impulse, MPS, CTI, Columbia, Pablo, Real Time, Enja, and Elektra.

Hubbard died of a heart attack at the Sherman Oaks Hospital in Sherman Oaks, California, on December 30, 2008. He was seventy years old. He was awarded the distinction of Jazz Master by the National Endowment of the Arts and received a Grammy Award for his participation in the tune, "Zanzibar," on the Billy Joel album, *52nd Street*. He appeared in the film, *'Round Midnight,* in 1985 and can also be seen in the videos, *Studiolive* (1981), *Live at the Village Vanguard* (2004), *All Blues* (2005), and *Freddie Hubbard: One of a Kind* (2009). Along with Clifford Brown and Lee Morgan, Hubbard is among the main models of bop trumpet playing.

Bibl.: Cooper, David. "I Remember Freddie" (*International Trumpet Guild Journal,* June 2009); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. excerpt on mp3; Oct. 2008); Laplace, Michel. *Freddie Hubbard, une étoile passe, un modèle reste* (Gazette des Cuivres no12, IV-2008).

Huber, Ferdinand Fürchtegott (b. St. Gall, Switzerland, Oct. 31, 1791; d. St. Gall, Switzerland, Jan. 9, 1863). Swiss trumpeter, organist, and composer. Huber was one of the first important teachers and composers in Switzerland. He was the son of a vicar and school rector, but grew up in a foster home in the town of Lippstadt. At a young age, he was sent to study with Johann Georg Nast of the Stuttgart Stadtpfeifer, and played trumpet for many years in the opera (court) orchestra there. In 1815, he returned to his homeland, and in 1817 became a music teacher in Hofwil.

Huber returned to St. Gall in 1824 to become organist at St. Catherine's church. He also conducted the opera there during the 1825-26 season. He moved to Berne, Switzerland in 1829 where he taught at the Realschule, and in 1832 returned to his native city of St. Gall to teach organ, piano, singing, violin, and lead the Antilitz Choral Society. He formed a military band, a band for boys, and several male choirs. He spent his last years teaching private lessons.

Ferdinand Huber is best known today for studying and collecting Swiss folk music, and for the revival of the Alphorn. He composed many works which are now housed at the Canton Library Viadana of St. Gall.

Bibl.: Keim, Freidel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Ferdinand Fürchtegott Huber" (www.rism-ch.org/pages/huber).

Hubinon, Paul [Joseph] (b. c1945; d. c1977). American trumpeter. Hubinon was one of the greatest lead trumpeters of all time, yet was highly underrated because of his standoffish personality. He grew up in Charleroi, Pennsylvania, and graduated from Charleroi High School. He attended Duquesne University as a music major where he studied with Eddie Shiner. It was at about this time that he formed his first jazz band, the Paul Hubinon-Ray DeFade Orchestra, which recorded for LaVere Records during the early 1960s. Concerned about his upper register problems, he and Shiner began studying the dental structures of several excellent high note trumpeters, discovering that nearly all had relatively short upper incisors (or a bit of an upside-down "V" notch between them). Hubinon decided to have his dentist, Dr. Lester Gordon of McKeesport, Pennsylvania, file a V-notch between his upper teeth, and the improvement in range was immediate.

After graduating from Duquesne University in 1964, Hubinon became a member of the US Airmen of Note. He was often featured as the lead trumpeter and soloist, and made several recordings with the group. Upon discharge, he played in the bands of Bob Bunton (1967), Bobby Bryant (1968), and Richard Holmes (1968), and played lead trumpet with the Pittsburgh Pops orchestra (recording *Holiday for Trumpet* and *Maria* during the late 1960s).

Around 1970 he moved to Los Angeles to become a studio player, and recorded throughout most of the 1970s with such artists as James Brown, Boz Scaggs, Cold Blood, Glen Campbell (recording *Rhinestone Cowboy*), The Four Tops, Dean Martin, Ella Fitzgerald, Neil Diamond, Seals & Crofts, Peggy Lee, The Righteous Brothers, Cannonball Adderley, The Grateful Dead, Marvin Gaye, and many others. During these years, the hippie culture in Southern California influenced many musicians to dress and act in a certain way, including taking drugs. In order to fit in with various groups, both personally and musically, Hubinon began to drink alcohol and use illegal drugs to excess. He became a loner, and was at times very difficult to get along with. As a result, he had few friends and received less work than he might have otherwise. In spite of his substance abuse, Hubinon can be heard as the solo trumpeter in the movie, *Jonathon Livingston Seagull*, and in several Hanna-Barbera cartoons such as *The Jetsons* (along with other trumpeters Chuck Findley, Gary Grant, Dalton Smith, Bill Peterson, and Bud Brisbois.

Hubinon died of a drug overdose around 1977. Reportedly, friend and fellow trumpeter Bill Peterson (who was at the time president of musicians' union Local 47) was the only person to attend Hubinon's funeral. Paul Hubinon died at the approximate age of thirty-two.

Bibl.: Annibale, Ed. *Trumpeters Galore* (Trafford Pub.); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Paul Hubinon Stories" (www.TrumpetHerald.com/forum/viewtopic.php?p=1070084); "Dominic's Bronze bell" (www.trumpetmaster.com/vb/f139/dominics-bronze-bell-21360.html).

Huffman, Gerald (b. Lapel, Hamilton County, Indiana, Jan. 3, 1903; d. Fulton, Texas, Dec. 19, 1981). American trumpeter. Huffman studied music at the Dana Institute in Warren, Ohio. His early teachers were Ross Hickernall, Herbert L. Clarke, Edward B. Llewellyn, and Ernest Pechin. He began his career as principal trumpet of the 129th Infantry Band in Mt. Morris, Illinois. He joined the Sousa Band in 1925, and played with the organization until 1930. He then played with the Royal Scotch Highlanders in Canada, and the US Navy Band. During the late 1930s, he was the bandmaster of the Kable Brothers Band, a private ensemble in Illinois. He was a member of the Chicago Civic Orchestra from 1936 to 1938, and joined the trumpet section (third trumpet) of the Chicago Symphony Orchestra during the 1939-40 season. (Elden Benge had left the CSO to go to the WGN staff orchestra, and Renold Schilke moved from third to first trumpet.) During the next eleven years, Huffman played third trumpet, but was principal from 1942 to 1946. From 1946 to 1950, he played second trumpet, and then became third trumpet again in 1950-51.

Huffman gave the first Chicago performance of the Hindemith trumpet sonata at a concert of contemporary music at the University of Chicago on March 23, 1945. He was on the faculty at Elmhurst College and coached the trumpet section of the Civic Orchestra. Thomas Crown, a member of the Civic Orchestra at that

time recalls that *he was a sober, serious person who taught us orchestra skills, with a strong emphasis on correct rhythm*.

Huffman was dismissed from the CSO in 1951, probably without pension or benefits. He retired to Fulton, Texas, where he is said to have owned a variety store and indulged his hobby of raising bantam chickens and pheasants.

Bibl.: Crown, Thomas, with John Hagstrom and Joe Lill. "The Chicago Symphony Trumpet Section 1933-1948." (*International Trumpet Guild Journal*, Jan. 2013); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Gerald Huffman" (www.stokowski.org./Principal_Musicians_Chicago _Symphony.htm).

Huffsteter, Steve (b. Monroe, Louisiana, Feb.7, 1936). American trumpeter. Huffsteter began playing his uncle's old cornet when he was eight or nine years old. At age ten, he and his family moved to Phoenix,

Arizona. While in high school, he began playing professionally. He attended Arizona State College (now Arizona State University) for a short while, but quit to play fulltime at Koko's (in Phoenix), a club that booked numerous celebrity performers from Las Vegas.

Huffsteter moved to Los Angeles in 1960 and began playing with numerous big bands such as those of Stan Kenton (1960-61), Si Zetner (1962), Ray Charles (1966), Louie Bellson, Toshiko Akiyoshi-Lew Tabackin (mid 1970s to mid 1980s), Tom Talbert, Bob Florence (since mid 1960s), Billy Berry, Shorty Rogers, Bill Holman, Gordon Brisker, and Matt Catingub. He also played in small groups with Shorty Rogers, Willie Bobo, Clare Fischer, Pauline Da Costa, Dave Pell, Supersax, Willie Bob, Poncho Sanchez, Jim Morris, Moacir Santos, and Pete Cristleb. He has recorded with Cecilia Coleman, Bob Florence, Bill Perkins, Natalie Cole, and many others. In 2003, he paid a tribute to Stan Kenton with the Mellophone Band conducted by Lennie Niehaus.

Together with his wife, a pianist, in 1991, Huffsteter formed the Steve Huffsteter Big Band, a group he still leads, which has backed vocalists such as Tony Bennett, Mel Tormé, Nat "King" Cole, Ella Fitzgerald, Jack Jones, Toni Tennille, Diane Schurr, Julie Kelly, Natalie Cole, Vikki Carr, Debbie Reynolds, Dean Martin, Mike Campbell, and many others. Among Huffsteter's albums are *Circles* (his first album as leader, 1982), *The Bill Perkins-Steve Huffsteter Quintet*, *Live at Café 322* (SH), and *Gathered Around* (a DVD on AIX). Altogether, Huffsteter has recorded over eighty albums, playing everything from fusion to hard bop.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Steve Huffsteter" (www.ceciliacoleman.com).

Hughes, Mark (b. c1961). American trumpeter. Hughes grew up in Jonesboro, Georgia. He studied with Vincent Cichowicz at Northwestern University, and received his bachelor of music degree in 1983. He was then accepted into the Civic Orchestra of Chicago where he studied with Adolph Herseth and Arnold Jacobs, and while in Chicago, helped form the Millar Brass Ensemble. After leaving Chicago, he moved to the East Coast where he occasionally performed with the Metropolitan Opera Orchestra and the Charleston Symphony. He toured for three years with Richard Morris's "Toccatas and Flourishes," a trumpet and organ duo managed by Columbia Artists Management.

As early as 1979 while in college, Hughes had begun playing as an extra trumpet with the Atlanta Symphony Orchestra. He moved back to Atlanta, and joined the Atlanta Brass Quintet in 1987, and also performed with the Atlanta Ballet Orchestra and the Atlanta Civic Opera Orchestra. In 1994, he was named associate principal trumpet of the Atlanta Symphony Orchestra, and acting principal during the 2005-06 season. He also taught as an adjunct faculty member at Kennesaw State University and Emory University.

Around 2007, Hughes was selected as principal trumpet of the Houston Symphony Orchestra. He has taught at the University of Houston's Texas Music Festival, and is an active soloist and clinician. He resides in Bellaire, Texas, with his wife Marilyn, and children Thomas and Caroline.

Bibl.: Royal, Jason W. "The Atlanta Symphony Orchestra Trumpet Section" (*International Trumpet Guild Journal*, Jan. 2006); "Mark Hughes" (www.tmf.uh.edu).

Humphrey, Percy [Gaston] (b. New Orleans, Louisiana, Jan. 13, 1905; d. New Orleans, Louisiana, July 22, 1995). American trumpeter. Humphrey came from a musical family. His father Willie Sr. was a clarinet player like his noted brother Willie Jr. His brother Earl was a trombonist, and his cousin Emery Thompson was a legendary trumpeter—himself father of Jamil Sharif—also a trumpet player.

Percy learned to play the drums at an early age, which he played in the Valmar Victor School Band. Then, he took trumpet lessons from his grandfather, "Professor" Jim Humphrey, and permanently switched to the trumpet, playing in brass bands led by Kid Rena and Chris Kelly (1922). In 1925, he led his first dance band and also worked occasionally with the Eureka Brass Band and other local groups. As a member of the Kid Howard's band (1928-1929), he toured Louisiana and Mississippi, and visited Chicago in 1929.

Humphrey mostly played with the Eureka Brass Band (1931-39). He retired from music (1939-46), but then made a comeback in 1946 as a leader of the Eureka Brass Band. The Eureka band made several recordings in 1951, and Humphrey joined George Lewis's band in the same year. Although he played and sang with Lewis for two years, he refused to go on any of the tours because he didn't want to give up his day job. He was a part-time musician for the rest of the 1950s.

In 1961, Humphrey's Crescent City Joymakers recorded for Riverside records. He also recorded with pianist Sweet Emma Barrett. In 1964, Humphrey and his brother Willie joined the Preservation Hall Jazz Band that made many recordings with Humphrey until 1987. His recordings include *New Orleans* (Columbia), *Percy Humphrey's Crescent City Joymakers* (Riverside), *Living New Orleans Jazz* (Smokey), *At Manny's Tavern* (Center), and *New Orleans Parade* (Pax). Humphrey died at the age of ninety.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Percy Gaston Humphrey" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Hunger, Helmut ("Willy") (b. Freibergsdorf, Saxony, May 18, 1929; d. before Oct. 11, 2011). German-born Swiss trumpeter. Hunger studied with Carlo Poggi in Bern, and with Albin Herr in Stuttgart. His early career was spent in Germany, performing with the Mainz Orchestra (1951), Duisburg Orchestra (1952), and Munich Philharmonic (1953-56). He returned to Switzerland in 1956, performing until 1994 with the Orchestra della Radiotelevisione della Svizzera Italiana. He was also a teacher in Lugano.

Hunger is well known for his many recordings of Baroque and Classical works for trumpet. His 1967 album, *Art of the Trumpet* (Orpheus), was reissued in 1992 as *Trumpet Concertos* (Sony, shared with sides by André Bernard) and *Virtuoso Trumpet Concertos* (CBS Masterworks). During the 1960s and '70s, he was a popular guest soloist and teacher of master classes at international festivals throughout Europe and Scandinavia.

Bibl.: Keim, Freidel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Sanvi, Mirto. Obituary in *Revue Musicle Suisse*, dated Oct. 11, 2011 (pub. Dec. 2011) without giving death date.

Hunsicker, J[ohn] David (b. Wayne, Michigan, Sept. 13, 1971). American trumpeter. Hunsicker began playing piano at age four, and the trumpet at age eleven under the instruction of Leo Tallieu. Beginning at the end of tenth grade, he studied with Irving Sarin, and graduated as Valedictorian of Crestwood High School in Dearborn Heights, Michigan, in 1989. He then attended Indiana University where he studied with Bernard Adelstein, and graduated in 1994. After working as a freelance artist in New York City for a short while, he moved back to his home state of Michigan where he won positions

with the Flint, Ann Arbor, Battle Creek, and Kalamazoo symphonies. He also earned a master of music degree at the University of Michigan, studying with Charles Daval and graduating in 2000.

Hunsicker became associate principal trumpet of the New Mexico Symphony in 2001, but left this position in 2004 to study with Regents' Professor David Hickman at Arizona State University and serve as a graduate teaching assistant. In 2008, he married violinist Angela Grace Cassette. The couple moved to Omaha, Nebraska, when Angela was hired as an administrator of the Omaha Symphony Orchestra. Hunsicker soon began performing with the orchestra, and served as the trumpet instructor at the University of Nebraska at Omaha (January 2009 through May 2010) and the Omaha Conservatory of Music. In 2010, Angela accepted a position as Artistic Operations Director of The Florida Orchestra, and Hunsicker (having left his positions in Omaha) worked with The Florida Orchestra, Sarasota Orchestra, Sarasota Opera, and Florida Grand Opera. He completed his DMA in trumpet at Arizona State University in May of 2012, and accepted a professorship at Wichita State University in the fall of 2012. For several summers, Hunsicker has been principal trumpet of the Des Moines (IA) Metro Opera orchestra and the Lancaster (OH) Festival Orchestra. He has also played with the Santa Fe Opera, Arizona Opera, Detroit Symphony, Detroit Chamber Winds, Michigan Opera Theatre, Phoenix Symphony, Des Moines Symphony, Sonoran Brass Quintet, Great Lakes Brass Quintet, Michigan Chamber Brass, and the Dodworth Saxhorn Band.

Bibl.: Hunsicker, John David. *Professional Orchestral Auditions for Trumpet* (unpublished DMA dissertation, Arizona State University, 2012); personal interview, Aug. 21, 2012.

Hunt, Clyde Edward (b. Alliance City, Ohio, July 27, 1937). American trumpeter. A very talented trumpeter at an early age, Hunt

joined the Alliance City, Ohio, musician's union at age eleven. He attended Alliance High School, playing in the band and orchestra, and singing in the chorus. He was selected for the All Ohio Boys Band that performed at the Ohio State Fair in 1954 and 1955. He received a bachelor of music education and a master of fine arts degree from Kent State University. During his freshman year, he won the fourth chair in the Akron Symphony Orchestra, and was moved up to second trumpet in 1961. Hunt also performed with the Akron Symphony Brass Quintet, Akron Civic Theatre Orchestra, and the Akron Goodyear Theater Orchestra (until 1967).

Hunt moved to Washington, D.C. in 1967 where he became trumpeter and soloist at the Church of the Ascension and at St. Agnes Episcopal Church. In 1983, he joined Brooks Tegler's Hot Jazz swing band, providing numerous compositions and arrangements for the group. He was also a member of the Steve Jordan Trio. He can be heard as a sideman on over thirty CD recordings.

Hunt's career was spent mostly as a teacher. He taught band and music classes at St. Peter Chanel High School in Bedford, Ohio (1962-67), and taught in the Montgomery County public schools in Rockville, Maryland (1967-97). His book, *Sail the Seven C's* (B-Flat Music Productions), is widely used as a high range method for trumpet.

Although now retired in Colonial Beach, Virginia, Hunt occasionally gives trumpet lessons.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Clyde E. Hunt Biography" (www.bflatmusic.com).

Hunter, Billy Ray Jr. (b. Austin, Texas, c1976). American trumpeter. Hunter studied with Raymond Crisara at the University of Texas in Austin, earning a bachelor of music degree in 1997. He then studied with Raymond Mase and Mark Gould at The Juilliard School where he received a master of music degree. He attended the Tanglewood Music Center, and played in the New World Symphony before becoming a member of the Grant Park Orchestra in Chicago, Baltimore Symphony Orchestra, and Spoleto Festival Orchestra. While still in his twenties, he won a position as one of the principal trumpets of the Metropolitan Opera Orchestra in 2004.

Hunter received the 2010 Distinguished Alumnus Award from the School of Music at UT-Austin. He and his wife, Bulgarian-born pianist Anna Stoytcheva, have one son, Michael.

Bibl.: "Billy Ray Hunter Jr." (www.utexas.edu/know/2010/07/01/extraordinary_exes_hunter_house); "Billy Ray Hunter" (www.texasexes.org/alcaide/feature.asp?p=4975).

Hurley, Clyde [Lanham Jr.] (b. Ft. Worth, Texas, Sept. 3, 1916; d. Ft. Worth, Texas, Aug. 15, 1963). American trumpeter. Hurley studied piano, but taught himself to play trumpet by playing along with Louis Armstrong recordings. He worked with a few jazz and Dixieland groups in Ft. Worth before joining Ben Pollack's band in 1938 with which he became a leading soloist, recording *So Unexpectedly* to great acclaim.

On a tour with Pollack, Hurley dropped out of the band in Los Angeles in order to become a studio musician. He was soon picked up by Glenn Miller who featured Hurley quite a bit. Hurley's hot trumpet solos can be heard in the recordings of *In the Mood, One O'Clock Jump* (recorded live at Carnegie Hall), *Slip Horn Jive*, and *Tuxedo Junction*. But, after some disagreements over style, Hurley left Miller after one year. Miller's trumpet section during that time was amazing: Mickey McMickle, Clyde Hurley, Billy May, and Bobby Hackett.

In 1940, Hurley joined Tommy Dorsey's orchestra. He then moved to the Artie Shaw orchestra in 1941 but soon returned to Los Angeles to resume his career as a studio player. He was on staff with the MGM orchestra from 1944 to 1949 (alongside Mannie Klein and Rafael Méndez) and the NBC orchestra from 1950 to 1955. He can be heard on the *Solo Flight* album with the Paul Weston Orchestra, performing *Memories of You*. Hurley also occasionally played Dixieland music with Matty Matlock's Rampart Street Paraders. In addition, he was often heard on live radio broadcasts from San Francisco's Club Hangover in 1954. Hurley led a few recording dates, recording four tunes for Keynote in 1946 and five Dixieland tunes for Crown in 1950. Some of his LP albums include *Dixieland, My Dixieland* (Columbia), and *Texas! USA* (Columbia).

Ill health caused Hurley to stop playing and return to his hometown of Ft. Worth in 1963, where died at the age of forty-six.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Clyde Hurley" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Hurrell, Martin (b. Essex, England, June 22, 1962). British trumpeter. Hurrell began taking singing and piano lessons at the age of five, and began playing the cornet at age eight under the tutelage of his father. At age fourteen, he joined the National Youth Orchestra, and studied with Ted Spratt at the Royal Academy of Music Junior School. Two years later, he attended the regular Royal Academy of Music where he studied cornet with Ray Allen, and conducting with Maurice Miles. However, he was expelled for failing to attend piano lessons. For the next year, he was employed as a construction worker on a Scottish Highland sheep farm. After deciding to take his music studies more seriously, he was allowed back in school and graduated in 1983.

Immediately after graduating from the Royal Academy of Music, Hurrell was selected to play with the European Community Youth Orchestra. After a few months of training, he was hired as principal cornet in the BBC Concert Orchestra (replacing Andrew Hendrie). He met and married Penelope, a viola player in the orchestra. He stayed in the orchestra for four years, but became tired of performing light musicals; so beginning in 1987 he freelanced in London, and performed at various times with all of the orchestras of the city. He also played with the London Brass.

Hurrell became principal cornet of the BBC Symphony Orchestra in 1992. He has conducted numerous brass bands, and is currently director of the Hitchin Band. He has three children—Susanna, Laurence, and Emily. He enjoys fine food and wine.

Bibl.: Hurrell, Martin. "The BBC Symphony Orchestra Trumpet Section" (*International Trumpet Guild Journal*, Sept. 1995); Keim, Friedel. *Das große Buch der Trompete* (Schott); Kenyon, Nicholas. *The BBC Symphony Orchestra, the First 50 Years* (published by the BBC).

Hutchinson, Leslie George ("Jiver") (b. Kingston, Jamaica, Mar. 16, 1906; d. Weeting, England, Nov. 22, 1959). Jamaican trumpeter. Hutchinson began playing with the British West Indies Regimental Band which went to England in 1924 to play at the Empire Exhibition

in London. In 1934, he was with Bertie King's Band, but permanently moved to England in 1935, where he worked with Happy Blake at the Cuba Cotton Club and the Cabin Club, toured with a stage show, and briefly played with Leslie and Ken Johnson's Emperors of Jazz (1936-38). He worked with Jack Davies, Al Craig, and Fela Sowande until 1939, when he also played in the movie, *Traitor-Spy*, and later that year, led his own band at the Florida Club in Mayfair London.

Between 1941 and 1943, Hutchinson played with Sid Philips, Bert Ambrose, and Maurice Burman, and in 1943-44 was a star soloist with the Geraldo Orchestra. After touring the Middle East with the latter orchestra, he began working with Lew Stone. He again formed his own band (1944-50), and toured India, Scandinavia, Holland, Czechoslovakia, Belgium, and other European countries. He rejoined the Geraldo Orchestra in 1950, and worked with the group on and off for the next six years. In addition, he performed with Mary Lou Williams, George Firestone, appeared in the film, *Captain's Paradise,* and formed new bands in 1955 and 1956.

Hutchinson was tragically killed on November 22, 1959 when his band's bus left the road. He was survived by his daughter Elaine Delmar, a popular singer.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jiver Hutchinson" (www.allaboutjazz.com/php/musician.php?id=12518); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Hyde, John (fl. 1780—1821). English trumpeter. Hyde was one of the finest performers in London in his day, and played first trumpet in the leading orchestras. His greatest achievement was the invention, shortly before 1800, of the "slide trumpet," also known as the English slide trumpet. The instrument resembled a natural trumpet in common form, but added a push rod that moved the back bow of the trumpet over the shoulder of the player in a manner similar to the trombone, but in the opposite direction. Two circular clock springs returned the slide to its normal position. These were later replaced by a single elastic band. The original intention of the invention was to improve intonation, but the slide was eventually made to extend up to three half steps, making it nearly fully chromatic. The instrument was used by many of England's finest players until about 1890, long after valves were introduced.

Hyde wrote a method book in 1799, *New and Compleat Preceptor for the Trumpet and Bugle Horn* (reproduced by The Brass Press). His slide trumpet allowed composers to write pitches for the trumpet that had been previously acquired only by lipping.

Bibl.: Bate, Philip. *The Trumpet and Trombone* (W. W. Norton & Co.); Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions).

Hyde, Vic (b. Florida, Jan. 16, 1913; d. Gainsville, Florida, Jan. 2006). It is surprising that so little biographical information is known about

Hyde. This mega entertainer was often referred to as a "genial human dynamo and one-man philharmonic." He could play one, two, or three

trumpets at the same time, even while bouncing around on a pogo stick. He could also play four linked-together bugles, drums, and piano simultaneously!

Sponsored by King Musical Instruments, Hyde performed at assemblies at thousands of high schools in America. He also toured with many circus shows, including sixteen European tours where he performed for kings, queens, presidents, and various heads of state. In 1954, he toured Sweden with the Kuruvik Ungdorm Cirkus, and after World War II, toured West German USO army bases. His appearance on *The Tonight Show* left host Johnny Carson laughing on the floor.

Hyde was an avid collector of unusual automobiles including many three-wheeled vehicles. His home in Niles, Michigan, was filled with automotive prototypes, Rolls-Royces, motorcycles, and even airplanes. He was featured in several magazines such as *Hemming's* and *Popular Mechanics*. Many of his unusual cars are now exhibited in various auto collections. He retired to Florida in 1980.

Bibl.: Lamm, Michael. "Two's a motorcycle, three's a..., very strange car" (*Popular Mechanics*, Nov. 1977).

Hynes, Jim (b. Hackensack, New Jersey, Apr. 8, 1956). American trumpeter. Because of his early interest in sports, Hynes did not start playing trumpet until age seventeen. He taught himself to play through listening to and playing along with Herb Alpert albums owned by his mother. He attended Ithaca College where he studied with Herbert Mueller, earning a bachelor of music education degree in 1978. He played with the Ithaca Brass Quintet. After taking a year off from school, he entered the Eastman School of Music, where he studied with Allan Dean and completed a master's degree in Jazz and Contemporary Media under Rayburn Wright in 1981. While in Rochester, he became the fourth trumpet in the Rochester Philharmonic Orchestra (1979-85) and Eastman Jazz Ensemble. He also played lead trumpet for Paul Anka (1981-83). He currently tours with Paul Simon.

During the summer of 1985, Hynes moved to New York City and began his freelance career. He worked in several pit orchestras on Broadway, performing such shows as *Cats, Jerome Robbins' Broadway, Chess, Les Miserables, Starlight Express, The Will Rogers Follies, Legs Diamond, Sweet Charity, Dreamgirls, A Chorus Line, Dirty Rotten Scoundrels*, *In the Heights, Memphis*, and about twenty others. As a studio recording artist, he can be heard on movie soundtracks such as *Hitch, Snake Eyes, Meet Joe Black, The Alamo, Intolerable Cruelty, Malcolm X, Femme Fatale, Anastasia*, and others. Television

credits include *The View, The Price is Right, ABC Monday Night Football, 20/20, ABC World News Tonight, NBC Nightly News, CBS Early Show, Nightline, Fox News and Fox Sports, Montel Williams Show, NBC Today Show, Chris Matthews Show*, and others.

Hynes has backed numerous celebrity artists including Lyle Lovett, Burt Bacharach, Christine Aguilera, Quincy Jones, Sting, Jimmy Webb, Natalie Cole, Michael Jackson, Chaka Khan, Ivan Lins, Aerosmith, Bernadette Peters, Tony Bennett, Aretha Franklin, and Sheryl Crow. He has one son named TJ (b. 1971) as well as two grandchildren. His hobbies include golf, tennis, and fishing. He is also a skilled carpenter who built the house he is currently living in.

Bibl.: Roberts, Steven. "Developing the Versatile Trumpeter: Interviews with Three Multi-Talented Musicians" (*International Trumpet Guild Journal*, Mar. 2006); Jim Hynes's website (http://jimhynesmusic.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, Mar. 25, 2010.

I

Ikebe, Jun (b. Japan). Japanese trumpeter. Ikebe completed his basic music studies in Japan before studying with Jean-Jacques Gaudon and Pierre Thibaud at the Edgar Varèse National School of Music in France. He also studied with Hans Gansch at the Mozarteum in Salzburg, Austria. While in Europe, Ikebe had opportunities to perform with several leading orchestras.

Ikebe has been a member of the Singapore Symphony Orchestra since 2000. He has also served as a guest and acting principal trumpet of the Tokyo Philharmonic Orchestra, and was invited by Maestro Seiji Ozawa to play in the Saito Kinen Orchestra. In 2004, he was the only member of the SSO engaged as an extra player for the Russian National Orchestra during its Asian tour. A highly versatile trumpeter, Ikebe is comfortable in many musical settings, including Latin big band. He is a co-owner of Renaissance Brassworks (a custom mouthpiece company in Japan) and teaches at the Nanyang Academy of Fine Arts.

Bibl.: "Jun Ikebe" (www.sso.org.sg/index.php?option=com_content&view=article&id=116&itemid=52); http://renaissance-brassworks.blogspot.com.

Ikov, Andrei [Andrey] Mikhailovich [Andrej M. Ikow] (b. Moscow, Russia, Apr. 10, 1960). Russian trumpeter. Ikov began playing piano, but switched to trumpet before entering the Gnesin Moscow Special Music School where he graduated in 1978. He then attended the Moscow State Conservatory. His teachers include Georgy Orvid, Lev Volodin, Anatoly Selianin, Timofei Dokshitser, Jury Krivosheyev, A. Bazarov, and V. Shlepakov.

In 1980, Ikov won third prize in the All-Union Contest for Brass Performers, and in 1982 won first prize in the Prague Spring International Competition. He performed in the State Symphony Orchestra of the USSR under Maestro Evgeny Svetlanov in 1980-90 before becoming a member of the Russian National Orchestra under Maestro Mikhail Pletnev from 1990 to 2002. In that year, he was named the principal trumpet of the famous Bolshoi Theater Orchestra in Moscow, a position once occupied by the great Timofei Dokshitser. In 2008, he began teaching at the Moscow Conservatory.

As a soloist, Ikov has performed throughout Russia, and has appeared in Sweden, Finland, France, Germany, Bulgaria, Greece, and Czechoslovakia. He has released four solo CDs plus many recordings as a chamber music performer. He served as a board member of Euro-

ITG, and was an artist-faculty member at one of its conferences. He has taught at the Moscow Special School of Music, College of Music (from 2008), and Ippolitov High School. He is a member of The Russian Consort. In 2009, he was named an Honored Artist of the Russian Federation.

Ikov names the following as his main musical influences: his father Mikhail Ikov (a trombonist in the State Symphony Orchestra of the USSR), Timofei Dokshitser, Maurice André, Louis Armstrong, and Dizzy Gillespie.

Bibl: Frink, Laurie. "ITG Profile: Andrei Ikov" (*International Trumpet Guild Journal*, Jan. 2002); Keim, Friedel. *Das große Buch der Trompete* (Schott); "Musician: Andrei Ikov" (www.b-and-s.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. *East Meets West* (Hillsdale, NY); Shook, Brian. "Bolshoi Theatre of the Russian Federation Trumpet Section" (*International Trumpet Guild Journal*, June 2012).

Photo in the main Bolshoi Theater and color photo taken by Miriam Hickman.

Ilett, Denny Sr. (b. Reading, Berkshire, England, Oct. 1, 1942). British trumpeter and vocalist. Ilett begin playing cornet at age eight under the guidance of his father, a professional trumpet and viola player with army and London music halls. Specializing in early Louis Armstrong-style playing, Ilett became one of the best in the business, and was described by a jazz critic as a *ferociously hot player of the "take no prisoners" school, with stamina quite beyond the reach of most.*

Ilett's career began with the Ashmead Brass Band (1954-55), and continued with the Reading Light Orchestra (1955-60), Gems

of Swing (1958-62), Merrydown Jump Band (1954-68), Soul Trinity (six years, backing Jimi Hendrix, James Brown, and others), Temperance Seven, Denny Ilett Jr.'s big band, Kenny Ball, Terry

Lightfoot, and the Max Collie Band. While playing with Humphrey Lyttelton's band, Lyttelton described him as *the best jazz trumpeter in the UK*.

Ilett has recorded numerous LPs and CDs, including *Aces High, Live in Stuttgart, Salute to Louis, Ariel Perspectives*, and *The Naughty Boys*. His son Denny Jr. is a professional jazz guitarist.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Illman, Richard (b. Milwaukee, Wisconsin, Oct. 11, 1949). American trumpeter. Illman began playing the trumpet at age nine while growing up in Warrensburg, Illinois. During seventh grade, he and his family moved to Lexington, Kentucky, where he immediately joined the high school band. He began trumpet lessons during his junior year of high school, studying with Jerry Grady and Bob Dolwick. He attended the University of Kentucky as a physics major, but soon switched to music. He earned a bachelor of music degree in 1973, studying with Jack Hyatt and Walter Blanton, and served as a graduate teaching assistant to Vincent DiMartino, earning his master of music degree in 1975. Additionally, he studied with Philip Collins of the Cincinnati Symphony Orchestra.

Illman's long and distinguished teaching career includes serving on the faculties of Asbury College (adjunct, 1974-78), Transylvania University (adjunct, 1975-78), University of Kentucky (one-year appointment, 1977-78), and Eastern Kentucky University (1978-90). In 1990, he accepted his current position as trumpet professor at Michigan State University in East Lansing. He has performed with the Kentuckiana Brass & Percussion Ensemble (founding member), Lexington Brass Quintet, Lexington Symphony Orchestra (principal for seventeen years), Brass Band of Battle Creek, and Detroit Symphony Orchestra, as well as backing celebrity artists such as Ray Charles, Burt Bacharach, Doc Severinsen, Bob Hope, The Spinners, and the Fifth Dimension. He is currently principal trumpet of the Lansing Symphony Orchestra, Millennium Brass Quintet (with Vincent DiMartino), Lansing Symphony Brass Quintet, Lansing Symphony Big Band (lead trumpet), and a member of the Beaumont Brass (MSU faculty brass quintet). Illman has presented lectures at the 1992 and 2006 conferences of the International Trumpet Guild, and has published a book/CD titled *Yoga for Trumpet Players.*

Illman and Jo Martinie, a certified yoga teacher and massage therapist, were married in 2009. He has a daughter from a previous marriage, Cathy (b. 1979) and two stepchildren, Pam (b. 1967) and Jon (b. 1969). His hobbies include cooking, tennis, fishing, and travel.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008); "Richard Illman" (www.msu.edu/~olsonc/illmancv.html); "Richard Illman" (http://people.music.msu.edu/detail.asp?ContactID=6); "Richard Illman" (www.lansingsymphony.org); personal interview, Mar. 19, 2011.

Immer, Friedemann (b. Duisburg, Germany, Apr. 8, 1948). German trumpeter. Immer's father was a pastor who preached in ruined churches during the aftermath of World War II. With no organs available, services relied on music by brass ensemble in which his father played flugelhorn. Friedemann wanted to learn to play too, so at age seven his father taught him how. He also learned to play the recorder and cello, and developed a keen interest in early music. His first trumpet lessons were with Freiherr Heinrich von Senden, principal trumpet of the Duisburg Symphony Orchestra. After three years of study, von Senden moved to Hannover to accept a new position, giving many of his gigs to Immer.

Blessed with an unusual ability to play in the upper register, Immer soon began performing the most difficult works by Bach such

as *Brandenburg Concerto No. 2* and *Mass in B Minor*, and by age twenty-two, had earned a reputation as a piccolo trumpet specialist. His interests included much more than music, however. He enrolled in Bonn University in 1969, and studied physics and math, but by 1977, he decided to make music his career. He attended the Cologne Musikhochschule from 1978 to 1984, studying trumpet externally with Walter Holy (an important Baroque trumpet specialist). While there, Immer was engaged (as a student) to teach early music classes. Although Immer began learning to play the (valveless) Baroque trumpet and cornetto in 1972, it wasn't until 1977 that he gave his first performance of the *Brandenburg* on a Baroque trumpet in F. In the same year, he made his first of more then ten recordings of this difficult work on natural trumpet (for the Smithsonian Institution in Washington, D.C).

Immer has performed the *Brandenburg* hundreds of times with such groups as Collegium Aureum, La Petite Bande, Leonhardt Consort, Academy of Ancient Music, Taverner Players, Aston Magna, H.-M. Linde Consort, Concentus Musicus Wien, Freiburg Baroque Orchestra, and the Berlin Academy of Ancient Music. Since 1984, he has taught trumpet at the Musikhochschule in Cologne, and since 1993 has taught Baroque trumpet at the Sweelinck Conservatory of Music in Amsterdam, presenting workshops all over the world. In addition, he is the first person to record the Haydn *Concerto in E-flat* on keyed trumpet (1987 with Christopher Hogwood on Decca). He established the Friedemann Immer Trumpet Consort in 1988.

Immer was on the artist faculty of the 1987 International Trumpet Guild Conference in Kalamazoo, Michigan, and played with Sommerakademie J.S. Bach under H. Rilling (Stuttgart) and the Los Angeles Baroque Orchestra (Santa Barbara, 1989). He has recorded with Concentus Musicus Wien (under Nikolaus Harnoncourt), Mainz Chamber (under Gunther Kehr), the Capella Clementina, the Haarlem Trumpet Consort (works by Biber, Pezel, Schmelzer, Altenburg, and Speer with Ralph Bryant, Michael Laird, Crispian Steele-Perkins, Klaus Osterloh, Friedrich Held, A. Mudgan, K. Immer, E. Leu, Chr. Gösslin, K.-H. Gottfried, R.A. Lister, Chr. Lehmann: *Baroque & Brass*), and the Capella Clementina under H. Müller-Brühl (Stradella, *Sinfonie*, *Sonate*). He can be seen on videos such as *La musique profane de J.S. Bach* (1984, *Suite in D*, under Harnoncourt) and Bach's *Second Brandenburg Concerto* (Freiburg Baroque Ensemble, EuroArts, 2000). Immer was awarded an honorary professorship at the Cologne Musikhochschule in 1997.

Immer and his second wife Claudia have three sons: Sebastian (b. 1982), Maximilian (b. 1990), and Felix (b. 1998). His hobbies include collecting trumpets, Oldtimers (classic cars), and building model cars.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Mathez, Jean-Pierre. "Friedemann Immer" (*Brass Bulletin*, no. 50, 1985); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, Feb. 21, 2010.

Ingram, Roger O'Neal (b. Pasadena, California, Nov. 13, 1957). American trumpeter. Ingram's father Ed was a musician, and his mother Hazel Ruth was a seamstress. Roger began playing the trumpet at age eight. His early teachers were Bobby Shew and Laroon Holt. While attending Eagle Rock High School at age sixteen, Ingram toured with the Louie Bellson Big Band, and played one summer in the Quincy Jones Big Band (1974). He developed an extraordinary upper register and ability to play lead trumpet, and immediately after graduating from school became lead trumpet for Tom Jones (1975-81). He moved to Las Vegas where he performed with dozens of celebrity artists including Connie Stevens, Jack Jones, The Mills Brothers, The Four Tops, Paul Anka, Cher, The Four Freshmen, Ann-Margret, Lena Horne, Frankie Avalon, and Jerry Vale.

Ingram joined the Woody Herman big band in 1985, and remained with it until Herman's death in 1987. He moved back to Los

Angeles, and formed a big band with Steve Elliott. He toured with Maynard Ferguson's band (1988, 1992), recording three albums with "The Boss." He also worked with Jay Leno, John Williams, Natalie Cole, Henry Mancini, and Nancy Wilson.

Ingram became lead trumpet with Harry Connick Jr.'s big band in 1990, recording three albums before the band temporarily disbanded in 1993. He moved to New York City where he played for Frank Sinatra (1994), Liza Minnelli, Pearl Bailey, Tex Beneke, Les Brown, Cab Calloway, Doc Cheatham, Dizzy Gillespie, Clark Terry, J.J. Johnson, Jon Faddis, Terry Gibbs, Alvin Ailey Dance Theatre, dozens of others, and twenty Broadway shows. In 1994, he joined Wynton Marsalis's Lincoln Center Jazz Orchestra as lead trumpet, but left the group in 1997 to tour with the Ray Charles Orchestra for two years. In late 1998, he returned to his former position with Harry Connick Jr., touring hundreds of cities and recording another sixteen albums with the band until retiring from touring in 2010.

Ingram moved to Chicago in 2007. He has performed with the Chicago Afro Latin Jazz Ensemble, The Chicago Yestet, The Rob Parton Big Band, MC Evers M13, and the Tom Motta Big Band. Since 2005, he has been an artist-in-residence at Roosevelt University. An active clinician, Ingram has presented clinics and master classes all over the world. He has also published two trumpet books, *Clinical Notes on Trumpet Playing* and *Clinical Notes on Surviving the Road*, both published through his own company, One Too Tree Publishing.

During his long and successful career, Ingram has also studied with Mannie Klein, Bob Findley, Mel Broiles, Bud Brisbois, Uan Rasey, James Stamp, Dan Jacobs, Roy Stevens, and Carmine Caruso. He has appeared on nearly a hundred albums for such labels as Blue Note, Summit, Concord, Sony, UTV, GRP (including the Grammy Award-winning CD, *Danzon*, with Arturo Sandoval), Avion, MCA, Milan, Sea Breeze, First Avenue, and others. He and Vicky Ingram were recently married. Their hobby is pet animals, including turtles and a hedgehog.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Mondello, Nick. "Roger Ingram on Surviving and Thriving On and Off the Road." (*International Trumpet Guild Journal,* Jan. 2011); "Roger Ingram" (http://en.wikipedia.org); Roger Ingram's official website: www.rogeringram.com.

Inouye, Mark J. (b. Davis, California, May 18, 1971). American trumpeter. Inouye was raised in the San Francisco Bay area. He began playing the trumpet at age thirteen, but had no private lessons until he went to college. After graduating from Davis High School in 1989, he

enrolled at the University of California-Davis as a civil engineering major. He transferred to The Juilliard School in New York in 1991. During the next fifteen years, his teachers included Fred Lange, Ed Higgins (1990-91), Raymond Mase (1991-93), Philip Smith (1993-94), and Mark Gould (1994-95). He also had occasional lessons with Wynton Marsalis, William Vacchiano, and Chris Gekker.

A highly versatile player, Inouye performs jazz music as well as all types of symphonic styles. He attended the Tanglewood Music Festival (recording *Carnival of Venice* and the Hummel *Concerto* with Maestro Seiji Ozawa and the Tanglewood Wind Ensemble for the video, *Marsalis on Music*), and toured as the trumpeter of Toccatas & Flourishes (1993-94), a trumpet and organ duo. While at Juilliard, he was a founding member of the Juilliard Jazz Sextet at Lincoln Center, and performed at the Playboy Jazz Festival and with The Who at Carnegie Hall. From 1995 to 1996, he toured as a member of the Empire Brass. His orchestral career began when he became a member of the New World Symphony in Florida (1996-98). In 1998, he won the audition for principal trumpet of the Tenerife Symphony in the Canary Islands of Spain, but turned it down in order to accept a position as principal of the Charleston Symphony Orchestra in South Carolina where he played from 1998 to 1999.

Inouye's tenure with the San Francisco Symphony Orchestra began in 1999 after he won the audition for second trumpet; he won the audition for assistant principal in 2001. In 2004, he played principal in the Houston Symphony Orchestra, but two years later returned to the San Francisco Symphony as second trumpet. After an exhausting series of auditions, Inouye was named principal of the San Francisco Symphony Orchestra in 2008. He began teaching at the San Francisco Conservatory in the fall of 2010. He has also performed on occasion with the New York Philharmonic and the Israel Philharmonic.

As a jazz performer, Inouye has released an album titled *The Trumpet & The Bull*. His jazz compositions include *Find the Cheese* and *The Bull Behind the Horns Jazz Suite*, which were premiered in the San Francisco Symphony Chamber Music Series. His hobbies include biking, surfing, and running half and full marathons.

Bibl.: Leisring, Steve. "Mark Inouye Does It All in San Francisco" (*International Trumpet Guild Journal,* Oct. 2010); Mark Inouye's official website: www.inouyejazz.com; personal interview, Oct. 15, 2010.

Ioannidis, Gerassimos ("Gerry") [N.] (b. Athens, Greece, Sept. 27, 1946). Greek trumpeter. Ioannidis began playing the trumpet at age eleven. He attended the Hellenic Conservatory in Athens where he studied with Dimitris Kafiris. He also attended several international

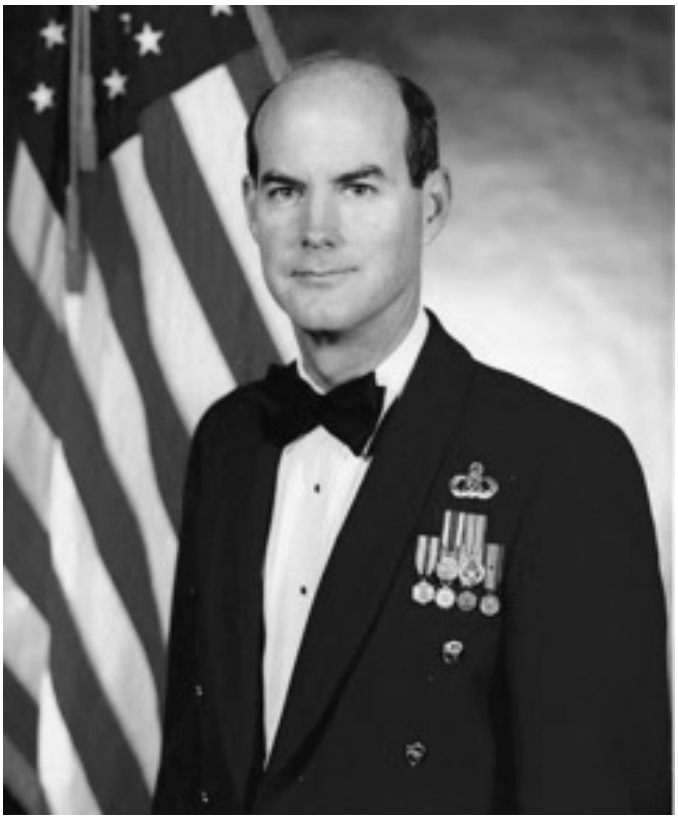
trumpet workshops, and played in master classes for James Stamp, Thomas Stevens, Adolph Herseth, David Hickman, Bo Nilsson, Vincent DiMartino, Timofei Dokshitser, Pierre Thibaud, Allen Vizzutti, Dizzy Gillespie, Arturo Sandoval, and Maurice André.

Ioannidis played in the Municipal Band of Athens (1971-85), the Athens Radio Symphony (1975-93), the Athens State Symphony Orchestra (1971-85), and the Athens Opera Orchestra (1985-2007). He was a lecturer and band conductor at the International Course for Brass in Kalavrita, Greece (1999-2007), and is currently a professor at the "Orpheon" Conservatory of Athens (since 1979). For a time, he was director of the conservatory in Kalamata. He has also taught courses in Germany, Turkey, and Australia, and was a featured artist at the 2010 International Trumpet Guild Conference in Sydney, Australia. As a soloist, Ioannidis has performed in Greece, Turkey, Germany, Italy, Poland, Australia, and the United States.

From 1974 to 1981, Ioannidis was married to Anastasia Kalapothaki. His hobbies are fast cars, good food, traveling, keeping in touch with friends around the world, and collecting trumpets.

Bibl.: Jones, Gregory and Nikos Xanthoulis. "The New Greek Trumpet School" (*International Trumpet Guild Journal*, June 2000); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, July 24, 2010.

Irish, John (b. Phoenix, Arizona, May 24, 1952). American trumpeter. Irish grew up in Ft. Lyon, Colorado, and took up the trumpet at age nine. His first lessons were with his local band directors, followed by one year of private study with Gil Garcia who was the trumpet professor at Southern Colorado State University in Pueblo. He graduated from Las Animas High School in 1970, and enlisted in the



US Air Force in 1972. During his twenty-five years in the military, he performed, taught, and managed bands at several posts: US Air Force Academy (1973-75), US Armed Forces Bicentennial Band in Washington, D.C. (1976-77), USAF Band of Europe in Ramstein/Kaiserslautern, Germany (1978-81); USAF Band of the West in San Antonio, Texas (1981-89); USAF Band of Flight in Dayton, Ohio (1989-96); USAF Heartland of America Band in Omaha, Nebraska (1996-99).

Irish attended the University of Texas at San Antonio, earning a bachelor of music degree in 1985, and a master of music degree in 1987. He also completed a doctor of musical arts degree at the Cincinnati Conservatory under Alan Siebert in 1998. Additional study was with John Carroll, Bert Truax, Vincent DiMartino, and Dale Marrs.

Dr. Irish has performed with the San Antonio Symphony (1983-89), Dayton Philharmonic (1989-96), Omaha Symphony Orchestra (1999), and the Southwest German Radio Orchestra (1981). He was an adjunct instructor at St. Mary's University in San Antonio (1985-89) and Wittenberg University in Springfield, Ohio (1992-96). He accepted a fulltime position at Angelo State University in 1999, and became a full professor in 2011. He is currently playing principal in the San Angelo Symphony Orchestra. Irish also served as chair of the International Trumpet Guild Youth Competition from 2003 to 2009. A versatile performer, he is founder of his own jazz sextet called Jazz Concho.

John is married to Dolly Irish. His hobbies include bicycling, Bible study, gardening, and traveling.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "John Irish" (www.angelo.edu/faculty/jirish); personal interview, May 18, 2011.

Irons, Earl D. (b. Sulphur Springs, Texas, Mar. 10, 1891; d. May 19, 1967). American cornetist. Irons became one of America's foremost educators, cornetists, and bandmasters. He received early training in music from his father, and started playing violin and drums, and then the cornet at age eleven. His talent for music was evident at an early age, as shown by his being elected bandmaster of a community band at the age of fifteen. He was an active cornetist in theaters, bands, and orchestras in the Arlington, Texas area until World War I, when he entered the service and played in the US Army Band.

In 1922 at the age of thirty-one, he was director of the Greenville American Legion Band and head of the violin department at Burleson College in Greenville, Texas. In 1925, he became head of the band and orchestra departments at the University of Texas at Arlington**,** and North Texas Agricultural College (now the University of North Texas) in Denton. Under his leadership, the bands became well known throughout the southwest United States. He also played with the Herbert L. Clarke Massed Band in 1930, and the Long Beach Municipal Band in 1941-42. He was an active cornet clinician, and was awarded the honorary title of Lieutenant Colonel by Texas governor Allred in 1938. In the same year, Irons founded the school bandmaster's fraternity, Phi Meta Mu, and was made honorary life president of it in 1942. For his outstanding contributions to music education, Irons was awarded an Honorary Doctorate in 1942 from the Zoellner Conservatory of Music in Hollywood, California.

Irons was head of the music department at the University of Texas-Arlington from 1942-56, and at the same time taught at N.T.A.C. in Denton. He was national president of the American Bandmasters Association from 1951-52. In 1965, the Texas Bandmasters Association honored him by naming him Bandmaster of the Year. He retired from teaching in 1958, and was named Professor Emeritus. His cornet and

trumpet replacement in Denton was John J. Haynie. His best-known students were Haynie and Keith Amstutz.

Irons composed several cornet solos including *The Painted Desert, Song of the Pines, Emerald Isle,* and *Grand Canyon*. His works for band include *American Rhapsody, American Grandeur,* and *Hail to the Fraternity March*. However, he is best remembered for his popular *27 Groups of Exercises* for the cornet or trumpet, in which he is primarily concerned with lip flexibility and range development.

Irons was known for his quick wit, ever-present cigars, and ability as an excellent amateur golfer. He died in 1967, and was survived by his wife, Lena. Two years before his death, the University of Texas-Arlington had named a rehearsal hall after him. Today, the Earl D.

Irons Recital Hall also bears his name. In 1976, the National Music Council and the Exxon Corporation dedicated a historic landmark plaque in Arlington to him. His teaching materials, manuscripts and memorabilia are housed in the Earl D. Irons Papers Collection at the University of Texas-Arlington.

Bibl.: Barrow, Gary. "Col. Earl D. Irons and the Evolution of Cornet Pedagogy" (*International Trumpet Guild Journal*, Dec. 1985); Haynie, John J. (Edited by Anne Hardin). *Inside John Haynie's Studio* (University of North Texas Press); "Earl D. Irons Papers" (www.lib.utexas.edu/taro/utarl/00069/arl-00069.html); "Earl D. Irons" (www.texasbandmasters.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Isham, Mark [Ware] (b. New York, New York, Sept. 7, 1951). American trumpeter and composer. During Isham's early career, he was best known as an innovative trumpeter who, along with Don Ellis, brought electronic synthesizer music to the forefront during the early 1970s. More recently, however, Isham has become famous for his many prize-winning film scores such as *Invincible, Crash, Twisted, A River Runs Through It, October Sky, Fly Away Home, The Moderns, Million Dollar Baby, The Net, Lions for Lambs, Of Mice and Men, The Hitcher, Never Cry Wolf, Kiss the Girls, Blade, Rules of Engagement, Little Man Tate, Quiz Show, Nell, The Cooler*, *Men of Honor*, and *The Black Dahlia*, among others.

Isham's parents, Howard Fuller Isham and Patricia (Hammond) Isham, were both musical. His father was a professor of

arts and humanities, and his mother a classical violinist. Mark learned to play the piano and violin as a child, but at age twelve began playing the trumpet, as well as learning to play various saxophones. His early trumpet teachers were Don Reinberg and Joyce Johnson, both former principal trumpeters of the San Francisco Symphony. Joseph Alessi Sr. was also formative. As a high school student, Isham played as an extra with the Oakland Symphony, San Francisco Symphony, and San Francisco Opera Orchestra. His interest turned to jazz after being influenced by the recordings of Miles Davis. He then studied with jazz trumpeter John Capolla.

In 1970, Isham formed a group called Beefy Red. When it disbanded in 1972, he and some of its members established the group Sons of Champlin in 1974. He also gigged with jazz artists Charles

Lloyd, Horace Silver, Pharoah Sanders, and Dave Liebman. Isham was heavily influenced by Miles Davis's jazz-rock-fusion albums, and began using electronic instruments and synthesizers. He soon incorporated this style with other groups and musicians such as the Beach Boys, Van Morrison, Joni Mitchell, The Rolling Stones, Bruce Springsteen, Suzanne Vega, Taj Mahal, Was (Not Was), and many others. His Sony album, *The Silent Way Project,* is a tribute to Davis's fusion period. This and his early film scores brought him into the limelight by the late 1970s.

A highly versatile musician, Isham has recently worked with Willie Nelson, Lyle Lovett, Ziggy Morley, David Sylvain, Hector Zazon, and David Tom. His first solo trumpet album was titled *Vapor Drawings* (Windham Hill) in 1983. His 1990 album, *Mark Isham,* received a Grammy Award, his 1996 album, *EZ Street*, and Emmy Award. Other albums include *Afterglow* (Columbia), *Songs My Children Taught Me* (Windham Hill), *Tibet* (Windham Hill) and *Trouble in Mind* (Island Visual Arts). He has also recorded two albums with Art Lande's Rubisa Patrol (1976 and 1978, ECM). Two other albums were recorded with his Group 87 (1980 and 1984, CBS). His music has been recorded on numerous children's albums for Rabbit Ears Storybook Classics.

Isham has been nominated for numerous Grammy and Golden Globe awards. He was awarded the Los Angeles Critic's Award for Best Score for the movie, *The Moderns*, and has also earned Emmy nominations for television soundtracks such as *Chicago Hope* and *Nothing Sacred*. He won a Clio for his General Motors television ads. His music has also been commissioned and performed by major symphony orchestras, including *Five Stories for Trumpet and Orchestra*, commissioned by the Saint Louis Symphony Orchestra (Mark Isham, trumpet soloist). In addition, he has received the Henry Mancini Award for Lifetime Achievement (2007). He is a practitioner of Scientology.

Bibl.: Erdman, Thomas. "The Total Artist: An Interview with Mark Isham" (*International Trumpet Guild Journal*, Jan. 2008); Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Mark Isham" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

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Jackel, Horst Konrad ("Conny") (b. Offenbach am Main, Germany, Aug. 30, 1931; d. Bad Nauheim, Germany, Apr. 28, 2008). German trumpeter and flugelhornist. In 1952, Jackel studied at a local conservatory and performed in US Army clubs in France, Germany, and the Netherlands. In 1955, he joined the Helmut Brandt combo, and

in 1959 played with Harald Banter's band in Cologne. From 1961 to 1964, he was a member of Erwin Lehn's group in Stuttgart that shared the stage with celebrities such as Miles Davis, Kurt Edelhagen, Dizzy Gillespie, Chet Baker, and Frank Sinatra. For the next five years, Jackel worked for Albert and Emil Mangelsdorff, Rudi Sehring, Charly Antolini (1966), Horst Jankowski, Gustl Mayers, and Claude Williams (1988), as well as for the Sugar Feet Stompers and the Phoenix Jazz Band. From 1976 to 1980, he performed and recorded with Heinz Schönberger's Main Street Power Band, and between 1967 and 1994 also performed as first trumpet with the dance orchestras of the Hessian Radio under Schönberger, Willy Berking, and Kurt Bong.

Jackel's trumpet playing came to a sudden end in 1999 when his lower jaw had to be removed due to cancer, so he played drums during the last few years of his career. In 1991, the city of Offenburg awarded him its silver citizen's medal. He was made a Knight of the Ronneburg in 2006 for his outstanding contributions to jazz. He died in 2008 after a long illness and subsequent surgery.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Conny Jackel" (http://de.wikipedia.org/wiki/Conny_Jackel).

Jackson, Bret A. (b. Salt Lake City, Utah, Jan. 1, 1964). American trumpeter. Jackson began playing the trumpet during the third grade, and soon studied with Jan McDonald. He attended Brigham Young University where he studied with David Blackinton and K. Newell Dayley, and earned bachelor and master of music degrees. He then taught at BYU, but took a two-year leave of absence to earn a doctor of music degree at Arizona State University where he studied with David Hickman and was a graduate trumpet teaching assistant. He returned to teach at BYU, and performed a great deal as a freelance artist in the Provo and Salt Lake City areas, including performing with the Utah Symphony, Ballet West, and Utah Centennial Brass Band. He released a compact disc recording titled *Bret Jackson, Trumpet* (Summit) that received wide acclaim.

In 1988, Jackson won both the International Trumpet Guild's annual solo competition and the Music Teachers National Association solo competition. He resigned his position at BYU in order to establish a charter music school in Provo, Utah, with his wife, a cello player.

Bibl.: Hardin, Anne. "The Roads They've Taken: A Look at ITG's Student Contest Winners" (*International Trumpet Guild Journal*, May 1996); *Bret Jackson, Trumpet* (CD Booklet Notes, Summit Records).

Jackson, Dewey (b. St. Louis, Missouri, June 21, 1900; d. St. Louis, Missouri, Mar. 1966). American trumpeter. Jackson began to play trumpet with the Odd Fellows' Band (1912-15). He then began playing professionally when he joined Tommy Evans's group in 1916. In 1918, he joined George Reynold's Keystone Band, and in 1919 played on a riverboat with Charlie Creath's band. From 1920-23, he led the Golden Melody Band, and in the following year, played aboard the SS Capitol with Fate Marable's group. Also, in 1925, he formed the St. Louis Peacock Charleston Orchestra. In 1926, he was in New Orleans and renamed his band the New Orleans Cotton Pickers.

Jackson played for a few months in New York with violinist Andrew Preer at the Cotton Club (August-November 1926). He then continued to play in St. Louis with Marable as lead trumpet (1927, 1929), Creath (1927, 1934), his own band (1927-29, 1930-32) and a co-led band by Marable and Creath (1936). At one time, he led a big band in which Clark Terry was a sideman (1937), and later the young Miles Davis played in the band.

Jackson took a day job in a hotel from 1941 to 1950, and played music only part-time. He became more active in music during the 1950s, mostly playing with tuba player Singleton Palmer (1950) and Don Ewell (1951-52). In the late 1950s and early 1960s, Dewey Jackson led several Dixieland groups, but played only occasionally during the 1960s.

Throughout the 1920s and '30s, Jackson was the leading jazz trumpeter in St. Louis, remaining a legend in the St. Louis area. But, Jackson was not well known outside of that city, mainly because

he did very little recording. He did manage to record four tunes as leader (1926), two tunes with Creath (1927), two Dixieland tunes with Palmer (1950), and ten titles recorded live at the Barrel in 1952 (issued on Delmark CD 246). Many believe that he could have become famous if only he had toured and recorded more.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Dewey Jackson" (http://music.msn.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Jackson, Harold (b. c1913; d. Sept. 1986). British cornetist and trumpeter. Jackson is best known for his many years as principal cornet of the Black Dyke Mills Band, but he also performed a wide variety of musical styles. He was principal trumpet in the Philharmonia Orchestra, and recorded under Wilhelm Furtwängler (Wagner's *Tristan*) and Edwin Fisher (1953, Bach's *2nd Brandenburg Concerto*). He played in various symphony orchestras including the New Philharmonia and the London Symphony Orchestra (as principal cornet), as well as a select orchestra that provided ceremonial music for the coronation of Queen Elizabeth (1953), and with various Baroque orchestras including the London Baroque Ensemble (1953). He was a master of the orchestral works and cantatas of J.S. Bach, performing and recording many of these works during the 1960s on D trumpet. He also recorded for the Ink Spots, and on several albums by The Beatles, including *A Day in the Life, Sgt. Pepper's Lonely Hearts Club Band*, and *Yesterday*.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Jacobs, Arnold (b. Philadelphia, Pennsylvania, June 11, 1915; d. Chicago, Illinois, Oct. 7, 1998). American tubist. Although a professional tubist, Jacobs was one of the leading teachers of brass musicians, including hundreds of trumpeters. After losing the use of

one of his lungs due to pneumonia during his early tenure with the Chicago Symphony Orchestra, Jacobs intensely studied all aspects of human anatomy related to breathing, and became a leading consultant to medical doctors, patients, and students concerned with breathing.

Jacobs was raised in California where his early music studies were with his mother, a keyboard artist. He learned to play the bugle and trombone before beginning to play the tuba. At the age of fifteen, he attended the Curtis Institute of Music in Philadelphia, and graduated in 1936. He played two seasons in the Indianapolis Symphony, and from 1939 to 1944 was tubist of the Pittsburgh Symphony Orchestra under Fritz Reiner. In 1941, he toured the United States with Leopold Stokowski as a member of the All-American Youth Orchestra. He joined the Chicago Symphony Orchestra in 1944, and played in it until his retirement in 1988.

During Jacobs's forty-four years with the CSO, he made over five hundred orchestral recordings. He was also a participant on the Grammy Award-winning album, *The Antiphonal Music of Gabrieli,* with the brass sections of the Chicago, Cleveland, and Philadelphia orchestras. He was a founding member of the Chicago Symphony Brass Quintet in 1949, and appeared at the Casals Music Festival in Puerto Rico, the Gunnison Music Camp in Colorado, and dozens of major music conferences**.** In 2001, Christine Querfeld endowed the CSO's principal tuba chair as the Arnold Jacobs Principal Tuba Chair.

A master teacher, Jacobs taught at Northwestern University in Evanston, Illinois, and presented hundreds of clinics throughout the world. He received the Medal of Honor from the Midwest Band and Orchestra Clinic (1985) and the Lifetime Achievement Award from the Chicago Federation of Musicians (1994). Northwestern University awarded him its Legends of Teaching Award, and Mayor Richard M. Daley proclaimed June 25, 1995 as Arnold Jacobs Day in the City of Chicago. Also, the VanderCook School of Music awarded Jacobs an Honorary Doctor of Music degree in 1986, as did DePaul University in 1995.

Adolph Herseth said of Jacobs, *I cannot think of anyone in our exotic world of music, and particularly, of course in the world of brass players, who has made such a contribution to so many facets of our art.*

Bibl.: Frederiksen, Brian. *Arnold Jacobs: Song and Wind* (Windsong Press Ltd.); Stewart, M. Dee. *Arnold Jacobs: The Legacy of a Master* (Instrumentalist Co.); "Arnold Jacobs Biography" (Windsong Press Ltd.: http://windsongpress.com).

Jacoby, Don[ald] ("Jake") (b. York, Pennsylvania, May 28, 1920; d. Denton, Texas, Dec. 25, 1992). American trumpeter. At the age of six, Jacoby was taught to play trumpet by his uncle, Arthur C. Ansorg. From age nine through sixteen, he was a soloist with the Spring Garden Band. From the age of twelve, already in high school, he was regularly featured on the *Horn & Hardart Children's Hour* radio program on WCAU in Philadelphia. He also played for the *Tasty Treat Youth Pageant* on WJZ Radio in New York.

After graduating form high school at the age of sixteen, Jacoby attended the Ernest Williams School of Music for three years, during which time he performed as a soloist in Carnegie Hall, Brooklyn's Town Hall, and in Central Park. He then joined the Milt Britton Band at Loew's Theatre in Times Square. A short while later he became a member of the Les Brown Orchestra, with which he played until entering the Navy (1942-44). While in the

service, he recorded an LP disc titled *Command Performances and Mail Call* for the U.S. troops overseas. He met and later married Doris ("Dori") Robinson.

After World War II, Jacoby played with Sam Donahue (1944-45), before moving to Chicago where he resumed duties with the Les Brown band (1946). He also played for a while with Benny Goodman. He joined the ABC studios as a staff musician, where he played for nine years; later, he worked in a similar capacity for NBC and CBS. Jacoby became a well-known trumpet clinician for the C.G. Conn Company, with which he produced the album *Have Conns Will Travel* that featured Jacoby in trumpet solos with band accompaniment. (The cover photo is a humorous shot of Jacoby wearing a cowboy outfit and looking like he is about to "draw" trumpets rather than pistols.) His other solo album is *Jacoby Brings the House Down* (Pompeii).

After touring the United States as a clinician and soloist for over ten years, Jacoby moved to Dallas where he worked as a studio player and jazz club performer. He began teaching privately, and was soon maintaining a large studio of students; he also taught part-time at North Texas State University in Denton (now the University of North Texas). A few of his best-known students are Bobby Shew, Marvin Stamm, Craig Morris, Dan Miller, Alan Hood, Craig Johnson, Dalton Smith, Dominic Spera, Mike Vax, and Clint McLaughlin. Jacoby received the Humanitarian Award from the Institute of American Jazz Educators. His method book, *Jake's Method*, was published shortly before he died.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); McLaughlin, Clint. "Don 'Jake' Jacoby" (www.bbtrumpet.com/Jake.html); "Don Jacoby" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

James, Harry [Hagg] (b. Albany, Georgia, Mar. 15, 1916; d. Las Vegas, Nevada, July 5, 1983). American trumpeter. James began learning to play the trumpet and drums at age seven from his father Everett, a conductor of traveling circus bands. James also took trumpet lessons from Joseph Oger, and later in his career consulted Maurice Grupp. By age twelve, James was conducting one of the ensembles with the Christy Brothers Circus. In 1931, the James family moved to Beaumont, Texas, where Harry played in a band that traveled through much of Texas from 1931 to 1935 (at one occasion Bunk Johnson, a personal friend of his father, played alongside Harry). James married singer Louise Tobin in 1935, with whom he had two children before their marriage ended in 1943.

At the age of twenty, James was discovered by Ben Pollack, with whom he began his recording debut on tunes such as *Jimtown Blues, Peckin'* (his own composition), and *Zoom Zoom Zoom*. He joined the Benny Goodman Orchestra in January of 1937, where he split the lead trumpet book with Ziggy Elman and Chris Griffin. James became one of the most prominent soloists of Goodman's band, and gained much popularity. He stayed with Goodman for nearly two years (including the 1938 Carnegie Hall concert where James was quoted as saying that he "felt like a whore in church"), becoming famous for solos such as *Sing Sing Sing* and *Ridin' High*. In 1937, James recorded some good combo sessions with Teddy Wilson and with Lionel Hampton (his solo on *Muskrat Ramble* is recommended by jazz purists).

In February 1939, James formed his own big band that included a young Frank Sinatra as vocalist. (Sinatra soon left James for a more lucrative deal with Tommy Dorsey.) The James band recorded several popular James solos including *Concerto for Trumpet, Flight of the Bumble Bee, Ciribiribin, Carnival of Venice,* and *Two O'Clock Jump*. James became known as a virtuoso trumpet soloist and the most popular swing trumpeter in the world. In order to give his band a unique sound, James decided to add strings in 1941; the band's first hit recording with strings was *You Made Me Love You*.

James married actress Betty Grable in 1943, just months after divorcing his first wife. Their marriage lasted until 1963 during which time they had two children. Grable was able to include James in numerous movies she starred in or of which she had some influence, including *Hollywood Hotel* with Benny Goodman (1937), *Syncopation* (1941), *Private Buckaroo* (1942, where he plays *Concerto for Trumpet*), *Springtime in the Rockies* (1942, featuring *You Made Me Love You* and *Ciribiribin*), *Best Foot Forward* (1943), *Bathing Beauty* (1944, which was very popular throughout the world, especially in France, performing *Hora Staccato*), *Two Girls and a Sailor* (1944), *If I'm Lucky* (1946), *Kitten on the Keys* (1946), *Carnegie Hall* (1947), *A Miracle Can Happen* (1948), *I'll Get By* (1950), *The Opposite Sex* (1956), *Riot In Rhythm* (1957), *Outlaw Queen* (1957), and *The Ladies Man* (1961). In 1949, James recorded the soundtrack for the Kirk Douglas and Doris Day film, *Young Man With a Horn*.

Because of his commercial success, many of James's jazz fans began to criticize his playing as being too pops-oriented, and as public taste moved away from swing music in the 1950s, James could not break away from the old style. He performed and recorded for a while in the bebop style, but the public's view of James was too deeply rooted in the swing era. He began having trouble paying his band the salaries they once enjoyed, and his orchestra was temporarily disbanded in December of 1946. He borrowed money from Grable in order to reform the band in 1947, but the strings had to be let go in the following year. As his popularity dwindled, several key players in his band left to join other orchestras.

James moved to Las Vegas in the early 1950s, where he led his own band on a part-time basis. He also recorded with Buddy Rich and Rosemary Clooney, and appeared in the movie, *The Benny Goodman Story* (1955), performing his old warhorse, *Sing Sing Sing*.

For a few months in 1951, James hosted his own television program, the *Harry James Show*, that was aired by a Los Angeles station. By the 1960s, his range and popularity were suffering, and he and Grable were divorced in 1963. He and a showgirl named Joan Boyd were married in 1968 and had one child together, but their marriage was dissolved in 1970. The Harry James Orchestra toured Europe in 1957, 1970, and 1971, and Argentina in 1981. James continued playing all his life. His last performance was in Los Angeles just nine days before his death from lymphatic cancer. (Frank Sinatra delivered the eulogy at his Las Vegas funeral.) After his death, the Harry James Band continued to tour under the leadership of trumpeter Art Depew.

James was one of the world's most beloved trumpeters and musicians. His prowess as a classical and jazz soloist is legendary. James was a synthesis of Herbert L. Clarke and Louis Armstrong. William Vacchiano said of him, *I thought that he was fantastic*. James had followers or imitators everywhere around the world, including Reuben Reeves, Erskine Hawkins, the Cuban Negro Esteban, the Swede Thore Ehrling, the Czech Jiri Jelinek, Germans Macky Kasper and Horst Fischer, and French stars Maurice Mouflard, Aimé Barelli, and Georges Jouvin. James had his own balanced model trumpet by Selmer, but in 1954 switched to King instruments. He used a Parduba double-cup mouthpiece.

James's personal life was not completely glamorous. When his band began having financial troubles, he began to drink in excess and at times became violent during arguments over finances with Grable. He also had a huge love of horseracing, having owned several thoroughbred racehorses. Although his horses won several important sweepstakes, his gambling losses only worsened his financial woes. His womanizing caused many of the difficulties with his marriages.

The music of Harry James can be heard on the soundtrack of the Woody Allen movie, *Hannah and Her Sisters* and the 1983 movie, *The Sting II*. James also appears on a 1959 episode of the *Lucy-Desi Comedy Hour* in a skit called "Lucy Wins a Racehorse." Nearly all of James's recordings have been reissued on compact disc. He has a star on the Hollywood Walk of Fame.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Levinson, Peter J. *Trumpet Blues* (Oxford University Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Harry James" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3, video clip; Oct. 2008).

Jarvis, Jeff (b. Rochester, New York, Nov. 16, 1952). American trumpeter. Jarvis grew up in Geneva, New York, and Buffalo, New York. He studied as a classical trumpeter from age eight, with his first lessons being from his father, John Jarvis, a local band director. He also studied with Frank Collura of the Buffalo Philharmonic, and John Thyssen in the Eastman School of Music Preparatory Program. At age sixteen, he won a scholarship to the Valley Forge Military Academy, and had an opportunity to perform with the Philadelphia Orchestra under Maestro Eugene Ormandy in Tchaikovsky's *1812 Overture* that combined the Philadelphia Orchestra with the Academy orchestra and the Mormon Tabernacle Choir (Columbia Records).

After spending 1967 to 1971 at the Academy, Jarvis worked in Philadelphia, Nashville, Los Angeles, and Denver as a freelance and studio recording artist, performing and recording over one hundred CDs with celebrity performers including Lou Rawls, the O'Jays, Spanky & Our Gang, Michael Jackson, Melissa Manchester, Crystal Gayle, Dizzy Gillespie, Louie Bellson, Joe Williams, Henry Mancini, John Hendricks, Doc Severinsen, Slide Hampton, Jimmy Heath, Mel Lewis, Eddie Daniels, Johnny Mathis, Bob Hope, John Denver, Jerry Vale, Glenn Campbell, Rich Little, the Four Tops, Don Rickles, the Smothers Brothers, Chuck Mangione, the Gap Mangione Big Band, and Bob Mintzer. His solo CDs include *When It Rains* (Optimism), *Golden Palm* (Optimism), *Following Footsteps* (Amherst), *Morning Drive* (Amherst), *A Better Place* (Positive Music), and *Contents Under Pressure* (Positive Music). As a soloist, he has performed with the Denver Symphony Orchestra, US Air Force Airmen of Note, Syracuse Symphony Orchestra, US Army

Jazz Ambassadors, Jazz Knights of the US Military Academy Band at West Point, US Army Blues, Buffalo Philharmonic, and other leading ensembles.

As a jazz educator, Jarvis is director of jazz studies at California State University-Long Beach (since 2005) and co-owner of Kendor Music, Inc. He has published numerous compositions and arrangements for big band, articles, and is a contributing editor for the music magazines *The Instrumentalist* and *Jazz Educators Journal*. He has coauthored *The Jazz Educators Handbook* and *The Chord Voicing Handbook*. He is music director emeritus of the Central New York Jazz Orchestra, and has appeared throughout the world as a performer and clinician. He is a past vice president of the International Association for Jazz Education.

Jeff has been married to jazz saxophonist Tomoka Nomura-Jarvis since 2005. He has a daughter from a previous marriage, Jordan Jarvis (b. 1990). His hobby is playing golf.

Bibl.: "Jeff Jarvis" (http://au.yamaha.com/en/artists/brass_woodwinds/jeff_jarvis); Jeff Jarvis's official website: www.jeffjarvis.net); personal interview, Jan. 16, 2012.

Jaudes, Chris[tian] (b. St. Louis, Missouri, Oct. 9, 1956). American trumpeter. Jaudes grew up in St. Louis. His parents were both brass players in The Salvation Army bands, as were his first teachers. While attending Oakville Senior High School (graduating in 1975), he studied with Susan Slaughter and Robert Ceccarini. He then attended Illinois State University (1975-80), earning bachelor and master of music degrees studying with Herbert Koerselman.

Jaudes freelanced in St. Louis from 1976 to 1993, playing with the St. Louis Symphony Orchestra, St. Louis Municipal Opera, and the Fox Theater Orchestra, as well as with numerous other groups in the area. He also served as an adjunct faculty member at Southern Illinois University.

Jaudes moved to New York City in 1994 and has since become a top freelance player, playing everything from jazz, lead, and orchestra to pop. He has performed with the New York Philharmonic, New Jersey Symphony Orchestra, Carolina Pops Orchestra, and has been first trumpet in numerous Broadway shows, including *Gypsy, Annie Get Your Gun, Hair, Pajama Game, Mother Courage and Her Children, Peter Pan, Ragtime, Sunset Boulevard, Steel Pier, On the Town, Cats, How the Grinch Stole Christmas, LoveMusik, Flower Drum Song, Two Gentlemen of Verona, The Music of Andrew Lloyd Webber,* and *South Africa Rejoice*. He has played lead trumpet for numerous concerts with performers such as Doc Severinsen, Liza Minelli, Bernadette Peters, Céline Dion, Ray Charles, Al Hirt, and B.B. King

Jaudes currently plays lead trumpet with Paul Anka, the Birdland Big Band, and is a member of the Brass Band of Battle Creek. He is also a member of The Pit Stop Players, a group that includes some of the top Broadway musicians in New York City. Jaudes has performed on numerous commercial recordings as well as on his solo CD, *Chris Jaudes with The New York Staff Band.* In addition, he has been an artist-faculty member at conferences of the International Trumpet Guild and the National Trumpet Competition. He taught at Hofstra University from 1996 to 2001, and has been on the faculty at The Juilliard School since 2005.

Jaudes and actress Carol Dilley Jaudes have been married since 1988 and have a daughter (Jacy), son-in-law (Jon), and granddaughter (Sarah). In addition to being a self-described "trumpet geek," he is an avid golfer.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008). "Chris Jaudes" (www.trumpet-world.com); Chris Jaudes's official website: www.chrisjaudes.com; personal interview, Nov. 10, 2010.

Jeandheur, Stephen (b. New York, New York, May 10, 1956). American trumpeter. Jeandheur grew up in Rochester, New York, and became interested in the trumpet when he heard some of his parents' Louis Armstrong recordings. After moving to Cleveland, Ohio, during the late 1960s, he heard a concert by the Cleveland Orchestra and fell in love with orchestral music. He attended the Cleveland Institute of Music where he studied with Bernard Adelstein, principal trumpet of the Cleveland Orchestra at the time. Additionally, he studied with tubist Arnold Jacobs and with Louis Ranger at the Aspen Music Festival in Colorado.

After graduating from CIM, Jeandheur became an associate principal trumpet of the municipal theater orchestra of Kassel (Germany) and then principal trumpet of Das Staatsorchester Rheinische Philharmonie in Koblenz, Germany. In 1984, he was appointed principal trumpet of the Orchestre de la Suisse Romande in Geneva, Switzerland, and with that group conducted by N. Järvi, recorded *The Essential Stravinsky*, and on the Erato label, the *Concerto for 7 Wind Instruments* by Frank Martin; he is currently a section member of the Orchestra.

Bibl.: Hardin, Anne. "The Orchestra de la Suisse Romande Trumpet Section" (*International Trumpet Guild Journal*, Jan. 2010).

Jefferson, Thomas ("Little Tom") (b. Chicago, Illinois, June 19, 1921; d. New Orleans, Louisiana, Dec. 3, 1986). American trumpeter and singer. Jefferson's brother Andrew was a drummer. Thomas began playing French horn and drums, but later switched permanently to trumpet. As a youth, he played in the Jones Home Band and received trumpet lessons from Peter Davis who was Louis Armstrong's early teacher. He also studied with Valmore Victor at the Thomy Lafon School and played with the Lafon Brass Band.

Jefferson's early career began in several local groups in New Orleans including those of Oscar Celestin (1936), Sidney Desvigne, Jump Jackson, John Casimir, and Kid Howard's Silver Leaf Brass Band.

In 1944, he toured with the Six Brown Cats led by pianist Phamous Lambert (Miles Davis later succeeded him). Back in New Orleans, Jefferson played with Octave Crosby at the Dream Room (1948-51) and in a radio broadcast with Kid Howard (September 1950). Then, he played with Freddie Kohlman (1952-53), Johnny St. Cyr (1954), and toured with George Lewis (San Francisco, 1956; Chicago, 1958). Later, Jefferson mostly led his own band on Bourbon Street in New Orleans. He recorded with George Lewis, Santo Pecora, Raymond Burke, and Johnny St. Cyr, and led his own recording sessions of five albums between 1960 and 1974 for the Southland, Maison Bourbon, Storyville, and Nola labels. Two of his albums are *Thomas Jefferson from New Orleans* (Storyville) and *Thomas Jefferson's International New Orleans Band* (Storyville). He also appeared in the film, *Hard Times* (1975), starring Charles Bronson and James Coburn.

Although not an innovator of new musical styles, Jefferson was a highly accomplished jazz and Dixieland performer. His wonderful trumpet solos and vocals made him a successful musician. Louis Armstrong was the biggest influence on him.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Jehl, Guillaume André (b. Saint-Louis, France, 1978). French trumpeter. Jehl began playing the trumpet at age eight, and later attended the conservatory in Mulhouse where he studied with Gilbert Petit. He continued his studies with Pierre Dutot, and at the Paris Conservatory with Clément Garrec, graduating with distinction in 1999. In 1995, he was one of the prizewinners of the International Trumpet Competition "Prestige de Cuivres" in Guebwiller. While still a student, he played second trumpet in the Orchestre National Bordeaux Aquitaine (1998-2000). He became principal of the Orchestre National de France in 2001, and moved to Basel, Switzerland, in 2001 as principal of the Basel Symphony Orchestra. He also performed with the Basel Brass Quintet and David Guerrier's Brass Ensemble.

After Jehl became interested in the (valveless) Baroque trumpet, he studied with Jean-François Madeuf at the Schola Cantorum Basiliensis (2001-03). He returned to his former position with the Orchestre National de France in 2006, and continued his trumpet study in Salzburg with Hans Gansch at the Mozarteum. Jehl joined the Berlin Philharmonic trumpet section in 2009.

Bibl.: Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); "Guillaume Juhl" (www.berliner-philharmoniker.de); "Guillaume Jehl" (www.baselbrassquintet.com).

Jenkins, Delbert Clayton ("Clay") (b. Lubbock, Texas, Oct. 4, 1954). American trumpeter. Jenkins's father and brother played trumpet. Clay began playing trumpet at age eleven and later attended North Texas State University (now the University of North Texas), studying with John Haynie. After earning a bachelor of music theory degree, Jenkins toured with the Stan Kenton Orchestra, making several important recordings with it from 1977 to 1978.

In 1978, Jenkins moved to Los Angeles and attended the University of Southern California, studying with Boyde Hood, and receiving a master of music in jazz degree. He also took lessons from James Stamp and Uan Rasey. Jenkins toured with the Buddy Rich band (1979), Harry James Orchestra, and the Count Basie organization (1984-85). He taught jazz as an adjunct professor at the University of Southern California, California State University-Northridge, California Institute of the Arts, Colburn School for the Performing Arts, and The Foundation for the Junior Blind. He also played in various studios, and performed as a jazz musician at various clubs and concert venues. In 2000, Jenkins moved to Rochester, New York, to begin duties as a fulltime faculty member of jazz at the Eastman School of Music.

Jenkins has recorded with dozens of leading jazz artists including Milt Jackson, Rich Perry, the Clayton-Hamilton Jazz Orchestra, John La Barbara, Lennie Niehaus, Rufus Reid, Billy Childs, Miki Coltrane, Eric Reed, Gary Hobbs, and Bill Perkins. Jenkins's solo albums are *Rings, Give and Gather, Yellow Flowers After, Azure Eyes*, and *Matters of Time*.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Clay Jenkins" (www.ems.rochester.edu).

Jenkins, Frederic Douglass ("Freddie", "Posey") (b. New York, New York, Oct. 10, 1906; d. Tarrant County, Texas, July 1, 1978). American trumpeter. As a boy, Jenkins played with the 369th Regiment Cadet Band and later attended Wilberforce University while playing with Edgar Hayes's Blue Grass Buddies (early 1920s) and Horace Henderson's Collegians (1924-28). He was a left-handed player who was influenced by Louis Armstrong, and studied trumpet with Eugene Mikell Sr.

In 1928, Jenkins joined Duke Ellington's orchestra on trumpet and E-flat cornet. He was often featured as a soloist because his style was very exuberant and fiery, as opposed to the other trumpet soloists such as Bubber Miley, Cootie Williams, and Arthur Whetsol. Jenkins's recordings of tunes such as *Tiger Rag* and *When You're Smiling* are indicative of his best playing. He also recorded with Clara Smith (1928), the Musical Stevedores (1929), and Rex Stewart (1937), and led his own recording date of six tunes in 1935. Jenkins appeared with the Duke Ellington Orchestra in *Black and Tan* in 1929 with

Artie Whetsol and Cootie Williams, and in the 1930 Amos and Andy film, *Check and Double Check*, performing a trumpet solo in *Old Man Blues*.

A serious lung ailment in 1934 forced twenty-seven year-old Jenkins to stop playing for a time. He made a comeback in 1935, and in the following year was with the Luis Russell Band. In 1937, he returned to the Ellington orchestra but left in 1938 to colead a band with Hayes Alvis. But within a year, Jenkins's lung problems returned and he was hospitalized for several months. He decided to give up the trumpet forever, and became a songwriter, press agent, disc jockey, and real estate and insurance salesman for his remaining thirty-nine years. He eventually moved to Ft. Worth, Texas.

Bibl: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Jenkins, [Sidney Francis] Pat (b. Norfolk, Virginia, Dec. 25, 1911; d. South Carolina, Sept. 2, 2006). American trumpeter. Jenkins moved to New York City in 1934 where he was recruited to play with the Chick Webb Orchestra at the Savoy Ballroom. The group later changed its name to the Savoy Sultans with which Jenkins is best known as a member.

Jenkins was drafted into the Army in 1944, after which he joined Tab Smith's band (1947-50). He worked on and off with Buddy Tate's Celebrity Club Orchestra (1951-73), and worked as a freelance musician and studio performer. He also worked for a while with Jimmy Rushing's band.

Jenkins and his wife Thomasine retired to South Carolina in 1981. He was a large man with a gentle disposition. He died at the age of ninety-four. He can be seen in the film, *L'Aventure du Jazz* by Louis Panassié (1970).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Monaghan, Terry. "Pat Jenkins" (orbituary, *The Guardian*, Sept. 23, 2006); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Jensen, Ingrid [Lynn] (b. Vancouver, British Columbia, Canada, Jan. 12, 1966). Canadian trumpeter. Jensen grew up in the town of Nanaimo in Canada and studied at Malaspina College. She attended the Berklee College of Music in Boston from 1986 to 1989. She played with the Mount Benson Philharmonic, and then toured Europe with the Vienna Art Orchestra in a production of *Fe and Males*. Her early inspirations came mostly from Lee Morgan and Woody Shaw. Her sister plays the saxophone.

Jensen taught for five years at the Port Townsend Centrum Jazz Workshop, and at the age of twenty-five was a professor of jazz trumpet at the Bruckner Conservatory in Austria (1990-92). She has also taught at the Peabody Conservatory of Music in Baltimore, the Hochschule fur Musik in Berlin, and the Salzburg Jazz Seminar. She is currently on the trumpet faculty as an artist-in-residence at the University of Michigan.

From 1992 to 1994, Jensen toured Europe with Lionel Hampton's band. She returned to the U.S. in 1994 and joined the DIVA big band. She won first prize in the 1995 Carmine Caruso International Jazz Trumpet Competition, and performed a concert during the 1996 International Brassfest in Long Beach, California. She has toured and recorded with the Maria Schneider Orchestra, Metropole Orchestra and Big Band, Gary Bartz, Marc Copland, Steve Wilson, Jeff ("Tain") Watts, Frank Wess, Billy Taylor, Clark Terry, Chris Cooper, Virginia Mayhew, Geoffrey Keezer, Bill Stewart, Lonnie Smith, Bob Berg, Terri Lyne Carrington, George Garzone, Victor Lewis, and others. She also appeared on the television show, *Saturday Night Live,* with singer Corinne Bailey Rae.

Jensen has received many awards for her recordings, including solo albums for the Enja label: *Vernal Fields*, *Here On Earth*, *Higher Grounds*, *Nini Green*, *No Walls*, and *At Sea*. She has been a featured soloist at conferences of the International Trumpet Guild.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Ingrid Jensen" (http://en.wikipedia.org); Ingrid Jensen's official website (www.ingridjensen.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Jess, Larry D. (b. Spokane, Washington, c1950). Jess has lived most of his life in Spokane, Washington. His early teachers were John Harris, Gerald Webster, and George Hill. He attended Eastern Washington University where he earned a bachelor of music degree in 1972. He has maintained a private teaching studio of approximately thirty students for thirty-five years. He also taught at Eastern Washington University for twelve years.

Jess has been principal trumpet of the Spokane Symphony Orchestra since 1975, and is also a member of the Regional Orchestra Players Association (since 1975). He is a founding member of the Spokane Jazz Society, Spokane Brass Works, Bob Curnow Big Band, Falls Brass Band, and Clarion Brass Choir. He and his wife Carolyn (a violinist) are contractors for the Coeur d'Alene Summer Theater in Idaho. He has recorded numerous television commercials, jingles, and other music for Spokane television.

Bibl.: Frink, Laurie. "ITG Profile: Larry D. Jess" (*International Trumpet Guild Journal*, Jan. 2005).

Ji, Rueikai (b. Tianjin, northeast China, Apr. 19, 1946). Chinese trumpeter. Rueikai grew up in the city of Tianjin, about two hundred kilometers north of Beijing. He began playing piano at age eight, and studied trumpet with Xia Quiu at the Central Music Gymnasium in Beijing from 1958 to 1964. During the Chinese cultural revolution of the late 1960s, Ji had to earn a living by teaching and playing wherever possible. He was named professor of trumpet at the National Music School of China in Beijing in 1977. In 1980, Ji received a five-year fellowship to study with Adolf Holler at the Vienna Musikhochschule, and received his diploma in 1985. He returned to Beijing and continued to work as a pedagogue in the National Music School and freelance performer.

Ji was named professor of trumpet at the National Music School of China in Beijing in 1997. He has been a guest teacher and clinician in Switzerland, England, Germany, United States, Japan,

France, and Italy, and is now the professor of trumpet at Fu Dan University in Shanghai, as well as a guest professor at music schools in Tianjin and Wuhan. Since 1995, Ji has served as General Inspector of the Youth Orchestra of China. He has also played with the Hangzhou Philharmonic.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Joachim, Peter Mico [aka Billy Mo] (b. Republic of Trinidad and Tobago, Feb. 22, 1923; d. Hannover, Germany, July 16, 2004). Naturalized German trumpeter and singer. After his parents died suddenly when he was five, Joachim and his two sisters were raised in an orphanage in Trinidad to which an old French horn was donated; Joachim seized the opportunity to claim it. At age fourteen, he performed in a local police marching band, and in 1943 received a scholarship to the Royal Academy of Music in Oxford, England, playing in an all-black dance band. He continued his studies at the Benson Institute of Music in America in 1949.

Joachim returned to Great Britain in the fall of 1949, and found work in a Scottish mental hospital. He continued working with mental patients for many years, while developing his trumpet playing in the style of his idol, Louis Armstrong. In 1956, he moved to Hamburg, Germany, and eventually gained German citizenship. He worked with numerous jazz groups including the Bert Kaempfert orchestra. His humorous ability to look and play like Armstrong brought him much attention as a soloist, and he even appeared in a few films where he acted as the real Louis Armstrong, or played duets with him, and so soon became known as "The German Satchmo." Also known in England as "Hot Lips Pete," he recorded numerous musical hits between 1957 and 1964, and appeared in films between 1959 and 1981. His pop recordings featured him playing horn, trumpet, and singing.

Joachim (now going by the name Billy Mo) married a woman named Margot, with whom he had two children, Susanne and Geoffrey. As his popularity as a performer grew, his home was always filled with friends and musical colleagues. A Hamburg nightclub owner said of him, *Billy is an original. He can't be explained. He must be heard and seen to be believed. He could turn a wake into a ball.* Joachim loved beer and animals, and often donated money to humanitarian causes.

Joachim continued playing and singing up to age seventy-nine, when he suffered a stroke and fell into a coma. And while doctors were able to revive him, he was confined to a bed for the rest of his life and died on July 16, 2004 at the age of eighty-one. He was survived by his second wife, Sylvia Hartjenstein Joachim, and his children from his first marriage. His band received the German Order of Merit in 2002.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Billy Mo" (http://wikipedia.qwika.com/de2en/Billy_Mo).

Johansen, Lawrence ("Larry") (b. Inglewood, California, July 7, 1946). American trumpeter. Johansen grew up in Caruthers, California. He began playing trumpet at age twelve; his teacher was Robert Nielsen, principal trumpet of the Fresno Philharmonic Orchestra. After graduating from Caruthers Union High School in 1963, Johansen studied with James Winter at Fresno State University, earning a bachelor of arts degree in 1967. From 1967 to 1970, he served in the West Point Band, studying for one year with William Vacchiano, Robert Nagel, and Raymond Crisara. He then earned a master of music degree studying with James Stamp at the University of Southern California (1970-72), and did coursework towards a DMA (not completed) at the University of Colorado between 1972 and 1992. He received additional coaching from Irving Bush and Edward Tarr.

Johansen began his professional teaching career at the age of twenty-five as an adjunct faculty member at the University of Redlands (1971-75). He was also an adjunct faculty member at College of the Desert in Palm Springs (1972-82) and La Sierra University in Riverside (1972-85). In 1973, he became a fulltime professor at California Baptist University in Riverside, California, and played in the Riverside Philharmonic (1971-98) and the Redlands Symphony (1971 to present). In addition, he was a member of the Fresno Philharmonic (1965-67) and the Mitch Miller Touring Orchestra (fall 1972). Since 2004, he has been teaching part-time at Riverside Community College and California State University-San Bernardino. He has been an active member of the International Trumpet Guild since its inception in 1975.

Johansen was one of the early (1974) American performers of/advocates for Baroque trumpet. In the 1970s and '80s, he was the importer for Meinl & Lauber trumpets and sackbuts, Bruno Tilz historic mouthpieces, and Christopher Monk cornettos. He and Cal-Baptist colleague Dr. Beverly Howard formed the trumpet and organ duo, Ventus Musicus, that has been active since 1980.

Johansen and his wife Judy, staff accompanist at Riverside Community College, have two children: Emil (b. 1973) and Kirsten (b. 1974). His hobbies include tandem bicycling with his wife around various parts of the world, gardening, and woodworking.

Bibl.: personal interview, July 21, 2011. Photo credit: Greg Schneider.

Johanson, August [Vasilyevich] (b. Reval, Estonia, Sept. 15, 1853; d. Petrograd, Russia, September 18, 1916). Estonian cornetist. Johanson graduated from the St. Petersburg Conservatory in 1871, having studied cornet with Gustav Johann Metzdorff and Wilhelm Wurm. He was cornet soloist with the St. Petersburg Opera Orchestra from 1871 to 1902, was a reinforcing member of the Tsar Alexander III's amateur brass band in 1884-85, and from 1885 also conducted the St. Petersburg Cossack Military Band. He taught at the Petrograd Conservatory from 1904 until his death in 1916 (just three days after his sixty-third birthday); he was made a full professor in 1908.

Johanson composed a cornet-trumpet etude book, several cornet solos with piano accompaniment, and *Daily Exercises*, op. 25 that is still used today. His pedagogy is an important link between the teachings of Wurm and today's methods.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *East Meets West* (Pendragon); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Johansson, Markku Henrik (b. Lahti, Finland, Mar. 22, 1949). Finnish trumpeter, flugelhornist, arranger, and conductor. Johansson

comes from a musical family. He started playing piano at an early age, but switched to trumpet at age thirteen. He studied classical music at the Lahti Conservatory and the Sibelius Academy (1970-72), while beginning his career in 1970 and eventually moving to Helsinki where he joined the pop group, Pepe and The Paradise. He worked as a studio musician, developing his skills as an arranger, conductor, and trumpeter. He became interested in jazz, and began playing the flugelhorn during the mid 1970s. In 1976-77, he studied in New York City with Thad Jones, Lew Soloff, and Carmine Caruso.

Johansson returned to Finland, and performed with many of the leading jazz musicians in his home country. He participated in a jazz band that toured Germany, Sweden, England, Belgium, Russia, Hungary, Estonia, Iceland, Denmark, Norway, and Holland, representing the Finnish National Broadcasting Union. He released a string of CDs beginning in 1982, and was one of the founders of the UMO jazz orchestra. He played in this group until 1983, and assumed duties as its conductor from 1992 to 1993. Since 1998, he has been the principal conductor of the Vantaa Pops.

Johansson has received many awards: Georgie Award (1993), Yrjö Award from the Finnish Jazz Federation (1993), Kullervo Linna Foundation Award (1996), Acknowledgement Award from the Finnish Musicians Union (2002).

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Markku Johansson" (www.vantaapops.com/eng/johansson.htm).

Johnson, Don (b. Chicago, Illinois, Aug. 7, 1939; d. Jerrabomberra, New South Wales, Australia, May 29, 2000). American trumpeter. As a teen, Johnson toured with the bands of Charlie Spivak, Art Mooney, Ray Eberle, and Judy Garland. At age twenty, he became principal trumpet of the Atlanta Symphony Orchestra. In 1963 (age twenty-five), he left Atlanta to enroll in the Curtis Institute of Music in Philadelphia, but completed his bachelor of music degree (in education) at the University of North Carolina-Greensboro while working as a public school music teacher.

Johnson moved to Perth, Australia, in 1968 to assume duties as principal trumpet of the West Australian Symphony Orchestra. He left that position in 1978 to become a trumpet instructor at the Canberra School of Music (Australia) where he established a jazz studies program, which he directed from 1978 to 1998. He also served as principal trumpet of the Canberra Symphony Orchestra.

In 1998 at the age of fifty-nine, Johnson became the band director at Radford College, and a short time later, instructor at the Australia Capital Territory Department of Education. He was a wonderfully lyric player with beautiful jazz lines and a warm tone. His only solo recording was the *Concerto for Trumpet* by Alfred Francis Hill (EMI records). He was known as a humble and modest man. He was diagnosed with cancer about six months before his death.

Bibl.: "Don Johnson (1939-2000)" (news item, *International Trumpet Guild Journal*, Oct. 2000); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Johnson, Francis ("Frank") (b. Martinique, France, 1792; d. Philadelphia, Pennsylvania, 1884). American keyed bugle player. Francis Johnson was America's first black musician superstar. He was musically active in Philadelphia by 1809, and played in a black military band during the War of 1812. He was a violin and horn player who began playing the keyed bugle around 1819.

Johnson led his own band in Philadelphia that performed in all sorts of parades, drills, celebrations, dances, and concerts. His band became the leading musical group in the Philadelphia area**,** as evidenced by Johnson's invitation to perform at a grand ball honoring General Lafayette during the general's visit in 1824.

Johnson was a prolific composer and arranger who wrote over three hundred band works**,** many of which were published**,** but only in piano format. When the well-known keyed bugle player Richard Willis died in 1830, Johnson composed a song honoring his longtime friend.

Four key players in Johnson's band accompanied him during a concert tour of England and France. Anxious to learn about the new musical styles in Europe, Johnson studied and purchased music performed at light music concerts. Upon his return to America, he introduced this music to Philadelphia with great success. His band concerts often attracted a thousand or more people.

Johnson was the premier keyed bugle soloist of his day. His fame prompted Queen Victoria to request a Command Performance at which she presented him with an elaborate silver keyed bugle.

Shortly before Johnson's death in 1894, William R. Bayley wrote about his last performance: *"Old Frank," as he was often called, came in. He had been playing somewhere and had his bugle under his arm. I saw him and, although he was not feeling well, urged him to play a solo. He favored us with "The Last Rose of Summer." Poor fellow, it was the last time he ever played. His illness became serious, and he died a few days afterwards*.

At Johnson's funeral, the silver bugle presented to him by Queen Victoria was placed on his coffin and buried with him. He was described as a "good natured, gentlemanly fellow" and enjoyed hosting friends and musicians at dinners in his home. Although racism was strong at that time, he always endured foolish remarks about the color of his skin. He was the first black American to publish music, give formal concerts, and tour widely in America and Europe. He was the first to integrate white and black musicians on stage. Today, a square in Johnson's old Philadelphia neighborhood is named "Johnson Place" in his honor.

Dudgeon, Ralph T. *The Keyed Bugle* (Second Edition) (Scarecrow Press); Eliason, Robert E. *Keyed Bugles in the United States* (Smithsonian Institution Press).

Johnson, Francis ("Frank") Walter (b. Melbourne, Australia, May 22, 1927; d. Noosa Heads, Queensland, Australia, Oct. 16, 2000). Australian trumpeter. Johnson learned to play the trumpet while in grade school. He was inspired when he heard a concert by Graeme Bell's jazz band in 1945. He formed his own group, Frank Johnson's Fabulous Dixielanders, that was active from 1947 to early 1956. The group made many recordings, radio broadcasts, and concert appearances until their trombonist was killed in a car accident in late 1955.

Johnson led other traditional jazz groups in Brisbane and Melbourne from 1956 to the late 1970s, although very few recordings were made during this time. He died in a car accident in 2000. Among his best record albums are *Frank Johnson's Fabulous Dixielanders 1949-50* and *Dixieland Jazz 1954-56* on the Swaggie label. Johnson is today considered one of Australia's most influential traditional jazz performers.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Johnson, Gilbert (b. Turlock, California, Sept. 10, 1927; d. Miami, Florida, Sept. 8, 2002). American trumpeter. Johnson is today considered to be one of the premier orchestral performers of all time. He learned to play the piano at an early age, and began taking trumpet

lessons from Louis Perlmutter while in sixth grade (1939 to 1945). He graduated from high school in 1944, and entered the Hartt School of Music at the University of Hartford, where he studied with Sigmund Hering (1946-1948). He then attended the Curtis Institute, where he studied with Samuel Krauss (1949-1950). He won the principal trumpet job in the Ballet Russe de Monte Carlo, and decided to leave school. When he informed the director of Curtis of his decision, the director became upset and told him that he had no future in music!

While playing in Monte Carlo, Johnson was offered the job of principal trumpet of the Buffalo Philharmonic, but before he could start, the Korean War interrupted his career. He spent the next year aboard aircraft carriers, unable to practice his trumpet. After the war, Johnson played for a short while with the Boston Pops Orchestra, and then won the position of principal trumpet with the New Orleans Philharmonic in 1952, where he stayed until 1958. In the fall of 1958, he continued his orchestral career as coprincipal trumpet of the Philadelphia Orchestra under Eugene Ormandy. He shared principal duties with his former teacher Samuel Krauss, until Krauss moved to a section position in 1959.

During Johnson's sixteen years with the Philadelphia Orchestra, he recorded over eight hundred works, including Haydn's *Trumpet Concerto* (Oct. 1967), Handel's *Messiah*, Riisager's *Concertino*, J. Clarke's *Prince of Denmark's March,* and Telemann's *Concerto in D*. Altogether, he recorded fourteen solos with the Philadelphia Orchestra and performed solos with it forty times in concert. He also performed with the Philadelphia Brass Ensemble comprised of the brass principals of the orchestra, which recorded several albums for the Columbia label. One of the recordings, *Catch the Brass Ring*, consisted of well-known orchestral classics arranged in a pops style for brass. When it was released, the Philadelphia Orchestra conductor Eugene Ormandy was appalled, and told the producers at Columbia (with which the orchestra recorded) to immediately scrap the album. Columbia acquiesced, so only a few copies ever made it to the market, making it today a collector's item among brass enthusiasts. Another recording, *Glorious Sound of Brass*, won a Grammy Award in 1967 for "Best Classical Instrumental Ensemble." This led to another Grammy Award in 1969 for the recording*, The Antiphonal Music of Gabrieli* with the brass sections of the Philadelphia, Chicago, and Cleveland orchestras.

During his years in Philadelphia, Johnson taught at the Curtis Institute of Music (1969 to 1975) and Temple University (1963-70). He usually carried eighteen students whom he sometimes taught at his home on Sundays because of the heavy orchestra schedule. Most of his students considered him to be a giving, enthusiastic, and demanding teacher. However, not all students worked well with him; because Johnson was a very natural player who concentrated solely on musical matters, he was sometimes at a loss as to how to deal with students' mechanical difficulties, and would become frustrated and upset when their improvement was not forthcoming. He occasionally chastised students and would even verbally abuse them. Fortunately, a large majority of his students were physically gifted, and went on to professional careers in music.

Johnson was a much-loved member of the orchestra, both personally and musically. Principal trombonist Henry Charles Smith said of him, *He was the greatest trumpet player I ever heard in a symphony orchestra. He played with an incredible warmth and lyricism, and that for me just set him above everybody else*. Trumpet section member Roger Blackburn stated, *He was my image of what an orchestral trumpeter should sound like. It was more lyrical than most of the other principal trumpeters at the time. He tended to bring more vibrato to his playing, which made it more of a singing style. We've come back to that timbre and his school of playing*.

Johnson was a thin and handsome man who was known for his quick wit—his students called him the "King of One-Liners." On one occasion during an orchestra rehearsal, Maestro Ormandy told the orchestra that the Chinese Olympic Ping Pong Team was in town and had been given tickets to a Phillies baseball game, but that the team was going to attend the orchestra concert instead. Johnson stood up and asked, "Maestro, can we have the tickets to the game?"

In the early 1970s, Ormandy asked Johnson to change his sound to match that of another famous American orchestral player. Johnson was playing on a medium-large bore Bach trumpet with a large bore tuning slide, something he also required all of his students to play. He tried larger equipment, but began to have accuracy problems. Soon, the pressure from Ormandy led to alcohol abuse, which affected Johnson's performances. Ormandy demanded that he stop drinking, and arranged for him to have time off from the orchestra. At the same time, one of Johnson's twin daughters and wife each developed cancer,

which exacerbated his personal problems. His drinking continued to the point that he was unable to cope with family and professional pressures, so he resigned from the orchestra in the early part of the 1974-75 season.

Within a short time, Johnson accepted a professorship at the University of Miami in Florida (replacing Harry Glantz), and at first also played principal trumpet in the Florida Orchestra. Concurrently, he taught at the New World School of the Arts in Miami. Although Johnson's drinking persisted, it did not seem to affect his ability to teach. Most of his students adored him and defended him whenever concerns were raised about his alcoholism. He taught many excellent players, many of who went on to occupy important orchestra and university positions.

Johnson loved to hunt, shoot targets, fish, and smoke cigars, but his first love was always music. (He also enjoyed sitting at the piano and playing jazz tunes.) He was an intense teacher who demanded that students be on time and prepared. Despite his incredible career, he remained a humble, unassuming man and a devoted father. Johnson died just two days before his seventy-fifth birthday, due to cancer of the kidneys. His wife of forty-one years, Myra, had died the year before. He was survived by twin daughters, two sisters, and six grandchildren.

Bibl.: Champouillon, David. "Gilbert Johnson: Artist and Teacher" (*International Trumpet Guild Journal*, May 1999); Dobrin, Peter. "Gil Johnson" (*Philadelphia Inquirer* newspaper, Sept. 11, 2002); Sibaja, José. "Gilbert Johnson: One of a Kind" *(The Brass Herald*, May 2008); International Trumpet Guild website (www.ITG.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Johnson, Harold ("Money") (b. Tyler, Texas, Feb. 23, 1918; d. New York, New York, Mar. 28,1978). American trumpeter. Johnson began playing the trumpet at age fifteen and took lessons with Leonard Parker. Johnson was soon playing locally with Eddie and Sugar Lou, Red Calhoun in Dallas, and Skinny Thompson in Oklahoma. In 1936, he moved to Oklahoma City and became a member of Nat Towles's territorial band from 1939 to 1942, with which he continued to play for two more years after it was taken over by Horace Henderson. He recorded for Henderson as early as October of 1940 (with Emmett Berry also on trumpet).

Johnson played with Count Basie's band for a while in 1944 before joining Bob Dorsey's band (1944-46). Over the next twenty-three years, he played with various groups including those of Cootie Williams, Lucky Millinder, Louis Jordan, Lucky Thompson, Buddy Johnson, Cozy Cole, Herbie Fields, Panama Francis (which included a 1953 tour of South America), Reuben Phillips (at the Apollo Theater in New York), and Earl Hines (including a 1966 tour of the Soviet Union sponsored by the US State Department). He recorded with Jack McDuff in 1966.

Johnson played for a short time with Duke Ellington (January-February 1967), and was then recognized by replacing Cat Anderson in Duke Ellington's orchestra (1969-74). He was a featured trumpet soloist who often performed humorous vocal solos in the style of Louis Armstrong. He can be seen in a video with Duke Ellington (Copenhagen, 1971: *In Tivoli Gardens* with Cootie Williams, Johnny Coles, Eddie Preston, and Mercer Ellington on trumpet). After leaving Ellington's band, he freelanced in New York and participated in one of Buck Clayton's recorded jam sessions. He was active until his death from a heart attack at the age of sixty.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Johnson, J[ohn] Keith (b. Center, Texas, Aug. 25, 1942). American trumpeter. Johnson began playing cornet at the age of eleven. His only private teacher before college was William Scarlato, principal trumpet of the Shreveport Symphony and the band director at Jesuit High

School. Johnson attended North Texas State University (now the University of North Texas), studying with John Haynie and earning a bachelor of music degree in 1963. He continued his studies at the University of Illinois, where he studied with Haskell O. Sexton from 1963 to 1965 and received a master of music degree. Additionally, he studied with Vincent Cichowicz and Arnold Jacobs in Chicago.

Johnson taught at the University of Northern Iowa from 1966 to 1986. He assumed a position as professor of trumpet at the University of North Texas in the fall of 1986, and was named a Regents' Professor in 1995. He has performed with the Dallas Symphony Orchestra, Ft. Worth Symphony, Cape Town Philharmonic, Orchestra of New Spain, San Francisco Bach Choir & Orchestra (on Baroque trumpet), and the New York Baroque Orchestra. He is a member of the Dallas Opera Orchestra, Dallas Bach Society, and the Ft. Worth Early Music Ensemble, and is a former member of the Texas Brass Ensemble and the Sundance Brass. Since 1964, he has performed each summer at the New Hampshire Music Festival.

From 1981 to 1988, Johnson served as Music Review Editor for the *International Trumpet Guild Journal*. He has authored methods for the Baroque trumpet, as well as *The Art of Trumpet Playing* (Gore Publishing) and *Brass Performance and Pedagogy* (Prentice-Hall). In 2012, he was given the Award of Merit by the International Trumpet Guild for outstanding service to the world of trumpet. A leading teacher, he numbers among his many former students Robert Murray, James Wood, Philip Johnson, Ward Yager, Kathryn Aducci, William Stowman, and Craig Johnson.

Johnson and his wife Cecile LeBlanc Johnson, an elementary music teacher and certified Kodaly Specialist, have two children: Andrea (b. 1976) and Stephen (b. 1978). His hobbies include reading, bicycling, and mountain hiking.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Keith Johnson" (http://music.unt.edu/faculty-and-staff/detail/51); personal interview, July 19, 2011.

Johnson, Otis (b. New York, New York, Jan. 30, 1910; d. 1994). American trumpeter. Johnson began his career as a musician during the late 1920s, playing with the bands of Gene Rodgers, Henri Saparo (1928), Eugene Kennedy (1929), Charlie Skeete, and Luis Russell (1929). He rejoined Kennedy's group during the early 1930s, and became a member of Benny Carter's band in 1934. During the mid 1930s, he played with Charlie Turner, Willie Bryant (1935), Don Redman (1936-37), Louis Armstrong (1938-39), and again with Redman. He recorded with Louis Armstrong, Henry "Red" Allen, King Oliver, Hoagy Carmichael, Ben Webster, Benny Carter, Don Redman, Luis Russell, and several others.

Johnson joined the Army National Guard when the United States entered World War II in 1941. After the war, he remained in the military, and was stationed in Colorado Springs, Colorado. He never returned to music.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Otis Johnson" (http://en.wikipedia.org/wiki/Otis_Johnson_(musician)).

Johnson, Walt (b. Los Angeles, California, Jan. 11, 1947). American trumpeter. Johnson began his career in 1966 with the Si Zentner band shortly before he was drafted into military service, playing first trumpet with the 52nd Army Band at Ft. Ord. In 1970 at age twenty-three, he was living in Las Vegas where he played lead trumpet with the Haig Relief Band and toured with the Elvis Presley organization until Presley's death in 1977.

Johnson moved to Los Angeles in 1977, and in addition to playing a great deal of studio work, toured with Bill Chase's group (replacing Chase when he died in 1974), Lionel Hampton, and Tower of Power. During his long and successful career as a studio player, Johnson performed with numerous celebrities including Barbra Streisand, Barry Manilow, Frank Sinatra, Wayne Newton, Mel Tormé, Vic Damone, Andy Williams, Engelbert Humperdinck, Johnny Mathis, Lionel Richie, Bob Hope, Henry Mancini, Dionne Warwick, Burt Bacharach, The Four Tops, Melissa Manchester, The Commodores, Toni Tennille, José Feliciano, Julio Iglesias, The Pointer Sisters, Louie Bellson, and many others. A representative sample of his numerous film credits includes *Star Wars, Aladdin, Terms of Endearment, Planes Trains and Automobiles, Star Trek, The River Wild, Rocky, Beverly Hills Cop III*, and the *Naked Gun* series. Television show credits include *Magnum PI, McGyver, Family Matters, Full House,* and *Golden Girls*. Johnson often doubles on trombone and bass trombone.

Johnson authored the book, *Double High C in Ten Minutes*. His two solo albums are *Trumpet Scroll* and *Warmth of the Sun* (Walt Johnson Music Products). His company, Walt Johnson Cases, makes trumpet cases and mutes.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Walt Johnson's official website: http://great-music.net/wjohnson.html.

Johnson, William Gary ("Willie" "Bunk") (b. New Orleans, Louisiana, Dec. 27, 1879; d. New Iberia, Louisiana, July 7, 1949). American trumpeter. Johnson's early life is unclear, partly due to the lack of documentation, but also because of his false claims reported in the 1939 book, *Jazzmen*. Although several scholars claimed that he was born in 1889, and Johnson's draft card indicated 1882, he was born in 1879. He began his career with the Superior Orchestra and the Eagle Band (1906-11). By 1914, he was freelancing throughout the South, Texas, and Kansas City. However, by 1934 the lack of work and severe problems with his teeth forced him to settle in New Iberia, Louisiana, and work as a field laborer and truck driver.

At the suggestion by Louis Armstrong, writers Bill Russell and Fred Ramsey located Johnson to gather information for a book they were writing about early jazz music in New Orleans. In their book, *Jazzmen*, Johnson made several claims that are today known to be false. One claim was that he was the true pioneer of jazz music and that he had played alongside Buddy Bolden. Another claim was that he was the teacher of Louis Armstrong, something that Satchmo denied. Nonetheless, the book caused a great deal of interest in Johnson, and fans were eager to hear him play once again. Funds were raised for him to be supplied with a complete set of dentures, and a new trumpet was purchased for him.

Having to learn to play all over again, Johnson's return was slow. He made a living as a music teacher in 1940 and began playing professionally again in 1941. His first recording was made in 1942, but did not sound well, so in 1943 he moved to San Francisco and recorded with the Yerba Buena Jazz Band with some success. After returning to Louisiana, he continued to record. In 1945, he worked for a while in New York and Boston, making several more recordings, some of which sounded quite good, but others poor due to his being drunk at the time.

Johnson organized his own band in 1945 and had a successful run at the Stuyvesant Casino in New York. However, the new bebop style of music pioneered by Dizzy Gillespie soon eclipsed the older style of New Orleans jazz, and Johnson became out of work in New York. He traveled to Chicago and made his final recordings in 1947.

Ill health caused Johnson to retire from music and return home to New Iberia. He died soon after on July 7, 1949 at the age of fifty-nine. Although he is considered to be an important musician of the early New Orleans style of jazz music, it has now been determined that his playing style was influenced by Armstrong, and that many of his claims were untrue.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Johnson-Hamilton, Joyce (b. Lincoln, Nebraska, July 7, 1938). American trumpeter and conductor. Johnson-Hamilton grew up in Ralston, Nebraska, near Omaha. She was the third child of four in the family; she has two older sisters and a younger brother, now deceased (d. 2006). She began playing the trumpet at age eight, and joined the local 4-H band. She performed her first solo during her eighth grade graduation ceremony. Throughout high school, she took weekly lessons in Omaha from Fred Elias, author of the *Buzz System for Brass*. She attended the University of Nebraska's summer music camp in Lincoln, and it was there that she decided to become a professional musician and conductor. Her early influences were Rafael Méndez and Maurice André.

From 1956 to 1960, Johnson-Hamilton studied at the University of Nebraska, where she earned a bachelor of music degree while studying with Dean Killian (freshman year) and Jack Snyder (sophomore through senior years). She completed a master's degree there in 1962, studying with Dennis L. Schneider. She played in the faculty brass quintet, was a section player in the Lincoln Symphony, and spent her summers attending the Aspen Music Festival. After receiving her master's degree, she took a public school music position in a suburb of Omaha, where she taught for three years, and was assistant principal trumpet of the Omaha Symphony Orchestra. She resigned her positions in order to further develop her playing career.

Johnson-Hamilton returned to Aspen during the summer of 1965, where she auditioned for Jacques Singer, conductor of the Portland Symphony Orchestra (now the Oregon Symphony), and won a position as principal trumpet (1965-69). In the spring of 1968, she was also hired as assistant principal trumpet of the San Francisco Symphony Orchestra, and played with it during the 1968-69 season. Deciding to pursue a doctorate in music, Johnson-Hamilton resigned her orchestral positions, and obtained a graduate fellowship to Stanford University, where she majored in Baroque and Renaissance practices. In addition to playing the Baroque (valveless) trumpet and cornetto, she also continued playing with the San Francisco Symphony as an extra and occasional fourth trumpet. After one year at Stanford, she switched her major to conducting. In 1971, she married Doug Hamilton and took on her double name; until then she had been known as Joyce Johnson.

Without finishing the conducting degree after two years of doctoral work, Johnson-Hamilton left school and became principal trumpet of the Oakland Symphony (1971-76), San Jose Symphony (1976-80), and the Cabrillo Festival Orchestra (several summers). She founded the Sinfonia of Northern California in 1974, an orchestra that specializes in music of the Baroque and Early Classic eras. She performed a recital on Baroque trumpet during the 1978 International Trumpet Guild Conference in Madison, Wisconsin. In 1972, Harold Farberman, conductor of the Oakland Symphony, appointed her as one of his assistant conductors. She gave recitals with organist John Walker, the Esterhazy Quartet, and keyboardist Susan Marchant (1978).

During the late 1970s, Johnson-Hamilton became conductor of the Napa Valley Symphony and the Diablo Symphony. She discontinued fulltime orchestral trumpet playing, although she continues performing as a soloist on occasion. At this same time, she taught trumpet at Stanford University, but resigned to focus more on conducting. She left the Napa Valley Symphony in 1989, and again resumed teaching at Stanford, and studying Baroque instruments. She remained with the Diablo Symphony and is its current conductor.

Johnson-Hamilton has performed with the Pacific Baroque Orchestra of Vancouver, Orchestra of the 17th Century (Washington, D.C.), Northwest Chorale (Seattle), California Bach Society, Women's Antique Vocal Ensemble, Carmel Bach Festival, Philharmonica Baroque and Magnificat, and Whole Noyse. She has also been a featured soloist with the Los Angeles Baroque Orchestra and at the First International Women's Brass Conference (1993). Recently, she has appeared as a guest conductor, soloist, and arranger with the Seoul Philharmonic in South Korea (2009). Johnson-Hamilton and her husband have two sons, James (b. 1972) and Colin (b. 1974). She enjoys gardening, and is an avid member of the Morgan Car Club of Northern California, having served as its newsletter editor for two years.

Bibl.: Card, Robyn. "Joyce Johnson-Hamilton on a Lifetime of Opportunities and Exploration" (*International Trumpet Guild Journal*, Mar. 2010); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Johnston, Scott A. (b. Madison, Wisconsin, Aug. 13, 1950). American trumpeter. Johnston grew up in Madison, Wisconsin. He began playing the trumpet at age fourteen, studying with Donald Whitaker. After graduating from Madison Central High School in 1968, he attended the University of Wisconsin where he continued his studies with Whitaker until receiving his bachelor of music degree in 1972. While at Wisconsin, he also studied with Vincent Cichowicz of the Chicago Symphony Orchestra. He then studied with Richard Burkart at The Ohio State University (1972-74), earning a

master of music degree. He also studied with Thomas Stevens at the Academy of the West (summer 1973) and James Stamp (summer 1977).

Johnston began his teaching career as professor of trumpet at the Lawrence Conservatory at Lawrence University in Appleton, Wisconsin (1974-78). He has been teaching at the University of Akron since 1978, and was host of the 1993 International Trumpet Guild Conference. He is principal trumpet of the Akron Symphony Orchestra and the Canton Symphony Orchestra, and performs with the Paragon Brass Quintet (faculty). Previously, he served as a member of the Madison Symphony Orchestra, Columbus Symphony Orchestra, and performed as an extra with the Cleveland Orchestra. He has also played with the Blossom Band at the Blossom Music Center. During the summers of 1986 to 2000, he was principal trumpet and brass coordinator at the American Institute of Musical Studies (AIMS) in Graz, Austria. A noted clinician, he has presented master classes throughout the United States, as well as China and Europe.

Johnston and violinist and software engineer Linda Johnston have been married since 1997. His hobbies include house building, mountain hiking, and computers.

Bibl.: "Scott Johnston" (http://www.uakron.edu/music/faculty/); personal interview, May 3, 2011.

Jokipii, Alex (b. Detroit, Michigan, Oct. 22, 1969). American trumpeter. Jokipii grew up in Escanaba, Michigan. He began (at age twelve) playing a trumpet once owned by his mother; his first teacher was Jean Moorehead. After graduating from Escanaba Area High School in 1988, he studied with Stephen Jones and Scott Thornburg at Western Michigan University (1988-93), receiving a bachelor of music education degree. As part of his undergraduate curriculum, he attended the Sibelius Academy in Helsinki, Finland, for one year (1991-92), where he had the good fortune to study with the great Timofei Dokshitser. He earned a master of music degree and began doctoral studies at The Juilliard School in New York (1993-96), studying with Chris Gekker and Philip Smith.

Jokipii became principal trumpet of the Charleston Symphony Orchestra in 1996, a position he held for two years. He also played in the Spoleto Festival Brass Quintet and Charleston Brass Quintet, and taught as an adjunct faculty member at Charleston Southern University. He appeared as a soloist at the 1992 and 1994 International Trumpet Guild conferences, and has performed with the New York Philharmonic, Helsinki Philharmonic, Rochester Philharmonic, and the Savannah Symphony. He became principal trumpet of the Buffalo Philharmonic Orchestra in 1998, a position he still holds, and has been a guest principal of the Florida Orchestra (spring 1997) and the Dallas Symphony Orchestra (fall 2001). He teaches at the State University of New York in Fredonia (since 1998), and recorded Jerzy Sapieyevski's *Mercury Concerto* for trumpet and wind ensemble with the SUNY-Fredonia Wind Ensemble.

Jokipii and his wife Shari (Executive Director of the Kenmore Mercy Hospital Foundation) have been married since 2006. His hobbies include golf and traveling.

Bibl.: "Alex Jokipii" (www.bpo.org/meet/orchestra-alex_jokipii.php); "Alex Jokipii Trumpet" (www.fredonia.edu/music/faculty/bios/jokipii.asp); personal interview, Aug. 19, 2012.

Jones, [William] Carmell (b. Kansas City, Kansas, July 19, 1936; d. Kansas City, Kansas, Nov. 7, 1996). American trumpeter. Jones learned to play piano, then cornet at the age of eleven. He attended Sumner High School in Kansas City. From 1956 to 1958, he served in the Air Force and was stationed in Hawaii, and while there, played at

nightclubs. After his military service, he returned to Kansas City, and attended the University of Kansas in Lawrence from 1958 to 1960. One of his music professors had moved to Los Angeles, and arranged for Jones to be invited to play with Shelly Manne's orchestra. So in 1960 Jones moved to California to begin his music career.

In Los Angeles, Jones played and recorded with Manne, as well as with the Gerald Wilson Orchestra (1961-63), Harold Land, Bud Shank (1961), Curtis Amy, Herbie Mann, Franck Butler, Red Mitchell, Victor Feldman, and Vi Redd. He released his first solo album for Pacific Jazz titled *The Remarkable Carmell Jones*. But, after four years he decided to accept an offer to play with Booker Ervin in New York where he also played with Joe Henderson, Charles McPherson, and Horace Silver (1964-65), with whom he recorded the album, *Live,* for Emerald.

Strongly influenced by the playing of Clifford Brown, Jones developed a sizable reputation as a promising jazz trumpeter of the new generation following Louis Armstrong. He moved to Paris in August of 1965, but was soon offered a job as a trumpeter and staff arranger for the SFB (Radio Free Berlin television) Big Band in Berlin. He appeared with Brew Moore, George Gruntz, and at numerous jazz festivals throughout Europe. As a member of the Berlin Dream Band, he appeared with Stan Kenton during the Jazzstage Concerts at Philharmonic Hall. At one time, the Berlin Dream Band and Jones also worked with Oliver Nelson. He also established his own Lemrac Studios in West Berlin where he recorded demos for various musicians.

Since most of Jones's work in Europe was as a studio musician, he made only one solo album during his fifteen years there. His album, *Carmell Jones in Europe* (Prestige), did little to boost his reputation in Europe or abroad, and he soon became mostly forgotten in the United States. When he moved back to Kansas City in 1980, he found little work, so he found himself teaching private lessons at several local schools, and gigging at nightclubs. He received a break with he joined the Ray Charles Orchestra and embarked on several world tours. He was often featured as a soloist and managed to record several solo albums as leader during breaks between tours. Some of these albums include *Jay Hawk Talk* (Prestige) and *Carmell Jones Returns* (Revelation).

Just when Jones's career was taking off again, serious heart problems caused him to collapse on the bandstand in 1987 and he was rushed to the hospital. His last tour was in 1989 when he went to Paris with Jay McShann's All Star Blues. By 1992, his heart was failing and he played very little during his last four years in Kansas City.

Jones died at the age of sixty. He was married for five years to the Austrian jazz singer Christine Zacher, with whom he had a daughter, Stellisa, who is now a popular hip-hop singer known as Stella Jones.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Carmell Jones" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Jones, Conrad ("Connie") (b. New Orleans, Louisiana, Mar. 22, 1934). American cornetist. Jones has been an active jazz and Dixieland cornetist in the New Orleans area since he first joined the Basin Street Six in 1954, replacing George Girard. He has played and recorded with

Jack Teagarden, Santo Pecora (1958-60), Billy Maxted, and the Dukes of Dixieland (replacing Frank Assunto).

Jones has led numerous recording dates with his Crescent City Jazz Band for such labels as Jazzology, Maison Bourbon, Crescent City, and Challenge. More recently, Jones played with Banu Gibson (1992) and recorded with Dick Sudhalter on *Stomp Off*. He soloed at the Bordeaux Festival with Tim Laughlin (2007) and dueted in New Orleans with pianist Tom McDermott.

Jones has released many albums, among them *Sweet, Hot and Blue* (Jazzology), *Creole Nocturne* (Arbors Records), *Get Out & Get Under Moon: Live at the Vineyard*, and *Yellow Dog Blues*. The famed clarinetist Pete Fountain said of Jones, *he is the greatest cornet player in the country, and I've played with a lot of them.*

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Jones, Herbert ("Herbie") Robert (b. Miami, Florida, Mar. 23 (17?), 1926; d. New York, New York, Mar. 19, 2001). American trumpeter and arranger. Jones began performing and arranging professionally at age fourteen. He attended Florida A&M College (now Florida A&M University) during the late 1940s, but dropped out just before graduating to join Lucky Millinder's band in 1950 in New York City, where he studied composition and arranging with Eddie Barefield, and played with groups led by Andy Kirk, Buddy Johnson, and Cab Calloway (1956-58).

Jones, best known for his trumpet playing and arranging with the Duke Ellington Orchestra from 1963 to 1968, was also Ellington's librarian. Among his best-known arrangements are *Cootie's Caravan, The Prowling Cat, The Opener*, and *El Busto*. Jones also arranged for Billy Strayhorn.

Jones left the Ellington organization in order to have a more stable home life with wife Gladys Hield, daughters Jennifer and Priscilla, and son Herbert Jr., but his marriage ended in divorce. He spent much of his career as a volunteer director of the New York City-sponsored school, Arts & Culture, Inc., and as director of the Police Athletic League's bugle corps.

Jones died from complications of diabetes just four days before his seventy-fifth birthday. He was a strong family man and fine photographer. In Duke Ellington's memoir, *Music Is My Mistress* (Doubleday), Ellington said of Jones, *He was neat and clean, neither a smoker nor drinker, and always walked four miles a day...He was a great asset.*

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Herbie Jones" (www.depanorama.net/dems/011a.htm); "Herbie Jones" (http://en.wikipedia.org/wiki/Herbie_Jones).

Jones, Leroy [Joseph Jr.] (b. New Orleans, Louisiana, Feb. 20, 1958). Jones taught himself to play the guitar at age eight, but switched to

baritone horn and cornet two years later under the direction of Sister Mary Hillary at St. Leo the Great School (1968-72). Jones played in the St. Leo School Band, then in the St. Augustine High School Band (four years), as well as with the Fairview Baptist Church Marching Band led by Danny Barker (1970-73), which later became the Hurricane Brass Band (1973-75). He studied trumpet with Ernie Cagnolatti and Dalton Rousseau.

Jones attended Loyola University as a music major for six months, but dropped out in order to join the local musicians' union and pursue a career as a jazz performer. He starred at the Superbowl (as "Little Louis Armstrong" in 1972) and worked with the Leroy Batman (on Bourbon Street), Louisiana State Orchestra, Milton Batiste, Doc Paulin, Herman Sherman's Tuxedo Brass Band, Hollis Carmouche (1978), Lady Charlotte with trombonist Lucian Barbarin (1980), and others, before working in Southeast Asia for three years (making a record in 1986). Jones replaced Jabbo Smith in the show, *One Mo' Time*, and led his own quintet called the New Orleans Finest (1980-83) featuring drummers such as Herlin Riley and Shannon Powell. He also worked with the Louisiana Repertory Jazz Ensemble (1981), Ellis Marsalis (1984), Della Reese, Eddie Vinson (on tour), Lillian Boutté (1988), Wanda Rouzan (European tour, 1989), and the Young Tuxedo Jazz & Brass Band (1987-89).

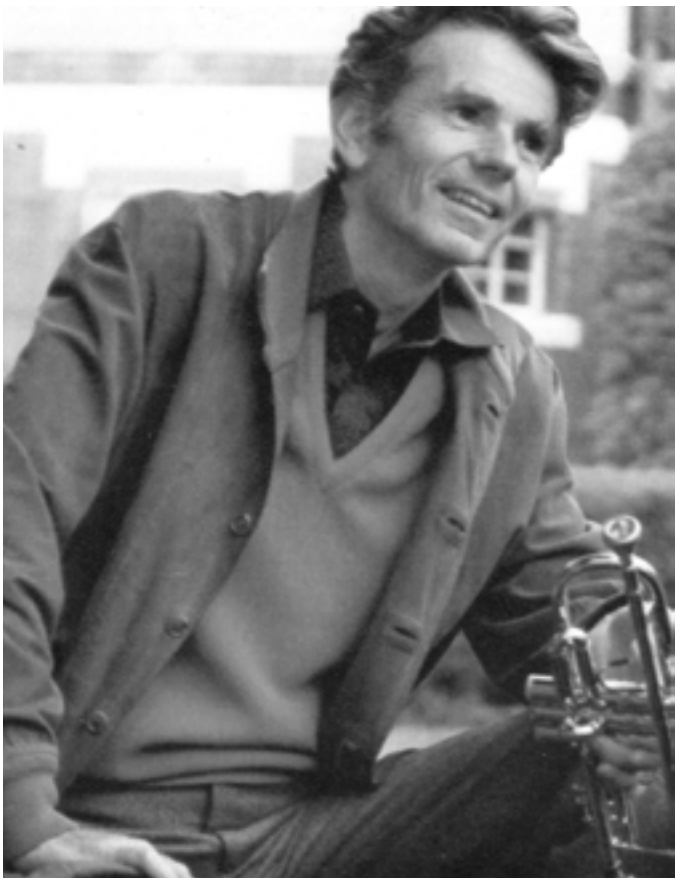
Jones later took lessons from William Fielder at Rutgers University, and changed his embouchure. Since 1990, he has been a member of Harry Connick Jr.'s big band and combos, which brought him significant recognition, and he soon made several record albums for Sony/Columbia. His albums as leader include *Mo' Cream for the Crop, Props for Pops, Soft Shoe, Sweeter than a Summer Breeze, Back to My Roots, City of Sounds, Wonderful Christmas*, and *Leroy Jones and His Hurricane Marching Brass Band of New Orleans.* Jones also played with June Gardner (1994), Tremé Brass Band (25th Anniversary Parade in New Orleans in April 1994 with Gregg Stafford), his own quintet (European tour in 1994; festivals in Ascona, Marciac, and Bordeaux), was a guest soloist with the Bordeaux Big Band (July of 2006 in his own arrangements on *Someday, Sleepy Time Down South*, etc.), and was a star soloist of the Guillaume Nouaux Quintet (from 2006, with trombonist Jerry Edwards). He played with Charlie Miller, Maryland Jazzband, Paolo Tomelleri Big Band (2007), Red Holloway, John Allred, and the French Tuxedo Big Band (Saint-Lys, France, 2009). He often performs with the Preservation Hall Jazz Band, and has regularly appeared at the New Orleans Jazz & Heritage Festival.

Jones currently lives in New Orleans and leads his jazz quintet that includes his wife, trombonist Katja Toivola.

Jones's style of playing and singing is exciting and highly entertaining, making him one of the most popular artists in the city of New Orleans. A good chorus man, he was influenced by Jack Willis (traditional jazz) and Clifford Brown (hard bop), and has influenced the younger New Orleans generation, including Wynton Marsalis, Terence Blanchard, Nicholas Payton, and Mark Braud.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Leroy Jones" (www.allaboutjazz.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Jones, Philip [Mark] (b. Bath, England, Mar. 12, 1928; d. London, England, Jan. 17, 2000). British trumpeter. Jones was born into a family of trumpeters, the best-known being his uncle Roy Copestake. Jones began learning the trumpet from his father and Copestake, and



won a scholarship to the Royal College of Music (1944-48) where he studied with Ernest Hall. His first important position was as principal trumpet of the Royal Opera House Orchestra (1948-51), after which he freelanced for several years. In the opera, he may have been the first trumpeter in the world to perform the entire Ring cycle of Wagner as bass trumpet and as principal trumpet in consecutive years. He was third trumpet of the London Philharmonic Orchestra from 1953 to 1956, and in 1956 (at the age of twenty-eight) he became principal trumpet of the Royal Philharmonic Orchestra (until 1960). Subsequent appoints were principal of the Philharmonia (1960-64), English Chamber Orchestra (principal, 1960-85), London Philharmonic (principal, 1964-65), New Philharmonia (principal, 1965-67), and BBC Symphony Orchestra (principal, 1968-72).

Jones is best known as the founder and leader of the Philip Jones Brass Ensemble (PJBE). This group started in 1951 as a brass quartet concentrating on modern music, and a quintet focusing on ancient music, but over the years it also grew to ten players when performing at large concert halls. It played its first full-length concert at the Aldeburgh Festival in 1962, and made its first recording in 1970. Managed by Jones and his wife, Ursula Strebi, the PJBE became one of the world's premier, influential brass groups, and helped popularize brass ensembles. It premiered eighty-seven new works for brass, many of which were composed for it. The group performed hundreds of concerts in thirty countries, released fifty albums, and filmed concerts in Japan.

When Jones accidentally drove his car over his trumpet case in 1986, he took that as a sign that he should retire from playing, and devoted all of his time to teaching. He accepted a position at the Royal Northern College of Music in Manchester in 1975-77, the Guildhall School of Music and Drama (London) in 1983-88, and director of Trinity College of Music, where he worked from 1988 until 1994. During his tenure at Trinity, political authorities wanted to close this institution, but thanks to his organizational talents and leadership, it remained open and continues to thrive today. Concurrently, he was Governor of Chetham's School of Music in Manchester. After retiring, he served as chairman of the Musicians Benevolent Fund.

Jones was one of England's most highly regarded musicians: in 1977 he was awarded an Order of the British Empire, and in 1986 was made a Commander of the Order of the British Empire. He received the Composers' Guild Award in 1979, and Cesare Bendinelli Award in 1993, among others.

Bibl.: Philip Jones C.V. given to Edward Tarr on Nov. 15, 1996; "Philip Jones (1928-2000)." (International Trumpet Guild website: www.trumpetguild.org); "Philip Jones (musician)." (Wikipedia: http://en.wikipedia.org); "Philip Jones Brass Ensemble." (Classics Archives: www.classicarchives.com). Keim, Friedel. *Das große Buch der Trompete*. (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. Extract on mp3, video clip; Oct. 2008).

Jones, Quincy Delight Jr. (b. Chicago, Illinois, Mar. 14, 1933). American trumpeter, conductor, producer, arranger, and composer. Quincy Jones (known to his friends as "Q") is an American jazz legend who is a giant in the music entertainment industry. He holds the record for the most Grammy nominations (seventy-nine), and has received twenty-nine Grammy Awards, including a Grammy Legend Award in 1991.

Jones is the son of Quincy Delight Jones Sr., a semi-professional baseball player and carpenter, and Sarah Frances (née Wells) Jones, an apartment complex manager and bank executive. When Quincy Jr. was ten, his family moved to Bremerton, Washington, where he attended Seattle's Garfield High School. At age fourteen, he met seventeen-year-old Ray Charles, with whom he would become a lifetime friend and colleague. Jones studied music with Robert Blackwell.

Jones received a scholarship to the Schillinger House (now the Berklee College of Music) in 1951, but left school when he received an invitation to tour as a trumpeter with Lionel Hampton with whom he developed his skills as an arranger. After moving to New York City during the early 1950s, Jones received commissions for

arrangements from several leading artists including Sarah Vaughan, Dinah Washington, Count Basie, Duke Ellington, Gene Krupa, and Ray Charles. In 1956, he toured the Middle East and South America (sponsored by the US Information Agency) as a trumpeter with the Dizzy Gillespie Band, after which he worked as leader of his own band that recorded for ABC/Paramount. Jones settled in Paris in 1957 and studied composition and theory with Nadia Boulanger and Oliver Messiaen. He also became the music director for Barclay Disques, the French distributor for Mercury Records. He later toured Europe with

several jazz orchestras, and in 1960 formed his own band, The Jones Boys, that was artistically successful but financially unstable. Jones later was quoted as saying, *We had the best jazz band in the planet, and yet we were literally starving. That's when I discovered that there was "music," and there was the "music business." If I were to survive, I would have to learn the difference between the two.* With a personal loan from Irving Green of Mercury Records, and a new job as musical director of the company's New York division, Jones was able to make a financial recovery. He became vice president of the company in 1964, the first African American to hold an executive position in a white-owned record company. He also became the first black American to write music for major films; he composed the music for *The Pawnbroker, The Slender Thread* (starring Sidney Poitier), *Walk Don't Run, In Cold Blood, In the Heat of the Night, A Dandy in Aspic, Mackenna's Gold, The Italian Job, Bob & Carol & Ted & Alice, The Lost Man, Cactus Flower, The Color Purple, Take the Money and Run, Austin Powers, The Getaway*, and twenty other major motion pictures. He has also composed television theme songs for such shows as *Ironside, Sanford and Son*, and *The Bill Cosby Show.*

During the 1960s, Jones was responsible for producing hit singles for Lesley Gore (*It's My Party, Judy's Turn to Cry, She's a Fool, You Don't Own Me,* and *Look of Love*). A string of successful recordings, film scores, and television shows were produced during the 1970s and '80s, including Michael Jackson's *Thriller* that sold 110 million copies, and *Bad* that sold forty-five million copies.

Jones's social activism began during the 1960s when he supported Dr. Martin Luther King Jr. He also formed the Institute for Black American Music (IBAM), is one of the founders of the Black Arts Festival in Chicago, established The Quincy Jones Workshops, founded the Quincy Jones Listen Up Foundation, and helped launch the We Are the Future project. He is a supporter of numerous charities including the NAACP, GLAAD, Peach Games, AmfAR, and The Maybach Foundation. He serves on the board of directors of The Jazz Foundation of America, and is cofounder of the Global Down Syndrome Foundation. He also his head of his own record label, Qwest Records, and is chairman and CEO of Qwest Broadcasting, one of the largest minority-owned broadcasting companies in America. He is the recipient of an Emmy Award, seven Oscar nominations, and the Academy of Motion Picture Arts and Sciences Jean Hersholt Humanitarian Award.

Bibl.: "Quincy Jones" (http://en.wikipedia.org/wiki/Quincy_Jones); "Quincy Jones" (www.achievement.org/autodoc/page/jon0bio-1).

Jones, Reunald Sr. ("Jonesy", "Tree") (b. Indianapolis, Indiana, Dec. 22, 1910; d. Los Angeles, California, Feb. 26, 1989). American trumpeter. Jones studied at the Michigan Conservatory, and began his career playing in the territory band of Leonard Gay (1928) and Speed Webb (1930). He became a top big band lead trumpeter and played

with many of the name bands during the 1930s through the 1960s: Charlie Johnson, the Savoy Bearcats, Fess Williams, Chick Webb (1933-34), Sam Wooding, Claude Hopkins, Willie Bryant, Teddy Hill, Don Redman (1936-38), Erskine Hawkins, Duke Ellington (1946), Jimmie Lunceford (twice), Lucky Millinder, Sy Oliver, Count Basie (1952-57), Quincy Jones (The Jones Boys, 1956-58), Woody Herman (1959), George Shearing (late 1959), Ella Fitzgerald, and the Nat King Cole Orchestra (1961-64). He also worked as a studio player during the 1940s, and although mostly a lead player, was sometimes featured as a soloist.

Jones was a cousin of the famed trumpeter, Roy Eldridge. Jones's son, Reunald Jr., was also a professional trumpet player who was lead trumpet for Sammy Davis Jr., Louie Bellson, Quincy Jones, and James Brown, and can be heard on the television theme tunes for *Ironside* and *Sanford & Son*. His grandson, Renny (Reunald C. P. Jones III, b. 1958), is a professional electric bass player.

After the decline of the big band era, Jones Sr. worked mostly in circus bands and as a freelance player. He died at the age of seventy-eight.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Reunald Jones" (http://en.wikipedia.org/wiki/Reunald_Jones).

Jones, Robert Elliott ("Jonah") (b. Louisville, Kentucky, Dec. 31, 1909; d. New York, New York, Apr. 30, 2000). American trumpeter. Jones (who got his nickname from his stuttering school band director who had difficulty pronouncing his name) started playing alto horn, but quickly switched to trumpet. As a teenager, Jones played with Artie Jones and Othello Tinsley. He began playing professionally at age nineteen in various territorial bands including one with Horace Henderson (1928-29). He was significantly influenced by the playing of Louis Armstrong.

In 1931, Jones played for a few months with Jimmy Lunceford, and from 1932 to 1934 with swing violinist Stuff Smith.

Jones joined Lil Armstrong's orchestra in 1934, and the following year played with McKinney's Cotton Pickers. In 1936, he rejoined Smith's band and worked at the Onyx Club in New York until 1940. Smith and

Jones recorded several popular hits that featured violin and trumpet duets, including *After You've Gone* and *Here Comes the Man with the Jive*. The Smith band was raucous, and many members, including Jones, used drugs and alcohol to stimulate themselves. Jones's doctor warned him that he would not live more than a year if he kept up the abuse.

After leaving the Smith band, Jones recorded with Billie Holiday, Teddy Wilson, Lionel Hampton, Adrian Rollins, Georgia White, and Peetie Wheatstraw, as well as playing with the bands of Benny Carter and Fletcher Henderson. Jones became very popular in 1941 when he joined Cab Calloway's band, which featured Jones a great deal; their recording of *Jonah Joins the Cab* was a hit. He stayed with Calloway for eleven years, but when Calloway disbanded his group in 1952, Jones kept working with Joe Bushkin and Earl Hines (1952-54). He also performed on Broadway in *Porgy and Bess* and played in various society orchestras in New York. In 1954, he toured Europe as a soloist, during which time he recorded with soprano sax player Sidney Bechet and with Alix Combelle.

As the number of large swing bands diminished in the 1950s, Jones played in a jazz quartet at the Embers in New York City. He began using mutes, and adopted a quiet and smooth style of playing, which led to his great popularity. His recordings on the Groove label, especially a live album from 1956, brought him widespread fame. He signed with Capitol Records in 1957, and his quartet made many top-selling recordings. Tunes such as *Baubles, Bangles and Beads* and *On the Street Where You Live* were hits, and the album, *I Dig Chicks,* won a Grammy Award in 1958. The group toured Europe, the Far East, and Australia; in 1959-60, they played at the Sporting Club in Monaco. The group remained popular through 1963.

Jones left Capitol and signed with Decca and Motown, but his recordings with these labels were less popular than his earlier ones. He became less active during the 1970s and '80s, mainly because his low-key swing style had gone out of vogue. He performed at New York's Rainbow Room in 1975, made his final recording in 1986, and retired at the age of eighty. He died on April 30, 2000 at the age of ninety-one.

Some of Jones's most popular albums include *Jazz Legacy: Jonah's Wail* (Inner City, 1954), *Jonah Jones at the Embers* (Groove, 1956), *Muted Jazz* (Capitol, 1957), *I Dig Chicks* (Capitol, 1958), *The Unsinkable Jonah Jones* (Capitol, 1962), *Hello Broadway* (Decca, 1965), *Back on the Street* (Chiaroscuro, 1972), *Good Time Medleys* (Decca, 2002), and *I Dig Jonah* (collection) (Collector's Choice).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Jonah Jones" (www.encyclopedia.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Jones, Sean (b. Warren, Ohio, May 29, 1978). American trumpeter. Jones was raised by his mother in the small town of Warren, Ohio. He began singing gospel music in church at the age of five. In fourth grade, he started to play the drums, but fell in love with the trumpet the

following year when a teacher named Jessica Turner loaned him a few Miles Davis recordings. Soon, he was playing gospel music on trumpet in church, but since no printed music was provided, he developed a keen ear and musical sense that formed the basis of his jazz abilities.

Jones began formal classical trumpet lessons in high school, studying with Esotto Pellegrini. He continued to study with Pellegrini at Youngstown State University where he received his bachelor of

music degree. He later attended graduate school at Rutgers University, studying with Dr. William Fielder and Scott Whitener. He has also studied with Vincent DiMartino and Charles Schlueter.

Jones began playing professionally at the age of seventeen, and during his career, has worked as a jazz musician with the Chic O'Farrill Orchestra, Gerald Wilson Orchestra, Illinois Jacquet big band, Louis Armstrong Legacy Band, Charles Lovano, Tom Harrell, Jon Faddis, Jimmy Heath, Frank Foster, Brad Leali, Patti LaBelle, Indie Arie, Kem, Ma'Shell Ndegeocello, Stevie Wonder, Paul Ferguson Big Band, and the International Jazz Quintet. He has also led several of his own groups.

As a jazz and trumpet educator, Jones was an instructor for the East Cleveland public schools (2000-01), adjunct professor of jazz at Youngstown State University (2002), trumpet instructor at Montclair College's music preparatory division (2005), and is currently on the jazz faculty at Duquesne University in Pittsburgh. He is the lead trumpeter with Wynton Marsalis's Lincoln Center Jazz Orchestra, and is a member of the Pittsburgh Jazz Orchestra.

Since 2004, Jones has released five albums, all on the Mack Avenue label: *Eternal Journey, Gemini, Roots, Kaleidoscope*, and *The Search Within*. His playing has been described as having the technical facility of Clifford Brown, lyricism of Freddie Hubbard, intervallic content of Woody Shaw, and forward thinking of Miles Davis. *Atlanta Jazz* wrote of Jones, *He sets the standard for the next generation of jazz musicians*.

Bibl.: Heath, Travis. "Sean Jones on the Joy and Discovery of Jazz Trumpet" (*International Trumpet Guild Journal,* Jan. 2010); "Sean Jones" (www.allaboutjazz.com).

Jones, Stephen G[raf] (b. Columbus, Ohio, Oct. 17, 1947). American trumpeter. Jones grew up in Lancaster, Ohio. He began playing trumpet at age eleven; his first teachers were James Mercer, David Kearney, and Gary H. Bailes. After graduating from Lancaster High School in 1966, he attended The Ohio State University where he earned a bachelor of science degree in 1970, studying with Richard Suddendorf and Thomas Battenberg. He then accepted an assistantship in trumpet at Wichita State University (1970-72), studying with Walter J. Myers, and performing with the Wichita Symphony Orchestra and Wichita Brass Quintet (faculty). After completing his master of music degree, he became a faculty member at Western Michigan University, a position he has held since 1972. He continued his education at the University of Michigan (1975-78), earning a doctor of musical arts degree studying with Clifford Lillya. He also studied with Gerard Schwarz at the Aspen Music Festival.

Jones has been a member of the Western Brass Quintet since 1972, and was principal trumpet in the Kalamazoo Symphony Orchestra (1972-84). He has performed with the Santa Fe Chamber Orchestra and throughout the United States, as well as in other countries including Sweden, Germany, England, Russia, South Korea, China, Thailand, Italy, and Holland. An active member of the International Trumpet Guild, he has served as ITG Secretary (1981-87), President (1989-93), Past President (1993-95), and board member (1995-99). He received the ITG's Award of Merit in 2006.

Jones was previously married to pianist Terry Turner-Jones (1976-78). He and his present wife Linda L. Jones, a retired university administrator, were married in 1992 and have a son, Peter A. Jones (b. 1994). Steve's hobbies include transcribing and arranging music, designing mutes, and financial investing.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Stephen G. Jones" (www.wmich.edu/music/faculty/faculty_pages/som_fac_jonessteven.html); personal interview, Apr. 7, 2011.

Jones, Thad[deus Joseph] (b. Pontiac, Michigan, Mar. 28, 1923; d. Copenhagen, Denmark, Aug. 20, 1986). American cornetist. Jones taught himself to play the trumpet at about age thirteen. He began playing professionally when he joined his older brother Hank's (piano) jazz group, the Arcadia Club Band, at the age of sixteen. From 1943 to

1946, Thad was in the army, first as a cargo specialist at Camp Walters in Texas, then playing overseas in a band. After his service years, he joined the Charles Young jazz band in Oklahoma City and assumed its leadership when Young unexpectedly died, but returned to Michigan a short time later when his father (a lumber inspector for General Motors) had serious health problems.

From 1950 to 1953, Jones joined his younger brother, Elvin (drums), as a member of the Billy Mitchell Jazz Quintet in Detroit. He then joined the Charles Mingus Jazz Composers Workshop in 1954 with which he played for over a year, but his membership in Count Basie's Orchestra (1954-63) was what made him famous in the jazz world. In 1956, *Downbeat* magazine awarded Jones the "New Star Award." In 1957, he appeared with the Basie orchestra at a Command Performance for Queen Elizabeth in London. After leaving the Basie organization in February of 1963, Jones worked with Gerry Mulligan, George Russell, and Thelonious Monk.

In December of 1965, Jones and drummer Mel Lewis formed an eighteen-piece big band, and although not a fulltime group, the Thad Jones-Mel Lewis Orchestra performed for fourteen years, ten of which were as one of the resident bands at the Village Vanguard in New York. They toured the United States, Japan, USSR, and all of Europe. The Jones-Lewis partnership ended in 1979 after Jones's lip was injured during a mugging in Yugoslavia in 1978, so he began playing the valve trombone for a time (in 1984 he played the cornet and flugelhorn). Without explanation, Jones suddenly moved to Copenhagen, Denmark, in 1979 where he formed the Thad Jones Eclipse band and conducted the Danish Radio Orchestra. He returned to the United States in 1985 when he was hired to take over the Count Basie Orchestra. However, Jones began having health problems in 1985, and resigned from the Basie orchestra in February of 1986. He

died six months later, reportedly due to cancer, but this was not made public at the time of his death.

Jones had a compact, crisp tone on the cornet, and his flugelhorn solos were also excellent. He was a prolific composer and published dozens of works that are now considered standard repertory for school jazz bands. Some of his best-known tunes are *A Child is Born, The Big Dipper, Central Park North, Mean What You Say, Little Pixie, Fingers, Greetings and Salutations, Tiptoe,* and *It Only Happens Every Time*. His original scores are now in the George P. Vanier Library of Concordia University in Montreal.

As a bandleader, Jones recorded many albums. Among his best as a soloist and available on CDs are *The Fabulous Thad Jones, The Magnificent Thad Jones, Eclipse, Motor City Scene, Mean What You Say, Thad Jones and the Mel Lewis Quartet, Three and One,* and the LP *Consummation*. He was a fine teacher, having been on the faculties of William Patterson College (now William Patterson University) and the Royal Danish Conservatory in Copenhagen. He and his wife Lis had two sons and a daughter. Jones is buried at the Vestre Kirkegaard Cemetery in Copenhagen.

Bibl.: Kernfeld, Barrie (Edit.). *The New Grove Dictionary of Jazz*; (St. Martin's Press); Wendell, Eric. "Thad Jones" (*Encyclopedia of Jazz Musicians*: www.jazz.com/encyclopedia); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Jones, Victor F. (b. Newark, New Jersey, Sept. 25, 1954). American trumpeter. Jones began playing trumpet at age eleven, and was playing with rock bands by age fifteen. He studied classical trumpet with Robert Blumenthal and Charles Hansen, and became a fine jazz

performer who played with bands led by Lou Donaldson (1975-77), Stan Getz (1977-78), James Moody (1982), Woody Shaw (1983), Freddie Hubbard (1987), Stanley Turrentine (1989), Stanley Clarke, Phyllis Hyman, Dizzy Gillespie, Johnny Mathis (1977), and others. In 1991, he founded the Victor Jones R & B-Bop Band. Jones has recorded over one hundred albums as a sideman on trumpet or drums. With his newer group, Cultur-Versey, he recorded a CD titled *Visible Sound Groove* (New Frontier Records, 1995).

Jones is also a professional drummer. He taught at the Newark Community Center of the Arts (1975-80), New School (1989-91), and is an active jazz club performer in New York City. He appears with Stan Getz in the film, *The Exterminator: Forest Eyes*, and has played (with Getz) on the television shows *The Mike Douglas Show* and *The Dick Cavett Show*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Jones, Virgil (b. Indianapolis, Indiana, Aug. 26, 1939; d. Indianapolis, Indiana, Apr. 21, 2012). American trumpeter. Jones began studying the trumpet with Russell Brown while attending Crispus Attucks High School. He later performed with Lionel Hampton (1960-63), Johnny

"Hammond" Smith (1964), Ray Charles (1967-68), Jazz Composer's Orchestra (1969), Charles Tolliver-Stanley Cowell Orchestra (1971), George Gruntz (1972), Charles Mingus (1972), Thad Jones-Mel Lewis Orchestra, Billy Harper (Antibes Festival, 1974), Illinois Jacquet Big Band, and the Archie Shepp Septet.

For much of his career, Jones was a New York studio player and performed in many Broadway show pit orchestras. He recorded one album as leader, *Coolin' 'N Groovin'* (Lexington), and participated in hundreds of other recordings for labels such as Prestige, RCA, Columbia, Muse, BGP, Vanguard, Black Saint, Trip, Uptown, Mainstream, Impulse, GRP, Coco, Tamia, Buddah, Pablo, Ember, Strata-East, Milestone, Epic, MPS, Soul Note, Riverside, and Original Jazz Classics.

Jones was a fixture of the New York jazz scene for over forty years, and has also performed with the American Jazz Orchestra, Clark Terry (1989), Dizzy Gillespie (1987-88), Joey De Francesco, Joe Henderson, Milt Jackson, Benny Carter, Sonny Stitt, McCoy Tyner, the Smithsonian Masterworks Orchestra, Jimmy Heath, Frank Foster, Barry Harris, Dameronia, Rahsaan Roland Kirk, Teddy Edwards, and T.S. Monk.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Joos, Herbert (b. Karlsruhe, Germany, Mar. 21, 1940). German trumpeter and flugelhornist. After studying at Karlsruhe University, Joos became a member of the Karlsruhe Modern Jazz Quintet in the 1960s, and then played with the Baden-Baden Free Jazz Ensemble (1972) and Michael Sell (1977). During the 1970s, he led his own groups and began recording in 1973. He joined the Mike Gibbs Orchestra n 1975 and the Vienna Art Orchestra in 1979, and also recorded with Hans Koller, Wolfgang Dauner, Joe Koinzer, Four Men Only, New Jazz Ensemble, and many others. In 1976, he toured Africa with the New Jazz Ensemble for the Goethe Institute.

Joos was one of the first German trumpet and flugelhorn players to play free jazz, although he is also a fine performer of traditional, contemporary, and experimental jazz, as well as classical music. In 1984, he was awarded the Southwest German Television Jazz Prize. Among his numerous albums are *Daybreak* (Polygram),

Ballade Noire (Free Flow), *Herbert Joos / Joe Koinzer Duo* (Sesam), *The Philosophy of the Flugelhorn* (Japo), *Herbert Joos Plays Billie Holiday Songs* (Emercy), *Blow* (FMP), *Adagio 1 + 2* (Discovery), *Cracked Mirrors* (ECM), and *Nature Way* (PAO). Joos is also a gifted artist who creates drawings and paintings of jazz musicians.

Bibl.: Carr, Ian and Digby Fairweather and Brian Priestley. *The Rough Guide to Jazz*, Third Edition (Penguin); Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Herbert Joos's official website: (www.myspace.com/herbertjoos); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Jordan, [James] Taft (b. Florence, South Carolina, Feb. 15, 1914; d. New York, New York, Dec. 1,1981). American trumpeter. Jordan grew

up in Norfolk, Virginia, and learned to play the alto horn before switching to the trumpet in 1929. He studied music in Philadelphia.

During the early 1930s, Jordan's first performances and recordings were with the Washboard Rhythm Kings (his cousin Dave Riddick was a trumpet player with the group). From 1933 to 1939, he played with Chick Webb where he was often a featured trumpet soloist and occasionally a vocalist. He stayed in the band under the leadership of Ella Fitzgerald (1939-41). Jordan then led an octet at the Savoy Ballroom (1942-43) and became a member of Duke Ellington's orchestra from 1943 to 1947. His best recordings were with Ellington.

After playing with Ellington's band, Jordan freelanced in New York. He worked with Lucille Dixon (1949-53), Sy Oliver, Don Redman (1953), and Benny Goodman (including a European tour in 1958), and co-led a group with trumpeter Dick Vance. He often performed in local studios and sometimes played in pit orchestras for Broadway shows such as *Hello, Dolly!* In 1963, Jordan played with Ellington's Jazz Society at Town Hall.

In his early career, Jordan was influenced by Louis Armstrong, Roy Eldridge, and Rex Stewart. He led three albums, one each for Mercury (1958), Aamco (late 1950s), and Moodsville (1961).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Jordan, Marlon (b. New Orleans, Louisiana, Aug. 21, 1970). American trumpeter. Marlon is the seventh and last child of Edward and Edridge Jordan, both prominent New Orleans musi-cians. Marlon played violin, saxophone, and drums before switching to trumpet at age ten. As a child, he was inspired by Wynton Marsalis and Terence Blanchard, both of whom he knew personally. He graduated from the New Orleans Center for the Creative Arts.

At age sixteen, Jordan was soloist with the New Orleans Symphony, performing classical music. At age eighteen, he began recording jazz albums for Columbia, and toured with the Jazz Futures (with Roy Hargrove in 1991). During the past twenty years, Jordan has been a leading performer in New Orleans, and has performed at numerous music festivals around the world. In 1996, he recorded *New Orleans Legacy Ensemble* with trumpeters Nicholas Payton and Jamil Sharif on the Candid label. When Hurricane Katrina struck New Orleans, Jordan and his girlfriend were trapped on the roof of his house for five days. He managed to save the lives of two neighbors who were caught in a burning building, but fractured both his ankles in the process. He later appeared in a live television broadcast of *Jazz at Lincoln Center* during a Higher Ground benefit concert.

Jordan's albums include *For You Only* (Columbia), *Learson's Return* (Columbia), *The Undaunted* (Columbia), *You Don't Know What Love Is* (Louisiana Red Hot), and *Marlon's Mode* (Arabesque). His brother Kent is a noted flute player (with Wynton Marsalis), and his sister Stephanie is a fine jazz singer.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Marlon Jordon's official website: (www.marlonjordan.com); "Marlon Jordon" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Jorgensen, Richard ("Dick") E. (b. c1950). American trumpeter. Jorgensen has been professor of trumpet at Arkansas State University since 1975, and principal trumpet of the Arkansas Symphony Orchestra since 1976. He is a founding member of the Arkansas State University Brass Quintet (faculty), and is also a member of the Arkansas Symphony Brass Quintet and Arkansas Bach Chorus.

Jorgensen spends his summers as concert manager at the Interlochen Arts Festival in Michigan. His hobbies include crossword puzzles.

Bibl:. "Richard E. Jorgen sen" (http://www2.astate.edu/a/fine arts/dept/music/faculty/richard-jorgensen.dot).

Joris, Bert (b. Antwerp, Belgium, Jan. 18, 1957). Belgian trumpeter, composer, and arranger. As a boy, Joris studied classical violin, piano, and string bass, but switched to trumpet at age fourteen. He studied for a while at the Antwerp Conservatory, but left school when he became interested in jazz. In 1978, he was hired by the Belgian Radio and Television Jazz Orchestra under the leadership of Etienne Verschueren, and became one of the group's top jazz soloists, composers, and arrangers until 1987 when he left to tour Europe as a guest soloist with many leading organizations such as the European Broadcasting Union Big Band in Sweden, the big bands of the WDR and NDR, the Metropole Orchestra of Holland, ACT Big Band, Brussels Jazz Orchestra, and the bands of Klaus Weiss, Al Porcino, Peter Herbolzheimer, Joe Haider, Mel Lewis, Benny Bailey, Roman Schwaller, Bart Van Lier, and many others. He has also appeared as a guest soloist with small jazz groups led by Woody Shaw, Sal Nistico, Billy Brooks, Reggie Johnson, Wolfgang Haffner, Rob Van Bavel, Lew Tabackin, Lee Konitz, Charlie Mariano, Jimmy Cobb, Marc Johnson, and Clark Terry (1998).

Joris is renowned not only as a performer, but also as a composer and big band arranger. He has received numerous awards including the 1998 "Belgian Best Trumpeter of the Year" and the 2009 Flemish Culture Prize for Music. He has taught at the Lemmens Institute in Leuven, Belgium, and is currently teaching at the Swiss Jazz School in Bern. He is the founder of his own quintet, and has recorded albums including *Bert Joris Quintet Live* (Werf), *Meeting Colors*, and a double-CD titled *The Music of Bert Joris* (Werf). He has also recorded with such artists as Jean Evans, Bob Porter, Joe Lovano (1987), Tony Bauwens, Jochen Feucht, Enrico Pieranunzi, Wolfgang Haffner, Joe Haider, Klaus Weiss, and the ACT Big Band. In addition to his own quartet, he is currently performing as a member of the Philippe Aerts Quartet, Hendrik Braeckman Group, and the Nathalie Loriers 3 + Bert Joris + String Quartet.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bert Joris" (www.jazzinbelgium.com/musician/bert.joris).

Joseph, Charles (b. Paris, France, May 2, 1868; d. prob. Sept. 1, 1918). French cornetist. Joseph attended the Paris Conservatory and won the first prize in trumpet in 1888, playing a solo by Prof. J.H.L. Cerclier (1st *accessit* in 1885 and second prize in 1886). He studied under Cerclier, and may have also studied with Prevet and Arban. In 1889, he became the principal cornetist in the Musique d'Artillerie de Vincennes, and on January 7, 1891 was named the "piston ripiane" in the Garde Républicaine Band. The French government bestowed the title of *Officier d'Academie* on him in 1901. Upon the retirement of Jean Lachanaud in 1903, Joseph became the head of the cornets and a frequent soloist until 1918.

As a cornet soloist, Joseph appeared with the Garde Républicaine at the Saint Louis World's Fair in 1904. He also appeared as soloist in Alais (Spain) in 1905 and in London in 1906. He was the soloist with the Fanfare municipale de la ville de Genève in 1906, and also worked at the Tivoli in Paris. He was named an *officier d'instruction publique* after his London success in 1906, and received further government awards in 1908 and 1912. In 1899-1907, Joseph made many records under his own name.

Bibl.: Pierre, Constant. *Le Conservatoire National de musique et de declamation: documents historiques et administratifs* (Paris, Imprimerie National); Tarr, Edward H. "European Cornet and Trumpet Soloists" (booklet to CD published by International Trumpet Guild, 2004); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Joseph, Donald ("Don") Frederick (b. Staten Island, New York, 1923). American trumpeter and cornetist. Joseph began his career during the mid 1940s with the bands of Buddy Rich, Alvino Rey, and Lucky Millinder. He freelanced in New York City for several years, sometimes sitting in with jazz sax player Charlie Parker. He played with Dave Schildkraut (1950), toured with Gerry Mulligan's band in 1957, and is featured on an album by guitarist Chuck Wayne called *String Fever*.

Despite his success as an excellent sideman, Joseph became addicted to drugs to the point where it was thought that he had a self-destructive nature. His health declined during the 1960s, and he

dropped out of the New York jazz scene. He taught music for the next two decades, performing only occasionally. However, he made a surprise comeback in 1984 when he released an album as leader, *One*

of a Kind, for Uptown Records. His other album is titled *Bebop Is Where It's At*. Both of these excellent discs are tribute to an excellent musician who has been underrated due to a somewhat obscure career since the mid 1960s.

Bibl.: Dunton, John. "The Names of the Forgotten" (www.pennilesspress.co.uk); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Jouvin, Georges [Raymond Francis] (b. Rennes, France, June 19, 1923). French trumpeter and bandleader. Jouvin comes from a musical family. He began playing the piano at age ten, and the trumpet at age four guided by his father Stéphane. He attended the Rennes Conservatory of Music (1939-42), receiving prizes in theory and trumpet. He then studied with Eugène Foveau at the National Superior Conservatory in Paris (1942-44). He also studied accordion with the legendary Medard Ferrero.

Jouvin played solo flugelhorn in the army's 2ème Région de l'Armée de l'Air, a band conducted by Roger Fayeulle. Early in his career, Jouvin played in the dance bands of Charlie Blareau, Jo Bouillon (1946, 1953), Maurice Mouflard (1950), Paul Norman (1952-53), Pierre Spiers (1953), Gaston Lapeyronnie, Félix Chardon (1954), Jo Moutet (1954-55, as solo trumpet), Jerry Mengo (as lead trumpet, 1957), Jacques Hélian, Camille Sauvage, Noël Chiboust, Wal-Berg, Guy Luypaerts, Hubert Rostaing, and Michel Legrand. Jouvin put together the most famous trumpet section in Paris from 1945 to 1950, able to play classical, popular, and jazz styles: Robert Fassin (lead), Georges Jouvin, and Yves Lalouette (sometimes Roger Guérin, fourth trumpet and jazz soloist). This section played many gigs of all kinds, along with staying at the Gaumont-Palace for an extended period. Jouvin also backed noted French popular singers such as Tino Rossi, Charles Trenet, and Edith Piaf.

At the beginning of his solo career, Jouvin's style of playing like Harry James quickly made him a very popular soloist, and he soon formed his own band in 1952. Later, under the influence of popular singers, he found his own Bel Canto style on the trumpet, which became immensely popular, and influenced many trumpeters to become professional musicians.

Throughout the 1950s, '60s, and '70s, Jouvin recorded over one hundred solo albums for the EMI, Pathé, and His Master's Voice labels, garnering several gold records. Altogether, he sold over twenty-five million discs, earning him the title "The Man With The Golden Trumpet." His wife Dominique—now deceased—was his band singer from 1957. Jouvin recorded film soundtracks as a soloist, including *Le Rouge est mis* with Jean Gabin (1957). For decades, he performed over two hundred concerts annually. He also recorded many radio shows and albums under the name Ray Tchicoray.

In 1971-72, Jouvin led the successful Trompettes de Paris with Roger Delmotte and Roger Guérin. Throughout his career, Jouvin wanted to illustrate all of the aspects of the trumpet, from bravoura pieces (*Flight of the Bumble Bee, Hora Staccato,* etc.) to jazz hits and songs in a crooner-like style.

Since retiring, Jouvin has been very active in many associations and organizations, such as the SACEM (a French professional association that collects and distributes payments of artists' rights). He was named Chevalier of the Legion of Honor in 1994.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Georges Jouvin" (http://en.wikipedia.org); information from Laplace's personal interview with G.J. on Oct. 19, 2011.

Junek, Václav (b. Kladno, Czech Republic, Apr. 16, 1928). Czech trumpeter. Junek studied in his home city with Václav Pařík from 1952 to 1953, and was engaged as principal trumpet of the Prague Symphony Orchestra from 1957 to 1960. He then became principal of the Czech Philharmonic from 1960 until 1994, and taught at the Prague Conservatory from 1960 to 1983 (becoming full professor in 1963). Among his many students are Jan Hasenöhrl and Miroslav Kejmar. Junek made many records including one of the earliest versions of the *Concerto* by Arutyunyan [Arutunian] in 1963.

Bibl.: Keim, Freidel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

K

Kaart, Ray [Desire François] ("De") (b. Haarlem, Netherlands, Jan. 13, 1934; d. Haarlem, Netherlands, Jan. 13, 2011). Dutch trumpeter. As a youngster, Kaart taught himself to play the mellophone, bass, piano, and trumpet. He was a career trumpeter, although he also

composed works for film and theater. In 1953 at the age of nineteen, he won the soloist's prize in a jazz competition in Alkmaar.

Kaart's career as a Dixieland trumpeter began with groups led by Freddy Hull, John Milestone, and with the Skymasters. From 1962 to 1967, he was with the famous Dutch Swing College Band, which made many recordings and television appearances. He also performed with Ben Webster, Ted Easton, the Storktown Dixie Kids (touring numerous countries), and the Revival Jazz Band. In 1977, he again played with the Dutch Swing College Band.

Kaart died on his seventy-seventh birthday.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Kaderabek, Frank [John] (b. Chicago, Illinois, May 24, 1929). American trumpeter. Kaderabek's parents immigrated to the United States from Czechoslovakia in 1921. His father was a butcher. Kaderabek grew up in a suburb of Chicago and began studying the violin and piano; he later started playing the trumpet, and had his first lessons with a local Czech trumpeter from the neighborhood. While attending Cicero High School, he studied with Edward Masacek of the Chicago Symphony Orchestra. Kaderabek's parents wanted him to learn a trade, so he apprenticed as a tool and die maker during the day, and played in local dance bands at night. His favorite player was Harry James, but he also loved to listen to recordings of Rafael Méndez.

After high school, Kaderabek worked as a tool and die maker, but soon enrolled in the Chicago Musical College (1946). He played in the Civic Orchestra of Chicago for two years and received lessons from Adolph Herseth. When the Korean War broke out in 1950, Kaderabek enlisted in the Academy at West Point, where he served in the West Point Academy Band along with other trumpeters such as Kenneth Schermerhorn, Mel Broiles, and David Zauder. He took lessons in New York City from William Vacchiano, Harry Glantz, and Nathan Prager.

Following military service, Kaderabek won his first orchestral job as principal trumpet of the Dallas Symphony Orchestra in 1953, and during the summers also played in the Grant Park Symphony in Chicago. Just before his fifth year in the DSO, he played as an extra with the Chicago Symphony Orchestra in a performance of *La Mer* by Debussy. The CSO's associate principal had difficulty playing the soft passages in the first cornet part, and Maestro Fritz

Reiner fired the player on the spot. Kaderabek was told to audition for Reiner the next morning, and won the position. So in 1958, Kaderabek joined the CSO as associate principal trumpet, and stayed with the orchestra for eight years. However, his desire to play principal trumpet was strong, and he joined the Detroit Symphony Orchestra in 1966, where he served as principal trumpet for nine years. During this time, he also played in Leonard Smith's Detroit Concert Band.

Kaderabek accepted his fourth full-time orchestral job in 1975 as principal trumpet of the Philadelphia Orchestra under Eugene Ormandy. During his twenty years there, he also taught at the Curtis Institute and Temple University. Among his best-known students are Calvin Price, Terry Everson, Richard Carson Steuart, Eric Berlin, John Roschella, and Kevin Cobb.

Trouble occurred in 1980 when Maestro Eduardo Muti became music director and conductor of the Philadelphia Orchestra. Muti wanted to fire several principal players, and Kaderabek was among them. Several of the targeted musicians agreed to leave the orchestra in exchange for certain amounts of money, but Kaderabek felt that he was too young to retire and too old to find another job as principal of a top orchestra. He and his wife Mary had also adopted several Korean children, making it necessary for him to keep his position and salary. The battle between the orchestra and its principal trumpet became very bitter, and the dispute eventually wound up in court. Kaderabek was allowed to keep his position, but was not allowed to play first trumpet

parts whenever Muti conducted. Kaderabek resumed playing all first parts when Muti left in 1992.

Kaderabek participated in the Claude Gordon Brass Workshop during the summers of 1982, 1987, and 1992. He has been an active member of the International Trumpet Guild, serving on its Board of Directors for many years, and has presented sessions at numerous annual conferences. In 2004, he received the ITG's Award of Merit for lifetime achievement. He recorded a solo album titled *An American Trumpet in Prague* (Music Vars, 1992), and was the first American to be invited to serve as a judge for the International Trumpet Competition in Czechoslovakia (1982, 1987, 1992). He was honored by the New York Brass Conference for Scholarships in 1991.

Kaderabek is considered to be a legend among orchestral trumpet players. He is known for his large, sonorous and powerful tone. Although he retired in 1995, he is still active as a guest clinician and private teacher, and served for several years as an adjunct faculty member at West Chester University in Pennsylvania. He enjoys collecting rare books about World War I. He resides on a farm in Berks County, Pennsylvania.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Raschella, John. "A Tribute to Frank Kaderabek: 42 Years of Great Music Making" (*International Trumpet Guild Journal*, Dec. 1996); "Frank Kaderabek" (www.wcupa.edu); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: Kaderabek with Eugene Ormandy.

Kadleck, Tony (b. Binghamton, New York, Nov. 2, 1964). American trumpeter. Kadleck began playing baritone horn and drums as a child, but switched to trumpet at age fourteen; his first teacher was Bernard Shifrin. After graduating from Binghamton High School in 1983, he attended the New England Conservatory, studying with André Côme of the Boston Symphony Orchestra (1983-85), but left school to go on the road with the Buddy Rich Band (1986). He later transferred to the Manhattan School of Music (1986-89) where he studied with Lew Soloff.

Since 1989, Kadleck has had a successful career as a freelance artist, performing in Broadway pit orchestras for *Beauty and the Beast, Little Shop of Horrors, Gypsy, Spider-Man, Lennon, The Addams Family, Little Women*, and others, and backing celebrities such as Michael Jackson, Elton John, Céline Dion, Stevie Wonder, Ella Fitzgerald, Frankie Valli, Anne Murray, Diana Ross, Tony Bennett, and Harry Connick Jr. He has recorded numerous movie soundtracks, including *Meet the Robinsons, Perfect Stranger*, and *American Gangster,* as well as jingles for radio and television commercials. He has also recorded with Dizzy Gillespie, Natalie Cole, Frank Sinatra, Barbra Streisand, Count Basie, the New York Pops orchestra, and the R&B band, Blood, Sweat & Tears.

Kadleck is currently performing with the orchestras of Maria Schneider, John Pizzarelli, Bob Mintzer, Bob Belden, and John Fedchock. He has released a debut CD titled *Extended Outlook*. Since 2008, he has been an adjunct faculty member at Montclair State University.

Kadleck is married to Shelagh Abate—a freelance horn player— and has a son, Jack (b. 2002) from a previous marriage. His hobbies include golf.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Tony Kadleck" (www.montclair.edu/Arts/music/faculty/brass.html); Tony Kadleck's official website: www.kadleck.com; personal interview, Aug. 22, 2011.

Kaestner, Klaus (b. Berlin, Germany, Mar. 31, 1937). German trumpeter. As a boy, Kaestner decided to play the trumpet after hearing Harry James perform *Hora Staccato* in the movie, *Bathing Beauty*. He played in his school band and took private lessons from Peter Rückert. He became a Dixieland-oriented trumpeter, performing and recording with the Spree City Stompers, Dixieland Messengers (founding member in 1963), the Albert Mangelsdorff Quintet, Jazzlife-Podium (1974-84, Frankfurt), and the Hot Fountain Six (Wiesbaden).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Kafelnikov, Vladimir [Yulyevich] (b. Kerch, Crimea, Russia, Aug. 23, 1951). Russian trumpeter. Kafelnikov began studying with Vitaly A. Gutsal before attending the Kiev Conservatory where he studied with Nikolay Berdiyev from 1970 to 1975. While at the conservatory, he became a member of the onstage band of the Ukrainian National Opera, then assuming duties as the regular principal trumpet from 1975 to 1980. Kafelnikov became principal of the Leningrad Philharmonic Orchestra in 1980, a prestigious position he would hold until 1990 when he moved to France in 1991 to become principal of l'Orchestre National Bordeaux Aquitaine. Kafelnikov was honored by the Soviet Union in 1986 and 1991.

In addition to his orchestral performing in Bordeaux (using the B-flat trumpet exclusively), Kafelnikov teaches at the Belgium Brass Academy. Among his pupils is Michaël Tambour. His brother, Yury Kafelnikov, is also a trumpeter who won first prize in the Republican Competition of Performers in Kiev (1977).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *East Meets West* (Pendragon Press); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Vladimir Kafelnikov" (www.ibba.be/en/node/209).

Kail, Josef (b. Boži Dar, Bohemia, Mar. 11, 1795; d. Prague, Czech Republic, Jan. 29, 1871). Czech hornist and instrument designer. Kail began his career as a horn player who also experimented with the keyed horn (not to be confused with the keyed bugle). After horn study (1811-17) at the newly founded Prague Conservatory, he played the horn in the orchestras of the Pest Theater (1819-23) and the Vienna court opera (1823-24). An innovator, he worked closely with instrument maker Joseph Felix Riedl (d. 1840) in Vienna to design several early valve brass instruments. They were the inventors of the so-called "Vienna valve," still in use today on some German horns, which utilizes a double-piston design for each valve. Together, they patented this design in 1823 and applied it to trumpets and trombones as well. They also developed what they termed the "wheel valve,"

which is today called the rotary valve. Their patent on this design is dated 1835, and is their most important contribution to brass playing.

Although his instrument was the horn, Kail became the first professor of valve trumpet and valve trombone at the Prague Conservatory in June 1826. Beginning in 1827, he wrote and commissioned several solo pieces for trumpet and piano (the first ever written for the valve instrument), as well as works for trumpet and orchestra that were also prepared in alternate versions for flugelhorn and valve trombone. The first known solo for valve trumpet is his *Variationen für die Trompete in F*, which was premiered by his student, Karl Chlum, on March 23, 1827. He also made an arrangement of the second movement of Mozart's *Horn Concerto No. 4* (K. 495), transposing it from E-flat to F and calling it *Romanze für die Trompete v[on] Mozart*. In so doing, Kail added occasional embellishments of his own. These two pieces have recently been recorded on the F alto trumpet by Edward H. Tarr for the Christophorus label. Kail also encouraged other composers to write solos for valve trumpet, including Conservatory director Friedrich Dionys Weber (1771-1842), Conradin Kreutzer (1780-1849), and Johann Wenzel Kalliwoda (1801-1866).

Kail is recognized today for his important valve designs and significant development of trumpet pedagogy during the first half of the nineteenth century. As professor of trumpet and valve trombone at the Prague Conservatory in June of 1826, he was historically the first professor of a brass instrument with valves, preceding Dauverné (Paris Conservatory) by a full seven years. He wrote a method for the trumpet and flugelhorn and composed trios and quartets for brass based on opera motifs. He retired in 1867.

Bibl.: Bate, Philip. *The Trumpet and Trombone* (W. W. Norton); Cassone, Gabriele (Eng. trans Tom Dambly). *The Trumpet Book* (Zecchini Editore); Čížek, Bohuslav. "Josef Kail (1795-1871)," *Brass Bulletin* 73 (1991), 64-75, and 74 (1991), 24-29; Dudgeon, Ralph T. *The Keyed Bugle* (Second Edition) (Scarecrow Press); Tarr, Edward H. "The Romantic Trumpet II", *Historic Brass Society Journal* 6 (1994), 110-215; Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions).

Kallensee, Peter (b. Schönstedt, Germany, Nov. 8, 1934). German trumpeter. Kallensee began studying trumpet with his father, attended the Musikhochschule in Weimar, and studied there with Alfred Kette from 1950 to 1955. He then played with the Loh Orchestra of Sondershausen, State Theater Orchestra in Kassel, Bamberg Symphony Orchestra, State Orchestra of Hanover, and the State Philharmonic Orchestra of Hamburg. He was a member of the Bayreuth Festival Orchestra, and toured with the German Opera of Berlin, Bayerisches Staatsorchester, and the Symphony Orchestra of the Bavarian Radio.

A well-known teacher, Kallensee taught for twenty years at the Hamburg Musikhochschule (full professor in 1989), and later became a professor at the Musikhochschule in Lübeck. He was the first teacher of the well-known soloist, Matthias Höfs.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Kaminski, Michelle (b. Chicago, Illinois, 1967). American trumpeter. Kaminski attended the University of Illinois where she studied with Michael Ewald and Raymond Sasaki, earning a bachelor of music degree in 1989. She then studied with Leonard Candelaria at the University of North Texas, receiving a master of music degree in 1992.

A successful competitor in numerous international solo competitions, Kaminski won second place in the 1990 Ellsworth Smith-International Trumpet Guild International Trumpet Solo Competition, held in Bad Sāckingen, Germany. Other prizes include being a finalist at the 1992 Ellsworth Smith-ITG competition (Tallahassee, Florida), second at the Women's International Brass Conference solo competition in 1993, finalist in the Munich competition in 1993, and first prize at the 1995 Moscow International Trumpet Competition.

Kaminski is also a skilled performer on the Baroque (valveless) trumpet. She is a freelance musician in the Dallas, Texas area, where she is a member of the Dallas Bach Society, Les Petits Violons, and Orchestra of New Spain. Timofei Dokshitser said of her, [Kaminski is] *a true master of the instrument*. Likewise, Edward Tarr commented after her win in Moscow, *A great player...a charming stage presence.*

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Michelle Kaminski Master Class" (http://fac.hsu.edu/bucknej/Trumpet%20Faculty/Guest%20Artists/Michelle_Kaminski.htm).

Kaminsky, Max (b. Brockton, Massachusetts, Sept. 7, 1908; d. Castle Point, New York, Sept. 6, 1994). American trumpeter. At the age of twelve, Kaminsky led a kid's band in Boston called the Six Novelty Syncopators. He turned professional during his teen years when he

joined Art Karle's group. He got advice from Bix Beiderbecke in 1926, and moved to Chicago in 1927 where he played with guitarist Eddie Condon. His musical relationship with Condon lasted his entire life.

In Chicago, Kaminsky also played with George Wettling (1928), Bud Freeman, Frank Teschemacher, Jess Stacy, and others. In

New York, he took lessons with Max Schlossberg (1928). In 1929, he played in New England with Red Nichols and joined Leo Reisman's society orchestra in New York (1931-33). There, he recorded with Benny Carter, Eddie Condon, and Mezz Mezzrow. He played with Joe Venuti (1934), Ted Roy (1935), and later with Tommy Dorsey and the Clambake Seven (1935-36). Kaminsky's style of playing was patterned after that of King Oliver, Freddie Keppard, and the great Louis Armstrong.

Although mostly a small group player, Kaminsky worked with several big bands during the Depression, including those of Jack Jenny, Benny Goodman (1937), and Artie Shaw (1938). He also played Dixieland music with Eddie Condon, Lee Wiley, and Bud Freeman's Summa Cum Laude Band (1935-40). During the 1940s, he returned to the big bands, including those of Tony Pastor (1940-41), Artie Shaw (1941-42), Alvino Ray, and Joe Marsala. Kaminsky joined the Navy in 1943, and spent two years playing with Artie Shaw's band, entertaining troops in the South Pacific.

After the service, Kaminsky became a star soloist in Condon's band during its concerts at Carnegie Hall and Town Hall (1944-45). In 1944, he recorded as leader for the Commodore label. He then played with Sidney Bechet, Georg Brunis, Condon, Art Hodes, Joe Marsala, Willie "the Lion" Smith, and Jack Teagarden. In addition, Kaminsky led his own Dixieland group. He worked in television during the 1950s, and appeared at the Newport Jazz Festival (1964) and the New York World's Fair. Kaminsky also played with Zutty Singleton (1966), Maxine Sullivan (1967), and Roswell Rudd at Your Father's Moustache in Greenwich Village (April 1971). He toured Europe, playing with Maxim Saury (Paris television, November 1971), and George Chisholm in London.

During the 1960s and '70s, Kaminsky performed at Ryan's in New York. He wrote his autobiography, *Jazz Band: My Life in Jazz* (Da Capo Press) in 1963. He recorded many records for labels such as MGM (1953), Victor (1954), Jazztone (1954), MK (1955), Westminister (1960), United Artists (1963), Fat Cat's Jazz (1974-75), and Chiaroscuro (1977). His best albums include *Tea for Two* (Fat Cat's Jazz) and *When Summer Is Gone* (Chiaroscuro).

Max Kaminsky died of a stroke at the age of eighty-five, survived by his wife Virginia and their two sons, Sam and Matthew.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Watrous, Peter. "Max Kaminsky, 85, A Jazz Trumpeter With Top Bands" (*The New York Times,* Sept. 8, 1994). Yanow, *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Kanstul, Zigmant ("Zig") J. (b. Minneapolis, Minnesota, May, 1929). American manufacturer. Zig Kanstul was raised in St. Paul and Red Wing, Minnesota. He comes from a musical family, and began playing the drums while in junior high school. Throughout his high school years, he played with several touring dance bands. After graduating from Red Wing High School in 1947, he joined the military where he played with the 745th Air Force Band (1947-50).

After discharge from the service, Kanstul took a job as an instrument repairman at Knight-McGraw Music in Salina, Kansas. He also majored in music at Bethany College. Wanting to learn more about brass instrument design and construction, he spent the summer of 1953 at the F.E. Olds & Sons factory in Fullerton, California, but ended up working there for eighteen years. He eventually became superintendent of research and design, learning all he could about brass instruments from the plant supervisor, Foster Reynolds. During the 1960s, Kanstul was the first to design bell-front marching brass instruments. Kanstul said that the most difficult (and amusing) trumpet repair job he had was when Olds artist Rafael Méndez brought in three trumpets that were badly damaged from having been stuffed into one case so that he could use the other cases to bring home several bottles of wine from Spain.

Kanstul left Olds in 1971 to become manager of the Benge Company, a trumpet manufacturer in Los Angeles. When Benge was purchased by King Musical Instruments, Kanstul became vice president of King and head of the Benge division. He was asked to leave King when he openly disapproved of the president's financial growth policies. In 1979, he took a position as vice president of the C.G. Conn Corporation.

As Kanstul predicted, King eventually suffered huge financial losses and was forced to downsize its operation, moving the plant to Cleveland and letting about eighty skilled factory workers go. Some of the plant's machinery was sold, and Kanstul seized the opportunity to purchase the equipment and hire several workers to form Kanstul Musical Instrument Company in 1981 in Anaheim, California. Being a wise businessman, Kanstul had made an agreement with Boosey & Hawkes to build a re-creation of the older Besson B-flat trumpet prior to forming his own company.

Today, Kanstul Musical Instruments produces over ninety different models of brass instruments, and employs over eighty workers. Kanstul married Jacqueline ("Jackie") Spreckler (now deceased), and their sons Jack, Zig Jr., and Mark have been involved with the company at different times and in different capacities. Jack, born on May 20, 1952, is a trumpet and flugelhorn player and former manager of Kanstul Music, Inc. (1994-96).

Bibl.: Biggs, Philip. "Zig Kanstul talks to Philip Biggs" (*The Brass Herald*, Aug. 2010); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "From the Largest to the Smallest, Kanstul Can Build Them All" (*The Music Trades,* Nov. 2003); "Zigmant Kanstul" (www.hihorns.com).

Karon, Robert ("Bob") Allen (b. New Orleans, Louisiana, Nov. 8, 1949). American trumpeter. Karon grew up in New Orleans, but moved to Minneapolis for a year before moving to Tustin, California. He began playing trumpet at age eight, studying with Jerry St. Amand (New Orleans), Stephen Chenette (Minneapolis), and Harold "Pappy" Mitchell (Tustin). After graduating from Foothill High School in Tustin in 1967, he attended the University of California-Los Angeles (1967-71), studying with Robert DiVall and earning a bachelor of music degree. He attended the Music Academy of the West festival during the summer of 1970. He also took lessons from Irving Bush before studying with William Vacchiano at The Juilliard School in New York City (1971-73). Additionally, he studied with Arnold Jacobs in Chicago, Mel Broiles and Vincent Penzarella in New York, and Thomas Stevens in Los Angeles.

Karon's performing experience is extensive: American Youth Orchestra (1969-71), Los Angeles Philharmonic (extra, 1971 to present), Maracaibo Symphony Orchestra (principal trumpet, 1973-76), Radio City Music Hall (1977-78), Metropolitan Opera Orchestra (extra, 1977-78), Grand Teton Festival Orchestra (1980), Mexico City Philharmonic (1978-80), Sacramento Symphony Orchestra (principal, 1981-82), Sacramento Chamber Orchestra (principal, 1981-82), Long Beach Municipal Band (1983-85), California Brass Ensemble (1983-2000), Master Symphony Orchestra (associate principal, 1982-85), Pasadena Chamber Orchestra (principal, 1983-86), Santa Barbara Symphony (1982-87), Los Angeles Brass Quintet (1984-94), Joffrey Ballet, LA Opera, Opera Pacific, and the Hollywood Bowl Orchestra (1990-95). He has been a leading freelance and studio musician since 1982, recording soundtracks for films such as *The Babe, Hello Dolly, Look Who's Talking Too, Meteor Man* (trum-pet solo)*, Problem Child II, Real Genius, Throw Mama from the Train, Metal Storm, Stay Tuned, Stewardess School, That's Entertainment III, I Love Trouble, The Babysitters Club*, *Under Siege: Dark Territory,* and *The Ernest Green Story* (solo trumpet). Television credits include *Jag* and *Star Trek*.

Karon has toured with Englebert Humperdinck, Tom Jones, Emerson Lake and Palmer, and several symphony orchestras, and has appeared as a soloist with numerous bands and orchestras, in addition to recording chamber works with Anthony Plog, Arturo Sandoval, Wayne Bergeron, David Hickman, Jens Lindemann, James Wilt, Doc Severinsen, and others.

As a teacher, Karon has taught at the University of the Pacific (1981-82), Yamaha Music Education Center (1982-85), University of California-Santa Barbara (1985-90), The R.D. Colburn School (1984-2002), Pomona College (1987-2000), Occidental College (1987-2000), and the University of California-Los Angeles (1996-2001). He hosted the 1989 International Trumpet Guild Conference at UC-Santa Barbara.

Karon and Jeanie Karon have been married since 1982, and have a son, Benjamin Mel Karon (b. 1983). Bob is also an amateur ham radio operator, and received a letter of commendation from the US Coast Guard after he intercepted a distress call in 1996 from a small ship that had run aground 150 nautical miles southwest of Jamaica; he communicated with the distressed ship and the Coast Guard in Miami, helping to save four lives.

Bibl.: Cardenas, José. "HERO: Ham Radio Operator Recognized for Rescue" (*Los Angeles Times*, Apr. 4, 1996); personal interview, July 25, 2011.

Karparov, Petar Angelov (b. Bata, Pazardžik, Bulgaria, Mar. 11, 1920; d. Sofia, Bulgaria, Mar. 27, 2013). Bulgarian trumpeter. Karparov began playing trumpet at age fourteen in a military band. In 1948, he studied with Atanas Gardev at the State Music Academy in Sofia, and from 1949 to 1950 studied with Jaroslav Kolář in Prague, Czech Republic.

Karparov was principal trumpet of the Sofia National Opera-Ballet Orchestra and was an active soloist. He was professor of trumpet at the State Music Academy in Sofia from 1950 to 1987, and is considered the founder of the Bulgarian trumpet school. He has authored numerous methods and etudes for trumpet. His many awards include an honorary doctorate from the State Music Academy in Sofia.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Karpilovsky, Murray (b. New York, New York, May 12, 1915; d. Mar. 12, 1996). American trumpeter. It is surprising that more is not known about Murray Karpilovsky, one of the finest orchestral trumpeters in New York City during the 1940s and '50s. Murray's parents, David and Ray Karpilovsky, were both from Kiev, Russia. His father was a prominent clarinet player and teacher. As a young man, Murray studied with Sol Klass, Saul Caston, and Max Schlossberg as well as cellist János Starker to instill musicianship. He played with the Ballet-Russe de Monte-Carlo (1937). He was then principal of the Pittsburgh Symphony Orchestra from 1938 to 1942. After his tenure with the Pittsburgh Symphony he enlisted in the Army (WWII) and played many cornet solos to entertain audiences during prize fights in the Army. He played in the Jewish Theaters in New York, the circus, and many Radio Shows. He also played solo cornet in Paul Lavalle's Band of America which included some of the best trumpeters in New York, including Ray Crisara, James Burke, and Carl Poole. One of his good friends was Izzy Blank who was Principal Trumpet with the Metropolitan Opera Orchestra. For many years, Murray was Principal Trumpet with the Symphony of the Air (formerly the NBC Symphony Orchestra) under the baton of Arturo Toscanini. He recorded with Xavier Cugat (1959-60) and with Roger Voisin (1963).

Karpilovsky taught many of today's leading trumpeters. Several of Murray's prominent students were Norton Krasnoff and Paul Oman who both held the position of principal trumpet with the Houston Symphony, and Gary Goren who played with Murray in the Symphony of the Air and in many other groups in New York during the 1950s and early 60s. Karpilovsky was known for his great sound, unmatched power and endurance, a hard-nosed teaching style, and "take no prisoners" loud playing ability.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Hood, Al. "What a Wonderful World! Reflections of Ron Modell" (*International Trumpet Guild Journal*, June 2005); http://www.trumpetherald.com/forum/viewtopic.php?t=35040&start=7.

Kasper, Max ("Macky") (b. Breslau, Germany, Feb. 17, 1922; d. Berlin, W. Germany, Apr. 4, 1968). German trumpeter. Kasper was a popular dance band trumpeter and soloist during World War II and the

postwar era in Germany. He also performed on tenor sax (before 1941). As a trumpeter, he played in a style similar to that of the great Harry James, and was a prominent member of the bands of Heinz

Sandberg, Hans Georg Schütz (1942-43), Radio Berlin Dance Orchestra (1946-47), Willi Stanke (Berlin, 1947-48), and Walter Dobschinski (1947-48, 1952, 1954). He played with Werner Müller's RIAS dance orchestra (1949-53, first chair), Lionel Hampton, Heinz Burzynski, Benny de Weille, Lutz Templin, and Paul Kuhn. He was also a studio performer who was featured in the soundtrack for the film, *The Streets of Rio* (original German title: *Die Straße nach Rio*).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Tom; Oct. 2008).

Katzman, Lee (b. Chicago, Illinois, May 17, 1928). Katzman began playing the trumpet at age thirteen, and at eighteen joined Sam Donahue's big band (1947). He soon played with Buddy Rich (1948), Claude Thornhill (1949 and 1951), and Jimmy Dorsey (1949). He recorded in New York with Herbie Fields, and did freelance work there before moving to southern California around 1955.

Katzman's mellow tones were heard with the bands of Stan Kenton (1956-58), Les Brown (1958), Terry Gibbs (1959), Med Flory, Pepper Adams, Bill Holman-Mel Lewis quintet, Anita O'Day, Jimmie Rowles, Sonny Stitt, June Christy, Shelly Manne (1965), and Les McCann. He also worked in the Hollywood studios, appearing on over seventy-five recordings, and led his own albums during the early 1980s.

Bibl.: Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Kawasaki, Kenzo (b. Toyama, Japan, 1948). Japanese instrument designer. Kawasaki began playing trumpet at age eleven. One day, he accidently dropped his trumpet, and fearful that his parents would punish him, he smoothed out the dents in the bell with a drumstick. Noticing that the trumpet's tone had changed after the repair, he became fascinated with trumpet design and modifications.

After graduating from high school at age eighteen, Kawasaki joined the musical instrument division of Yamaha of Japan, where he worked as an apprentice brass maker. He studied the designs of Renold Schilke, and from 1966 to 1970 began experimenting with new designs of bells and leadpipes. When Schilke was hired as a design consultant for Yamaha in 1966, he invited Kawasaki (with the blessing of Yamaha) to move to Chicago and work with him at Schilke Music Products, Inc. After almost a year of intensive apprenticeship, Kawasaki moved back to Japan in 1972 to help design a new line of professional trumpets. From 1977 to 1983, he was primarily involved with setting up the Atelier Tokyo custom pro shops around the world. In 1983, he moved to the city of Hamamatsu to launch the development of the second generation of custom instruments. Working closely at Yamaha with Hiroo Okabe, Kawasaki has been a key figure in the growth of Yamaha brass instruments. He has established important working relationships with such trumpet consultants as the Canadian Brass, Thomas Gansch, Bobby Shew, Allen Vizzutti, Armando Ghitalla, John Hagstrom, and Chris Martin.

Bibl.: Mathez, Jean-Pierre. "40 Years of Brass—Yamaha" (*Brass Bulletin*, No. 108, Apr. 1999).

Kazebier, Nathan ("Nate") Forest (b. Lawrence, Kansas, Aug. 13, 1912; d. Reno, Nevada, Oct. 22, 1969). American trumpeter. Kazebier grew up in Cedar Rapids, Iowa. He began playing trumpet at age nine; his first experiences were in Midwestern territorial bands and groups led by Austin Wylie, Jan Garber, and Slatz Randall. He was a member of the Benny Goodman Orchestra (1935-36), and then moved to California where he played with Ray Noble, Seger Ellis, Spud Murphy, and others. He was a member of Gene Krupa's first big band (1939-40), the Jimmy Dorsey Band (1940-43), and returned to the Goodman band (1946-47), after having served in the military during World War II. From the late 1940s through the 1960s, he worked as a studio player in the Los Angeles area.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Nate Kazebier" (http://en.wikipedia.org/wiki/Nate_Kazebier).

Keat, James (b. London, England, May 7, 1813; d. Winchester, New Hampshire, Mar. 17, 1845). English maker. It is not known exactly when Keat emigrated to America, but he arrived as an experienced brass instrument maker who had apprenticed under his father, Samuel Keat, a famous English brass instrument manufacturer. James Keat began working for Graves & Company in Winchester, New Hampshire, during the mid 1830s. He brought with him the latest designs in keyed bugle construction, and influenced Graves to specialize in brass instruments. There is no doubt that Keat was the leading keyed bugle designer for Graves. Rather than produce instruments quickly for the masses, Graves & Company built carefully handmade instruments for the professional artist. Thus, their reputation as a top maker kept demand for the instruments high. Instruments personally built by Keat were labeled "J. Keat for Graves & Co. Winchester NH," indicating Keat's special position in the firm.

In 1837, Keat established his own company and opened a shop next to Graves. Keat and Graves kept a close relationship, and were good friends. Keat sold his company to Graves in 1942, and died three years later at the age of thirty-one. The circumstances of his early death are unknown.

Bibl.: Dudgeon, Ralph T. *The Keyed Bugle* (Second Edition) (Scarecrow Press); "Graves & Co." (www.ulgheri.it).

Keberle, Daniel Craig (b. Wausau, Wisconsin, Oct. 6, 1955). American trumpeter. Keberle attended Wausau East High School and was principal trumpet of the World Youth Orchestra at the National Music Camp in Interlochen, Michigan, during the summers of 1972 and 1973. After graduating, he studied with William Adam at Indiana University, receiving his bachelor of music degree in 1978, and a master of music degree in 1980.

Keberle began his teaching career in 1980 when he accepted a four-year position at Northeast Missouri State University where he taught trumpet, jazz band, jazz history, and theory. From 1984 to 1986, he taught at California State University in Chico, and from 1986

to 1988 served as a graduate teaching assistant under Regents' Professor David Hickman at Arizona State University. He completed his DMA in trumpet at ASU in 1988, and joined the faculty at Whitworth College in Spokane, Washington, during the fall of that same year. In 1990, he received the Whitworth Outstanding Faculty Service Award.

Keberle has occasionally performed with The Phoenix Symphony and the Spokane Symphony Orchestra. He was awarded a Fulbright Scholarship in 1995 that allowed him to teach in Cape Town, South Africa, for five months.

Keberle has published dozens of big band charts through the University of Northern Colorado Jazz Press and other publishers. His hobbies include fishing, water skiing, and gardening.

Bibl.: Keberle, Daniel Craig. *The Use of the Trumpet in the Music of Robert Erickson* (unpublished diss., Arizona State University, 1998); "Daniel Keberle" (www.whitworth.edu); Daniel Keberle's official website: http://dankeberle.com.

Kejmar, Miroslav (b. Kladno, Czechoslovakia, July 3, 1941). Czech trumpeter. Kejmar began his music studies on violin at the age of seven, and at age ten began playing the trumpet. He played both instruments until age fourteen, when he entered the Army music school at Liberec as a trumpeter. There, he studied with Frantisek Jesek from

1955 to 1958. After graduating, Kejmar served in an army band in the town of Sumova, near the German border. He was inspired by radio broadcasts from Germany that featured American jazz trumpeters such as Louis Armstrong, Clark Terry, Miles Davis, Cat Anderson, and Chet Baker.

After military service, Kejmar moved to Prague and began to prepare for an entrance audition at the Prague Conservatory. He took private lessons for two years from Václav Parik, and was accepted into the conservatory where he studied for four years with Václav Junek. He then advanced to the Prague Music Academy where he again studied with professor Parik. After only two years there, he won a position as utility trumpet with the Czech Philharmonic (age twenty-six). Three years later, he was made principal, and was simultaneously allowed to complete his Academy studies for two more years.

Kejmar has recorded fifteen albums as a soloist, performing mostly Baroque and Classical repertoire for trumpet; he received valuable advice on piccolo trumpet playing from Adolf Scherbaum. Now retired from the orchestra, Kejmar teaches at the Prague Conservatory, and has served as a judge for the Prague Spring International Trumpet Competition. His son John is also a trumpet player.

Bibl.: Kaderabek, Frank. "Against All Odds: An Interview with Miroslav Kejmar" (*International Trumpet Guild Journal*, Jan. 2005); Keim, Freidel. *Das große Buch der Trompete* (Schott).

Kelley, Rich (b. date unknown). American trumpeter. Kelley (often misspelled as Kelly) grew up in Boston. At age sixteen he was selected to perform as soloist with the Boston Symphony Orchestra and the

Boston Pops. He attended The Juilliard School in New York City, and also taught in its Music Advancement Program. He became a versatile and dependable freelance musician, playing on occasion with the Philharmonic Virtuosi, New York Trumpet Ensemble, Metropolitan Opera Orchestra, Brooklyn Philharmonic, New York Pops, and many other leading ensembles. He also served as principal trumpet of the Queens Symphony Orchestra. He worked in various New York studios, backing such artists as Vanessa Williams, Jennifer Aniston, Ray Charles, James Taylor, Nancy Wilson, Glenn Close, and Danny Aiello. He also played in Broadway pit orchestras for many shows including *Cats, Crazy for You, Kiss of the Spider Woman, Les Misérables, The Secret Garden, Will Rogers Follies*, and *Show Boat*.

Kelley returned to Boston and began working with the Boston Symphony Orchestra, Boston Pops, Boston Philharmonic, Boston Classical Orchestra, and Boston Trumpet Ensemble. He toured with the Boston Brass for ten years and upon leaving the group, was replaced by José Sibaja. He continues to be a leading freelance artist in the Boston area.

Bibl.: "Rich Kelley" (http://www.musicmanage.com/artists/Rich_Kelley).

Kellso, Jon-Erik (b. Dearborn, Michigan, May 8, 1964). American trumpeter. Kellso began playing the trumpet at age ten under the guidance of his father, an amateur trumpet player. He enjoyed listening

to his father's recordings of Louis Armstrong, Harry James, and Bunny Berigan. He also took lessons with Gordon Smith, Simon Austin, and Gordon Stomp. Kellso began gigging in seventh grade, and, by age fifteen, was working in Detroit after being taken under the wings of Marcus Belgrave and Tom Saunders. At age thirteen, Kellso was a member of the International Youth Symphony Orchestra (1977-79), and later played in the Allen Park Symphony Orchestra (1981-82) and Michigan Youth Orchestra (1980-82). From 1980 to 1983, he studied with Jack Pierson at Henry Ford Community

College, and from 1982 to 1988 attended Wayne State University under Matt Michaels.

Kellso's main career started when he joined the New McKinney's Cotton Pickers, J.C. Heard's orchestra (1987-89, one concert backing Dizzy Gillespie), and James Dapogny's Chicago Jazz Band. He moved to New York City in 1989, and began working with Vince Giordano's Nighthawks. Although he still performs with Dapogny and Giordano, Kellso has also performed or recorded with Dan Barrett, Ralph Sutton (1997-79), Bob Haggart, The Flying Neutrinos, Peggy Come, Dick Hyman, Kenny Davern, Ruby Braff (recording two CDs with him), Bob Wilber, Rick Fay, Howard Alden, Harry Allen, Marty Grosz, Dan Lewisch, Doug Finke's Independence Hall Jazz Band, The Magnificent Seven, Stanley's Washboard Kings, The Back Bay Ramblers, Milt Hinton (1993), Judy Carmichael, The World's Greatest Jazz Band, and others. Kellso is also a current member of the Brock Mumford band, David Ostwald's Louis Armstrong Centennial Band (aka Gully Low Jazz Band), and the Manhattan Ragtime Orchestra.

Jon Kellso has performed extensively throughout the world and has appeared at dozens of international jazz festivals. More recently, he played with Duke Heitger in New Orleans, with Catherine Russell, and at the JazzAscona Festival with the Attilio Troiano International Big Band. He has appeared on over thirty albums, and has released three CDs as leader for Arbors Records. He can be heard on several movie soundtracks including *The Aviator, Ghost World*, *The Good Shepherd,* and *Revolutionary Road*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Jon Kellso's official website (www.kellsojazz.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Kelly, Adrian (b. Burnley, Lancashire, England, Feb. 19, 1974). British-born Australian trumpeter and composer. Kelly began studying the cornet at age six with Frank Waddington, and switched to trumpet at age nine when he and his family moved to Perth, Western Australia in 1983. His teachers there were Les Pearce, Geoffrey Lowe, and Andrew Evans. While earning a bachelor of music (jazz) degree at the

Western Australian Academy of Performing Arts (1995), he studied with Andrew Evans and Kevin Johnson, jazz trumpet with Patrick Crichton, and composition with Graeme Lyall. He also studied classical composition with Lindsay Vickery and Nigel Sabin in 1998.

Kelly founded three improvisational music groups: Pantheon, The Collective, and The Adrian Kelly Quartet that showcase many of his compositions and arrangements. He has performed with Ray Charles, Wayne Newton, The Manhattan Transfer, James Morrison, Olivia Newton-John, Tim Rice, Jacky Cheung, and many others. He has an extensive career playing Broadway shows, film and television music, and with several Australian big bands including Hip Mo' Toast, the Perth Jazz Orchestra, and the One For All Big Band. A highly versatile performer, Kelly has also acted as principal trumpet of the West Australian Philharmonic, Perth Pops Orchestra, West Australian Symphony Orchestra, and is currently principal of the City Chamber Orchestra of Hong Kong. He is also a founding member of the Q Brass Quintet.

Kelly has released solo albums titled *Intercontinental Drift* and *Chinese Whispers* (both self-released), and is currently touring with the Jacky Cheung ½ Century Tour. He has taught at Wesley College (1991-2000), the Western Australian Academy of Performing Arts (1998-2010), Santa Maria College (2000-09), Iona Presentation College (2004-09), and Hale School (2009-10). He was the winner of the Western Australian Music Industry "Song of the Year" award in 2007.

Kelly's hobbies include riding road motorcycles, and following Formula 1 and MotoGP motorsports.

Bibl.: Adrian Kelly's official website: www.adriankelly.com; personal interview, Aug. 22, 2011.

Kendall, Edward ("Ned") (b. Newport, Rhode Island, Mar. 20, 1808; d. Boston, Massachusetts, Oct. 26, 1861). American keyed bugler. Kendall was the greatest keyed bugle soloist of all time, reaching celebrity status as a soloist on the E-flat keyed bugle.

In his teens, he joined the army at Fort Adams as a fifer and drummer. He began playing the keyed bugle and practised incessantly, even being chastised once by a policeman who regarded his playing on the streets at night as too noisy. His first public solo performance was in 1830.

After military service, Kendall became leader and soloist of the Waring, Tufts & Company Circus band in 1834, and the Palmer Circus band in 1835. In the latter year, at the age of twenty-seven, he

directed the Boston Brass Band and continued with it for four or five years. His reputation as a soloist grew, and he was often called the "Paul Bunyan of New England" because of his height, handsomeness,

and large black moustache. His playing was formidable, his technique unequaled, and his endurance and range seemingly limitless. Stories about his playing reached mythical proportions.

Kendall's favorite solo was *Wood Up Quickstep* by J. Holloway. Other favorites were *Money Musk*, *The Wrecker's Daughter*, and *Winslow Blues*. He performed *Wood Up* thousands of times, sometimes twice in one concert. A reporter wrote: *Ned played it and it took like wild-fire! It was sometimes the case that a rival player would be brought into contest with Ned for first honors, but the goose always went home plucked.*

Kendall gave up his post with the Boston Brass Band around 1839 in order to travel as soloist with various musical organizations in New England. During the 1840s, he formed a concert company with his brother James, and a celebrated singer named Miss Anna Stone. They performed in all of the major cities in the East, but disbanded when Miss Stone retired from singing in order to get married.

Kendall and the Hall brothers, Randolph and D.C., formed a music troupe that toured with Spaulding's Circus. Here, Kendall earned a great deal of money—a weekly salary five times that of a skilled carpenter. He continued soloing with various circuses until he traveled to London in 1850. There, he was surprised and pleased that his reputation as the world's leading keyed bugle player had preceded him, but he was humbled by solo performances he heard on the valve cornet. He returned to America early, and resumed concertizing with circus bands.

In 1856, Kendall played in a famous contest with Patrick Gilmore, who at the time was a relatively unknown cornetist, conductor, and director of the Salem Brass Band. Always the showman, Gilmore staged the contest knowing that Kendall would draw a huge crowd. He advertised that the duel would include Kendall's warhorse, the *Wood Up Quickstep*. The contest is chronicled in detail by Harry Schwartz in his book *Bands of America,* and depicts the contest as ending in a draw. Although each soloist played equally well, the fact that a somewhat unknown cornetist and bandleader in his late twenties could equal the world's greatest keyed bugle soloist in his prime, spelled pending disaster for the keyed bugle as the instrument of choice.

Ned Kendall's last solo appearances were in 1858 with Nixon's Great American Circus and Kemp's Mammoth English Circus. He had contracted tuberculosis at about the time of the great contest with Gilmore, and his health was beginning to decline. Alcoholism may have contributed to his death in 1861. The Boston Brass Band performed at his funeral, and during the band's first number, E.H. Weston walked up, took a silver bugle from its case, placed it on the coffin and said, "Whose strains had entranced millions." Kendall is buried in Boston's Old Forest Cemetery. His gravestone is a large monument measuring four feet square at the base and tapering to a point fifteen feet high. A bugle is depicted and the inscription reads;

> *As a musician he had few superiors; as a performer on his favorite instrument, the Bugle, he had no equal. He was a kind husband, an indulgent father, a faithful friend, ever ready to respond promptly to the call of charity, and to freely exercise his great talent in the cause of suffering humanity. To perpetuate the memory of one who did so much to elevate the profession which he himself adored, THIS MONUMENT procured by the voluntary contribution of those who admired his genius as an artist, was erected by a few of his personal friends, who knew and appreciated him, not only as an artist, but as a man*.

A presentation keyed bugle in E-flat made by Sibley and given to Kendall by the Boston Brass Band is now in the musical instrument collection of the Library of Congress in Washington, D.C.

Bibl.: Dudgeon, Ralph T. *The Keyed Bugle* (Second Edition) (Scarecrow Press); Eliason, Robert E. *Keyed Bugles in the United States* (Smithsonian Institution Press).

Keneke, [Koenicke, Koenecke, or Kenecke] Emil (b. Magdeburg, Germany, Apr. 7, 1866; d. Philadelphia, Pennsylvania, Aug. 11, 1930). American cornetist and trumpeter. Keneke attended the Leipzig Conservatory where he studied cornet and trumpet. For four years he was solo cornet of the Potsdam Hussar Guards, for two years in the Coblenz Field Artillery, finally two years as principal trumpet and solo cornet in the Warsaw Symphony Orchestra. He was particularly adept at switching between cornet and trumpet.

He immigrated to the United States in 1892, and played in various bands and orchestras in New York and Boston. At the turn of the century, he worked for several recording companies as a staff musician. He was featured in numerous solo selections and was a member of the Victor Brass Quartet consisting of himself, Herbert Clarke, Arthur Pryor, and the bass trombone player of the Philadelphia Orchestra. From 1913, he worked almost exclusively for the Victor Company, participating in recordings by all of the finest soloists of the time including the famous soprano, Nellie Melba, and the great tenor, Enrico Caruso. Keneke was particularly skilled playing oratorios, and recorded "The Trumpet Shall Sound" from Handel's *Messiah*, and "Sound the Alarm" from Handel's *Judas Maccabaeus* (1906).

Keneke was assistant to Clarke in Sousa's band in 1909, and replaced Clarke a few times in 1912 and 1913. He was first chair in the bands of Innes, Pryor (1907-11), and Stewart, and recorded duets with Pryor and Clarke for the Victor label.

Trumpet and cornet solos recorded by Keneke include *Day by Day, Flora Waltz, Hosana, "*Inflammatus" from Rossini's *Stabat Mater, Killarney, Love Me and the World is Mine, Pretty Peggy, Silver Threads among the Gold, The Holy City*, and his own *Remembrances of Prague*.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2006); Keim, Friedel. *Das große Buch der Trompete*, (Schott).

Kennel, Hans (b. Schwyz, Switzerland, Apr. 20, 1939). Swiss trumpeter, flugelhornist, and Alpine horn player. Kennel began playing in local brass bands before attending music conservatories in Fribourg and Zurich. While in college, he played with Bruno Spoerri's band and with Oscar Pettiford. He was considered to be the leading bop trumpeter in Switzerland during the early 1960s, and from 1962 to 1969 played throughout Europe with Kenny Clarke, Mal Waldron, Albert Mangelsdroff, Waldi Heidepriem, Abdullah Ibrahim, George Gruntz (1965), Remo Rau, Irène Schweizer, Alex Bally, and Pierre Favre. In the early 1970s, he and Spoerri formed the Jazz Rock Experience. In the late 1970s, he worked with Klaus Koenig, Paul Hague, and Peter Schmidlin. He formed the group, Jazz Community, in 1977, and in 1982 he and Jürg Solothurnmann formed the Alpine Jazz Herd.

He has also played or recorded with Carla Bley, Habariagani, and Steve Lacy.

Since 1990, Kennel has been performing with his alphorn quartet, Mytha, and his septet, Alpine Experience, which appeared at the 1999 Montreux Jazz Festival. He composes film music, and in 1998 was honored with the Central Swiss Cultural Prize for his pioneering and committed engagement with elements of Alpine music in the Swiss border areas, from folk to jazz and classical.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: Mytha: Regina Steiner, Hans Kennel (front right), Marcel Huonder, Philipp Powell

Kent, George ("Bunky") (b. Westerly, Rhode Island, Dec. 18 or 19, 1936). American trumpeter, organist, choir director. Kent grew up in Stonington, Connecticut, and as a child played the piano. He began playing the trumpet in third grade because his dentist told him that playing the instrument could fix his buckteeth. He earned a bachelor of music education degree at the University of Rhode Island before enrolling at the New England Conservatory where he received a master of music degree in organ. While in Boston, he studied trumpet with Roger Voisin.

During the early 1960s, Kent taught at Rhode Island College. In 1959, he established the Choir of Westerly, an ensemble he still directs. Since 1968, he has been on the music faculty of the University of Rhode Island, teaching trumpet, organ, harpsichord, and music history. He is perhaps best known for his organ playing on numerous recordings and tours with trumpeter Edward Tarr.

Kent was named an honorary member of the Royal Society of the Arts in England (1988), and received an Honorary Doctorate from the General Theological Seminary in New York City (1996). Other awards include Award of Excellence from the South County Center of the Arts (1998), Lifetime Achievement Award from Choral Arts New England (1999), and being deemed a "History Maker" by the Rhode Island Historical Society (2000). Kent lives in Charlestown, Rhode Island, and is the organist at Christ Episcopal Church in Westerly.

Bibl.: Chrupcala, Frank. "From Dental Advice to Musical Fame: George Kent of the University of Rhode Island" (www.uri.edu/artscl/jor/kent.pdf); "George Kent" (www.uri.edu/artscl/mus/Faculty_Staff/faculty_staff.html).

Kent, Timothy J. (b. Ossineke, Michigan, May 22, 1949). American trumpeter. At age ten, Kent began learning to play the trumpet from his father, George Kent, an amateur musician. He developed an interest in jazz and swing music, and as a teenager, formed his own combo that played at many gig bars, dances, and other functions. He was greatly influenced by LP trumpet recordings of Rafael Méndez, Doc Severinsen, Al Hirt, Harry James, and Maynard Ferguson.

Kent received a full scholarship to the University of Michigan, where he worked towards a bachelor of music education degree, studying with Clifford Lillya. It was during his freshman year in 1967 that he was first introduced to classical music—a live concert performed by the Chicago Symphony Orchestra. When he met Adolph Herseth, principal trumpet of the CSO, his career immediately took a different direction. He began commuting to Chicago for lessons with Herseth, and left school in 1970 to join the Civic Orchestra of Chicago for the next two years. It was at this time that he married his high school sweetheart Doree (Dorothy) Minton, then a student at Michigan State University. (She is now a family therapist and adoption counselor.) In 1971, he continued his studies at De Paul University (without trumpet lessons), and completed a bachelor of music performance degree in 1972. In 1973, he auditioned twice in Germany, winning a position with the Trier Opera orchestra in Germany. While in Germany, Tim performed with the Edward Tarr Trumpet Ensemble, and won by audition the first trumpet position of the Stuttgart Radio Orchestra. Before he arrived on the job, however, the two orchestras of this broadcasting company were merged, and Tim turned down the position when he was offered the fourth chair. He and Doree spent a total two years in Germany, and returned to Chicago in 1975.

Back in Chicago, Kent freelanced, performing in numerous musicals, circuses, studio recording sessions, etc., and began substituting in the Chicago Symphony Orchestra. At age thirty, he won an open audition for the fourth chair in the CSO, replacing Philip Smith, who had moved to the New York Philharmonic as coprincipal (beginning in September 1979). Kent played in the orchestra for a total of eighteen years, but his passion for the history of the French fur trade, and for paddling three thousand miles across most of the United States and Canada along the mainline fur trade canoe route was drawing him back to his hometown of Ossineke—a passion that gradually developed into a second career.

Although Kent was well liked and admired as a musician, he drew some personal criticism during the mid and late1980s when he began growing a full beard, and not cutting his hair. His desire was to assume a look similar to the North American French traders of the seventeenth century, but his unkempt appearance often caused him to be mistaken for a vagrant or manual laborer. When the CSO toured, there were times when Kent, dressed in white shirt and sweater, and waiting in the lobby of the hotel to board the busses to the concert hall, was asked by other hotel guests to porter their bags. On other occasions when he was dressed more casually, hotel managers would ask him to

remove himself from the premises. In 1990, one CSO concertgoer wrote a letter to the orchestra management stating, *I think the undignified and unkempt appearance of Timothy Kent is a great detriment to all the members of the CSO. Management must exercise control over such outrageous appearance. If Mr. Kent wishes to look like an unkempt woodsman, then that is where he should stay. Sincerely, An unhappy subscriber*.

Despite the politically incorrect criticisms, Kent performed in a professional and exemplary manner. He retired from the CSO in November of 1996, and he, Doree, and their children Kevin (b. 1976) and Ben (b. 1978) moved to Ossineke, in northern Michigan, where Timothy has become a leading researcher and writer about colonial America. His books on the subject are *Birchbark Canoes of the Fur Trade*, Vols. 1 & 2; *Rendezvous at the Straits*, Vols. 1 & 2; *Ft. Pontchartrain at Detroit*, Vols. 1 & 2; *A Modern-Day Voyager Family; Paddling Across the Peninsula*; and *Tahquamenon Tales*—all published by his own company, Silver Fox Enterprises. Kent has also written an informative autobiography and tribute to his mentor, Adolph Herseth: *Within the Sphere of the Master* (Silver Fox Enterprises).

Bibl.: Kent, Timothy J. *Within the Sphere of the Master* (Silver Fox Enterprises); "Timothy Kent" (www.timothyjkent.com).

Keppard, Freddie [Freddy] (b. New Orleans, Louisiana, Feb. 27, 1890; d. Chicago, Illinois, July 15, 1933). American cornetist. Now considered a historically important pioneer in early jazz, Keppard is more obscure than he should be due to his early refusal to make recordings during his prime years, 1910-20. As a boy, he started on mandolin, violin, and accordion before switching to the cornet in 1905. He played cornet in John Brown's band in New Orleans, and by age seventeen (1907) formed and led the Olympia Orchestra. He studied cornet under Adolph Alexander Sr. (1908), Manuel Perez, George McCullum Sr., and got advice from Bunk Johnson. Keppard could play classical music from the written score and played duets for piano and cornet with Manuel Manetta. He also worked occasionally with Frankie Dusen's Eagle Band.

When Buddy Bolden, the inventor of jazz, dropped from the scene in the early 1910s due to dementia, Keppard became the greatest jazz cornetist in New Orleans. Keppard left the city in 1914 to join Bill Johnson's Original Creole Orchestra in Los Angeles. This band also played for a while in Chicago (1914) and New York (1915), and toured the vaudeville circuit. Keppard was fearful that other cornetists would copy his technique, so he often covered his right hand with a handkerchief while playing. This same paranoia may be the reason that he initially refused to record. He made good money, but spent much of it on liquor. When the Victor label offered him $25 to record, Keppard replied *Twenty-five dollars? I drink that much gin each day!* Keppard left Johnson's band in 1918.

Keppard settled in Chicago in 1918, and became a sideman for musicians such as King Oliver (1920), Jimmie Noone, Erskine Tate (1923), Doc Cooke's Orchestra (1924-25 and 1926 to September 1927) and Jelly Roll Morton (1926). He eventually began to record in 1923, cutting two songs with Tate in that year, plus a few more with Cooke in the following year. He recorded the remainder of his twenty-five recorded tunes between June 1926 and January 1927. His best tunes are on a Paramount disc from this latter period: *Stockyard Strut* and *Salty Dog*. (All of his known recordings have been reissued on CD: *The Complete Freddie Keppard 1923/27* on the King Jazz label.)

In 1927, Keppard led his own band and played with Charlie Elgar's society orchestra at the Savoy Ballroom in Chicago. He was back with Erskine Tate (1928), played with Lil Hardin-Armstrong (spring 1928), Jerome Don Pasqual (late 1928), and toured Illinois and Indiana. In 1930, he was back in the Doc Cooke Orchestra.

Unfortunately, alcoholism and tuberculosis caused his playing to fade quickly. He died at the age of forty-three. His brusque staccato style marked the sound of New Orleans-style cornet playing in the early days of jazz.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Freddie Keppard" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Ketch, James (b. Evanston, Illinois, Apr. 14, 1952). American trumpeter. Ketch grew up in Peoria, Illinois. He began playing the trumpet at age ten; his first teachers were Frank Sturm, Carl Wood, and James Aitken. After graduating from Honey Creek High School in 1970, he attended Indiana State University from 1970 to 1974, studying with Dalvin Boone. He then studied with David Hickman at the University of Illinois from 1974 to 1976, earning a master of music degree and receiving the Haskell O. Sexton Award for most valuable trumpeter.

Ketch began his teaching career in 1976 when he accepted a position at Southern Utah State College (now Southern Utah State University). In 1977, he moved to Chapel Hill, North Carolina, to begin duties as trumpet teacher and director of jazz studies at the University of North Carolina. He also serves on the faculty of the Jamey Aebersold Summer Jazz Workshops, and is an artist-clinician for the Savannah Music Festival's "Swing Central Jazz." A highly versatile musician,

Ketch has performed with The Four Tops, Ben E. King, Natalie Cole, Mel Tormé, Bucky Pizzorelli, The Manhattan Transfer, Marcus Roberts Trio, The Temptations, Gene Krupa Orchestra, Jimmy Dorsey Orchestra, Tom Harrell, Byron Stripling, Slide Hampton, Herbie Riley, Victor Goines, Lynn Seaton, and many others. He is leader of the North Carolina Jazz Repertory Orchestra, and has been featured on Public Television. He has recorded for labels such as Summit, Crystal, and Metro, and has released the solo CDs, *A Distant View* (Summit) and *Next Set* (Summit). He has performed and conducted throughout the United States, England, France, Switzerland, and Holland. Ketch received praise from Wynton Marsalis in his book, *Sweet Swing Blues On The Road*.

Ketch has received numerous awards including the Renold Schilke Outstanding Soloist Award at the 1987 North American British Brass Band Nationals (Columbus, Ohio), Tanner Award for Outstanding Undergraduate Teaching (UNC, 1992), and the Bowman and Gordon Grad Professorship for Outstanding Teaching (UNC, 1993-96).

Ketch and his wife Susan have been married since 1975, and have two children: Katie (b. 1978) and Megan (b. 1982). His hobbies include gardening, watching Carolina basketball and Chicago Bears football, and spending time with his grandchildren.

Bibl.: James Ketch's official website: www.jimketch.com; personal interview, Feb. 1, 2011.

Kiefer, Richard ("Rick") (b. Cleveland, Ohio, May 24, 1939). American trumpeter. A Doc Severinsen-style big band trumpeter, Rick Kiefer has played with the big bands of Buddy Morrow (1957), Benny Goodman, Woody Herman, Tito Puente, Urbie Green, and Maynard

Ferguson (1959-63) before moving permanently to Germany in 1965 where he has been a lead trumpeter and featured soloist with the bands of Max Greger, Kurt Edelhagen (1968), Peter Herbolzheimer, and (especially) James Last. Since the late 1970s, he has been a member of the trumpet section of the West German Radio Big Band. He has been featured at numerous jazz festivals throughout Germany, and has also recorded with Stan Getz, Art Farmer, Sarah Vaughan, Bob Brookmeyer, and many others. He can be heard on the soundtrack of the 1968 Steve McQueen film, *Bullitt*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Killian, Al[bert] (b. Birmingham, Alabama, Oct. 15, 1916; d. Los Angeles, California, Sept. 5, 1950). American trumpeter. At age eighteen, Killian began his career with Charlie Turner's Arcadians (1934-35) and the big bands of Baron Lee (1937), Teddy Hill, Don Redman (1940), Claude Hopkins, and Count Basie (1940-43). He later played on and off with Charlie Barnet's band from 1943 to 1946. Killian briefly played with Basie again, and then with Lionel Hampton in 1945.

In 1946, Al Killian led his own band and also toured with Norman Granz's Jazz at the Philharmonic. With Granz, he played alongside such legendary artists as Dizzy Gillespie, Charlie Parker, and Lester Young. He then played with Billy Eckstine in Los Angeles (1947), Sonny Criss and Wardell Gray, Earle Spencer, and Boyd Raeburn (summer 1948). In 1947, he also led a bop band on the West Coast, but received mixed reviews. Some critics felt that his trumpet technique was not advanced enough to handle his creative improvisations, but most people simply enjoyed his exuberant style, powerful tone, and extraordinary high range. Dur-ing the pre-Ferguson era, Killian's only equals in the high note arena were Cat Anderson and Leo Shepherd.

Killian joined the Duke Ellington Orchestra from 1948 to 1950. While on a European tour with Ellington, he led a recording session in Stockholm, recording four tunes. He also recorded with Lester Young. In 1950, he left the Ellington band and settled in Los Angeles. He took an apartment, but was later murdered by his landlord. Evidence showed that the landlord was psychopathic, but one must wonder if the playing of high notes triggered the landlord's anger. At any rate, it is tragic that Killian's life was ended at the age of thirty-three, for he might have become a star with more time to develop his technique.

Al Killian was also a fine composer. He led a jam session and recorded the album, *Black California,* for the Savoy label. Duke Ellington composed a solo for him titled *Killian's Lick*.

Bibl.: Kernfeld, Barry (Edit.) *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Al Killian" (www.allmusic.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Kime, Warren (b. Collins, Iowa, Jan. 6, 1928). American trumpeter. Kime first studied with his father, Charles F. Kime, a band conductor and former cornetist with Sousa's band. Warren attended Northwestern

University, and began his career during the 1950s in the big bands of Ray Anthony, Ralph Marterie, Ray McKinley, Glenn Miller's Service Orchestra, Les Elgart, Skitch Henderson, and Art Damme.

Kime eventually settled in Chicago where he became a staff trumpeter, arranger, and producer for CBS, NBC, and ABC. He also played first trumpet in the Metropolitan Brass Quintet of Chicago. He was a guest soloist with numerous university big bands, concert bands, and symphony orchestras.

In the mid 1960s Kime produced a tape of some of his brass arrangements, and took it to Command Records in New York, which decided to record the arrangements with some of the top studio players in the city, including Carl "Doc" Severinsen. Although the release of *Brass Impact* did little to publicize Kime's name, sales were excellent due to the use of innovative and state-of-the-art fidelity of the day. Command also released *Explosive Brass Impact* and *Brass Impact Goin' Someplace!*

During Kime's career, he played in bands for Nat King Cole, Barry Manilow, Andy Williams, Quincy Jones, Nelson Riddle, Billy May, Frank Sinatra, Roberta Flack, Gary McFarland, Joe Williams, Sarah Vaughan, Bob Crosby, Doc Severinsen, Tony Bennett, John Gary, and others. In the early 1980s, he recorded *Warren Kime and Brass Impact #2* for the Claremont label, but it had little commercial success. Kime's other albums are *Two of a Kime* (Replica) and *Holiday for Five Trumpets and Percussion* (CBS West Music).

Kime was married to Donna Kime, a singer, but they divorced in the late 1960s. He moved to Florida in the late 1990s where he is active with his jazz quartet. He recently began playing the recorder, and has released the album, *Recorder Jazz*, for the Sunlight label. Kime also invented Finger Lightenin' in 2005, a wooden valve section with movable "valves" that is used to exercise the fingers of the right hand.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Warren Kime" (www.answers.com); "Warren Kime" (www.allmusic.com).

Kinch, Don (b. Kelso, Washington, May 14, 1917). American cornetist and tubist. Kinch grew up in southern California and attended high school in San Diego. He started on violin, but soon took up the cornet.

After graduating from high school, Kinch held various day jobs at shipyards and steel mills, and as a carpenter, while gigging at night with local classic jazz bands. His first significant playing job was as a member of the Rose City Stompers in Portland, Oregon.

Kinch moved to San Francisco around the mid 1940s where he became well known as a member of the Castle Jazz Band (1947-50) and Turk Murphy's band (1950-53). He moved to Los Angeles in 1953 or 1954 and became a studio musician, doubling on string bass. He often played at the Disney studios, and played second cornet next to Danny Alguire in the Firehouse Five Plus Two (1958-69). With the Firehouse group, he also played tuba. He made numerous recordings with each band, including *The Famous Castle Jazz Band* (Good Times Jazz), *Castle Jazz Band Plays "The Five Pennies"* (Good Times Jazz), *Twenty Years Later* (Good Times Jazz, with the Firehouse Five Plus Two), *Jazz Band Favorites, Vols. 1-2* (Good Times Jazz, with Turk Murphy), and *At the Italian Village* (Music Makers, with Turk Murphy).

Kinch is one of the most admired cornetists of the New Orleans Revival movement, and for many years, he led the Conductors Ragtime Band. Don Kinch moved to the San Francesco area and semi-retired in the 1970s.

Bibl.: Smith, Hal. "Yerba Buena Tuba" (*Frisco Cricket*, summer 1998); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Kindermann, Steven Joseph (b. Evanston, Illinois, May 20, 1964). American trumpeter. Kindermann is the son of Charles Joseph (an insurance underwriter) and Beverly Jean (a secretary) Kindermann, and grew up in Dallas, Texas. He began playing the trumpet under the guidance of Phares Corder. Kindermann graduated from Richardson High School in 1982, and then attended Southern Methodist University (1982-88) where he studied with Thomas Booth of the Dallas Symphony Orchestra. He also studied with William Pfund and Philip Collins. After graduating with a bachelor of music degree, Kindermann became a member of the US Air Force Band at Wright-Patterson Air Force Base, touring with the Wright Brass from 1988 to 1994. He joined the Air Force Academy Band in Colorado Springs, Colorado, in 1994 and serves as a member of the Stellar Brass, a quintet with percussion, as well as principal trumpet with the Concert Band.

Kindermann and his wife Lisa were married in 1989. He has two siblings: Douglas Walter Kindermann (b. 1966) and Debra Lynn Kindermann (b. 1970). He professes that his greatest passion is serving Jesus Christ. His hobby is radio-controlled models.

Bibl.: "Steven Kindermann" (www.usafacademyband.com); personal interview, Aug. 7, 2010.

King, David (b. Newcastle, Australia, c1956). Australian cornetist and conductor. King's early cornet lessons were with his father, Edward King. He later studied trumpet with Ken Smith at the Sydney Conservatorium, and music education with Alan Thrift at Avondale College, graduating in 1978. King became the Australian Cornet

Champion in 1982, winning a scholarship to study band music at Salford University in Manchester, England. While there, he was the North of England Solo Champion in 1983, 1984, and 1985 (the year he completed his master of music degree). He won the British Open Solo Championships each year from 1987 to 1991, and in 1992 won the title of International Brass Musician of the Year in Auckland, New Zealand.

As a famous conductor, King with his bands won the European Brass Band Championships ten times, the Norwegian National Championships seven times, the British Open Championships four times, and the National Championships of Great Britain in 2010. He became Head of Performance at the University of Salford (1988-2009) and completed his doctor of music degree there in 2000. In 2006, he was appointed Conductor Laureate to Her Majesty's Band of the Coldstream Guards in London, the first civilian to hold such a post. Also, in 2008 he was appointed Music Advisor of the Federation of Australasian Brass Bands.

King retired from fulltime teaching in 2009, and in 2010 was given the title of Professor Emeritus at the University of Salford. He is currently serving as conductor of the Brighouse and Rastrict Brass Band in England, and is the founder and conductor of the Qdos Institute of Musical Arts. He has received the Medal of the Worshipful Company of Musicians London.

Bibl.: "David King" (http://es.yamaha.com/es/artists/brass_woodwinds/david_king); Artistic Director David King" (www.nationalaustraliabrass.com/index.php?option=com_content&view=category&layout=blog&id=42&itemid=161).

King, Robert [Davis] (b. North Easton, Massachusetts, Nov. 27, 1914; d. Dec. 2, 1999). American publisher. The King family is of British ancestry, and arrived in America on the Mayflower in 1620. His father, Fred King (1887-1968), was a tuba player. Robert studied the trumpet from age eleven to fourteen with the famous cornetist Walter M. Smith. However, he switched to baritone for the remainder of his career. King established the Boston Brass Quartet in 1936, an ensemble that performed in the New England area until around 1960.

King's first publication was Pezel's *Sonate No. 1* in 1940. His idea was to make brass chamber music available because nothing for small brass groups existed. His publishing company, Robert King Music, grew until it became a fulltime operation for him in 1954. He purchased a printing press and installed it next to his bedroom. He did all of the printing himself and purchased surplus paper to keep the costs low. It didn't take long before he became wealthy. He then began to distribute brass music and books from other publishers through a mail order service. His *Brass Players Guide* catalog was (and still is) an important tool for all brass players.

King was a generous supporter of the Boston Symphony Orchestra. He provided numerous scholarships to the Tanglewood Institute, endowed the Robert King Principal Trumpet Chair of the BSO, and served on the BSO's board of directors. He also was a member of the Advisory Board of Summit Brass. He was a quiet and humble man who was known for his integrity. He is today considered an important pioneer in brass music publishing and chamber music. He was married to Sally King.

In 1981, King turned the mail order operation over to his daughter, Nancy, who named it Robert King Music Sales, Inc. It was sold to Éditions Alphonse Leduc et Cie in 1987. Three years later, Leduc purchased the entire King operation that consisted of Robert King Music Publishing Company and Easton Music Company. The company continues operating in North Easton.

Bibl.: Mathez, Jean-Pierre. "Robert Davis King" (*Brass Bulletin*, No. 109, Jan. 2000); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Kirgan, Michael (b. c1963). American trumpeter. Kirgan grew up in Indiana and learned to play the trumpet from his father, Larry Kirgan. During high school, Michael studied with Stephen Orcutt. He attended Northern Illinois University where he studied with Ron Modell and Stephen Squires, and graduated with a bachelor of music degree in 1985. After graduation, he accepted a position with the Mexico City Philharmonic. He was also a founder and coprincipal of the Filarmónica del Bajio in Guanajuato. He took a leave of absence to do graduate work at Northwestern University where he studied with Vincent Cichowicz and Luther Didrickson. He was invited to play principal trumpet in the New Philharmonia of Portugal in Lisbon, a position he kept until 1992 when he returned to Mexico to become principal trumpet of the Symphony of the University of Guanajuato.

Kirgan became the coprincipal trumpet of the New Zealand Symphony Orchestra in 1995, and was named principal in 1997. He also teaches at Victoria University in Wellington. He resides in Wellington with wife Judith and sons Danny and Julian.

Bibl.: Frink, Laurie. "ITG Profile: Michael Kirgan" (*International Trumpet Guild Journal*, Oct. 2005).

Kirkpatrick, Thomas ("Tom") J. (b. Enon, Ohio, Dec. 15, 1954). American trumpeter. Kirkpatrick began playing piano as a child, but then switched to the trumpet as his main instrument. He became interested in jazz after hearing Charlie Parker play the saxophone. He attended The Juilliard School and performed in several dance bands, and in 1978 became a huge Chet Baker fan. He subsequently studied jazz at Indiana University and Eastern Illinois University.

Kirkpatrick toured Europe with the Charlie Parker Memorial Quintet, and is a member of a jazz trio with Bent Jaedig. He is a fine singer and composer, has released

an album titled *In the Chet Baker Mood*, and is now working as a jazz musician in Ferrara, Italy.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Kisor, Ryan (b. Sioux City, Iowa, Apr. 12, 1973). American trumpeter. At five, Kisor's first lessons were with his father, Larry Kisor, and at twelve, he studied classical trumpet under Doug Gerhart in Sioux City. By age ten, he was playing in local bands, and at age fifteen became a member of the Eddie Skeets Orchestra. After performing with several all-star high school jazz groups and winning the trumpet division of the first Thelonious Monk Institute's jazz competition in 1990 (age seventeen), Kisor attended the Manhattan School of Music in New York where he studied with Lew Soloff. He was signed by Columbia Records in 1992, releasing his first two albums of many—*Minor Mutiny* and *On the One*.

One of the 1990s Young Lions (a conservative new jazz movement led by Wynton Marsalis and his father), Ryan Kisor performed with the Mingus Dynasty, Mingus Big Band, Gil Evans Orchestra, Charlie Haden's Liberation Orchestra, Bobby Watson's big band, Lincoln Center Jazz Orchestra (since 1994), Vanguard Orchestra, and the Michel Camilo Big Band. He has recorded with Gerry Mulligan, Ray Anderson, Mingus Big Band, Melvin Rhyne, Wynton Marsalis, Wycliffe Gordon, Horace Silver, Walter Blanding, and many others. His albums include *Battle Cry* (Criss Cross), *Point of Arrival* (Criss Cross), *Usual Suspects* (Fable), *Dragon Fly* (with Gerry Mulligan on Telarc), *Stick to the Kick* (with Melvin Rhyne on Criss Cross), *Power Source* (Criss Cross), *Soulmates* (Criss Cross), *Textures* (Telarc), *The Sidewinder* (VideoArts), and *Kisor* (VideoArts). Kisor also leads his own small ensembles.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Ryan Kisor" (http://en.wikipedia.org); "Ryan Kisor" (www.jazztrumpetsolos.com).

Klatzkin, Benjamin ("Benny") (b. Russia, Nov. 26, 1884; d. Los Angeles, California, Apr. 13, 1965). Russian-born American trumpeter. Klatzkin immigrated to the United States in 1904. He was first trumpet of the Republic Theater Orchestra in New York City during the late 1900s, and principal trumpet of the New York Philharmonic from 1914 to 1920. Klatzkin recorded on Edison with the Jaudas Society Orchestra (1914), and also made recordings under his own name, including *Der Trompeter von Säckingen.* He was second trumpet in the National Symphony Orchestra in New York City during the 1920-21 season, and then moved to Minneapolis, Minnesota, to become principal trumpet of the Minneapolis Symphony Orchestra (now the Minnesota Orchestra) under Emil Oberhoffer (1921-23).

Klatzkin was principal trumpet of the Los Angeles Philharmonic from 1923 to 1931, but when financial difficulty caused the orchestra to shut down during the 1931-32 season, Klatzkin accepted the position of principal trumpet of the San Francisco Symphony where he played from 1931 to 1944. He returned to the Los Angeles Philharmonic in 1945, and played through the 1946-47 season.

The roster of the San Francisco Symphony lists a third trumpeter in 1937, an "L. Klatzkin," but it is not known what relationship, if any, this person had to B. Klaztkin.

Bibl.: Clark, Keith C. "The Beginning of a Legend: The Young Mr. Glantz and His Contemporaries" (*New York Brass Conference for Scholarships Journal*, 1978); Cooper, Stefan. "The Trumpet Players of the San Francisco Symphony 1911-1995" (*International Trumpet Guild Journal*, Feb. 1996); "Principal Musicians of the San Francisco Symphony" (www.stokowski.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Klein, Emmanuel ("Mannie") (b. New York, New York, Feb. 4, 1908; d. Los Angeles, California, May 31, 1994). American trumpeter. Klein grew up in New York City, and took trumpet lessons from Max Schlossberg, principal trumpeter of the New York Philharmonic. He freelanced during his early twenties before joining Louis Katzman's Ambassador Orchestra. He performed and recorded with the Paul Whiteman band from 1928 to 1937; his first big break occurred when the Whiteman band recorded *Makin' Whoopee* and soloist Bix Beiderbecke became indisposed. Klein stepped in and performed the solo so well, that many people thought it was actually Bix playing it.

Klein moved to Los Angeles in 1937, and began work with Frank Trumbauer's orchestra. He joined Manny Malneck's band in 1939, and in the following year recorded with Artie Shaw. He worked in film studios, and became first trumpet for MGM, where he recorded hundreds of movie soundtracks including *From Here To Eternity* (1933, ghosting the famous bugle call *Taps* for Montgomery Clift), *The Sound of Music* (1959), *The Benny Goodman Story* (performing *And the Angels Sing*), *My Fair Lady, Rio Bravo,* and *East Side of Heaven* (1939). He also recorded Shostakovich's *Piano Concerto No. 1*, Hugo Montenegro's version of the movie, *The Good, The Bad and The Ugly***,** and *Tutti's Trumpets* featuring several of the top studio trumpeters of the day.

When war broke out in 1941, Klein was drafted into military service. He recommended that the second trumpet, Rafael Méndez, replace him as first trumpet at MGM. After resigning from the military, Klein returned to freelancing in Los Angeles, where he recorded hundreds of records with such celebrities as Don Voorhees, Red Nichols, Fred Rich, Roger Wolfe Kahn, the Boswell Sisters, Dean Martin, and the Dorsey brothers. Altogether, he worked in the studios for forty years. He also worked at Columbia Pictures and several

television studios. In one of the TV shows, *The Munsters*, there was an episode in which little Eddie decided to play the cornet in his school band. Mannie came to the studio and found that he was the only musician called. He was asked to play the melody of *Carnival of Venice* as badly as possible, representing Eddie's first attempt to play the cornet. After Eddie's grandfather concocted a magic potion for Eddie to drink, Eddie turned instantly into a cornet virtuoso. Klein was then asked to play the most difficult triple-tongue variation possible with no music provided. Klein managed to play an impressive variation from memory based on his boyhood practice in New York.

Klein had an uncanny talent for imitating other great trumpet players' styles and tone qualities. He was especially good at sounding like Bunny Berigan, Louis Armstrong, Bix Beiderbecke, and Ziggy Elman. Unfortunately, his career came to an end in 1973 when a stroke caused him to cease professional playing. He died in 1994.

Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Klein, Oscar (b. Sauerbrunn [near Graz], Austria, Jan. 5, 1930; d. Plüderhausen (Rems-Murr-Kreis), Austria, Dec. 12, 2006). Austrian trumpeter. Being of Jewish decent, Klein's family fled Austria in 1938 when the Nazi regime annexed Austria just before World War II. While living in Switzerland, Klein had the opportunity to learn several different languages, eventually speaking seven. He learned to play the

guitar, banjo, harmonica, and clarinet as a hobby, but was trained as a graphic artist. At age eighteen, he moved to Florence, Italy, and became a teacher. He taught himself to play the trumpet during his early twenties, and in 1952 joined Joe Zawinul's band called Fatty George (1952-57). He led the group Tremble Kids from 1957 to 1960, later playing in the Netherlands with the Dutch Swing College Band (1959-63). He returned to the Tremble Kids (on and off, 1963-77), and performed in Europe with Americans and others such as Lionel Hampton, Wild Bill Davison, Bill Coleman, Dexter Gordon, Chris Barber, Paul Kuhn, and Hazy Osterwald. He also recorded with Lionel Hampton, Albert Nicholas, Wild Bill Davison, and Joe Venuti.

Klein was married to singer Miriam Klein. Although he never learned to read music, Klein appeared on over two hundred recordings, including his own albums titled *Early Oscar Klein* (RST), *Big Four/ Jazz for Two* (Lino Patruno), *Oscar Klein's Jazz Show*, *Live at the San Martino Jazz Festival,* and *Pick-a-Blues*. A top Dixieland player, Klein was known throughout the world for his energetic performances. He played in New Orleans (1984), guest soloed with the Barrelhouse Jazz Band, and, with Spiegel Willcox (1999), wore a white sailor's hat and did comic gags to entertain audiences. He often appeared at festivals in Ascona.

Oscar Klein was awarded the silver Medal of Honor by Austrian President Thomas Klestil in 1996. Klein was planning a seventy-seventh birthday concert when he passed away on December 12, 2006 at the age of seventy-six.

Bibl.: Cole, William J. "Austrian-born Jazz Great Oscar Klein Dies" (obituary, *The Washington Post*, Dec. 13, 2006); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Oscar Klein" (www.discogs.com).

Kleindienst, Uwe (b. Cologne, Germany, July 10, 1961). German trumpeter. As a boy, Kleindienst studied piano and trumpet; his first trumpet teacher was Adam Bauer. He attended music schools in Cologne and Düsseldorf before studying orchestral repertoire with Hellmut Schneidewind at the Detmold Music Academy. He also became a specialist on the Baroque (valveless) trumpet, and has performed all of the difficult trumpet works of J.S. Bach. His studies also include conducting.

At age twenty-three, Kleindienst was appointed coprincipal trumpet of the Staatorchester Rheinische Philharmonie. Five years later, in 1989, he became principal of the Bavarian State Orchestra in Munich. He has been a guest principal of the Pittsburgh Symphony Orchestra, Munich Philharmonic, and the Symphony Orchestra of Bavaria under Maestro Lorin Maazel. He has also received the title of "Bavarian Chamber Virtuoso" (2000).

Kleindienst has taught at the Musikhochschule in Nürnberg-Augsburg since October of 2000, and in 2008 began teaching at the Leopold Mozart Center of Music at Augsburg University. He made his recording debut of Baroque and Classical works in 1998.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Uwe Kleindienst" (www.stomvi.com/familia.php?&id=9&local=en).

Photo: Upper photo - Kleindienst at age thirteen.

Kletsch, Karl (b. 1884; d. 1953). German trumpeter. Kletsch graduated from the Academie der Tonkünste in Munich where he was a star pupil in trumpet, violin, and piano. He was one of a nucleus of musicians who established the Keim Orchestra in Munich, which evolved into the Munich Philharmonic Orchestra in 1910. His daughter, Mrs. Cita

Widmann, established the Karl Kletsch Memorial Fund through the International Trumpet Guild in 1978. The fund generates numerous scholarships and trumpet competition awards administered by the ITG.

Bibl.: "Descendant of Trumpeter Karl Kletsch Donates to ITG" (news item, *ITG Newsletter*, Feb. 1978); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

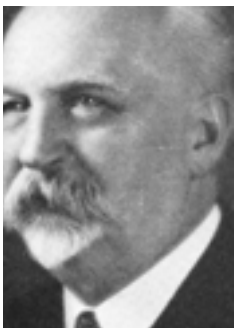
Klingler, Florian (b. Mils [near Innsbruck], Tyrol, Austria, Oct. 25, 1977). Austrian trumpeter. Klingler began taking lessons from Hannes Buchegger at age eight, and from 1993 to 1998 studied with Erich Rinner at the Tyrolian State Conservatory in Innsbruck. As a boy, he performed in several youth orchestras, including the Austrian Philharmonic (principal trumpet, 1995-97) and the Orchestra of the European Union (1996-97). He won first prize in the 1996 Yamaha Competition in Vienna, and, as part of the Tyrol Trumpet Sextet, won first prize at the 1997 Brass Competition of the City of Passau.

Klingler was principal trumpet of the NDR Symphony Orchestra of Hamburg from 1997 to 2000, and since 2000 has been principal of the Munich Philharmonic. He is a regular guest of the German Brass ensemble, Pro Brass, and Blechschaden. He is a current member of the Austrian Brass Connection, Art of Brass (Vienna), and the Fröschl Hall Brass Band (with which he recorded a solo CD in 2005). From 2005 to 2008, he taught at the Richard Strauss Conservatory in Munich. As a member of the International Celebrity Trumpet Ensemble, he recorded the CD, *Proclamation,* for the Brass Classics label.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Kloepfel, Louis [Ludwig] F. (b. Thuringia region, Germany, Mar. 1867; d. Needham [near Boston], Massachusetts, Oct. 10, 1936). German trumpeter. Kloepfel studied trumpet with Langhof and Christian Ferdinand Weinschenk in Berlin and Leipzig. He played principal trumpet in the Leipzig Symphony Orchestra before studying with Kretchmar in Hannover and Bock in Cologne. Kloepfel played with the Johann Strauss Orchestra prior to immigrating to the United States in 1889. His first important position in the U.S. was as principal trumpet of the New York Symphony Orchestra (1891-98) under Maestro Walter Damrosch. During the summer of 1894, Kloepfel was a soloist with Anton Seidl's resort orchestra at Brighton Beach. In 1895, he also served as a trumpeter in New York's National Symphony Orchestra.

From 1898 to 1914, Kloepfel was principal trumpet of the Boston Symphony Orchestra. After sixteen years, he began to have trouble with his teeth, so he moved into the BSO section where he remained until 1927 when he effectively stopped playing. During the 1910s, he conducted the Boston Ladies Brass Octet, and taught at the New England Conservatory of Music from 1902. His approach to teaching trumpet playing was simplistic. Among his students were William Vacchiano, Walter M. Smith, and Charles Colin.



In 1902, Kloepfel was the first trumpeter in America to perform Bach's difficult *Brandenburg Concerto No. 2*. However, his performance was of an arrangement by Felix Mottl that often transposed many of the higher passages down an octave; an assistant solo trumpeter also participated. He was a proponent of the B-flat trumpet as the standard orchestral instrument, and helped design an orchestral-model B-flat trumpet for the C.G. Conn Company.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Principal Musicians of the Boston Symphony Orchestra" (www.stokowski.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Klotchkov, Pavel Vasilyevich (b. Shkurinskaya-Kubanskaya colony, 1884; d. Kislovodsk, Sept. 10, 1966). Russian trumpeter, cornetist, composer, and conductor. Klotchkov was born into a worker's family.

He and his brother were neglected by their parents. His favorite plaything was a fiddle he had made himself; he also somehow learned to play the trumpet and earned a little money as a choir singer. Against his parents' wishes, he accepted a scholarship to attend a music school in Rostov-on-Don from 1903 to 1906. He then traveled to Moscow and successfully auditioned for a spot in Willy (Vasily) Brandt's cornet class at the Moscow Conservatory. Although Klotchkov was destitute, the director of the conservatory saw to it that he had enough money to survive.

Professor Brandt took a keen interest in Klotchkov. He gave him a Courtois cornet with a screw-rim mouthpiece, and also arranged a violin concerto for cornet for Klotchkov to play when he auditioned for the solo cornet position in the Imperial Orchestra in St. Petersburg (1910); Klotchkov won the audition. He was awarded the title of Free Artist from the Moscow Conservatory in 1912, and was Brandt's last student there. Klotchkov was the most prolific cornet soloist to record during the early days of the phonograph. It's likely that he recorded sixty-two solos, thirty-five of which were made between 1911 and 1914.

While playing in the Imperial Orchestra in St. Petersburg (later becoming the Leningrad Philharmonic), Klotchkov earned a diploma in composition at the St. Petersburg Conservatory of Music (1918). He then turned his attention to conducting, and led the Leningrad Philharmonic Orchestra on a regular basis. He received favorable invitations to emigrate to Canada and Japan, but preferred to remain in his homeland. After World War II, he was imprisoned for ten years because of false testimonies saying that he had entertained the Germans when they captured the town of Kislovodsk in the mineral-spring Caucasus resort area, where he had come to live. He was later fully reinstated. Klotchkov died during an unsuccessful operation at the approximate age of eighty-two.

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); Tarr, Edward H. "European Cornet and Trumpet Soloists" (Notes to CD published by the International Trumpet Guild, 2004); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Kluesner, James F. (b. Iowa City, Iowa, Jan. 7, 1947). American trumpeter. Kluesner grew up in Cedar Rapids, Iowa. He began taking lessons from his father, Frank Kluesner, at age seven, and later studied with Richard Brickley. After graduating from Regis High School in 1965, he attended the University of Iowa (1965-69) where he studied with John Beer and did graduate work at Northwestern University, studying with Vincent Cichowicz (1969-71). He also studied with Adolph Herseth (1970-71).

Kluesner taught at Bemidji State University in Minnesota (1971-73) before taking positions as principal trumpet of the Symphony Orchestra of Schleswig-Holstein in Flensburg, Germany (1973-75), and the Orchestra of the State Theater of Hessen (1975-81). He also taught at the Wiesbaden Conservatory (1979-81) and at the Academy of Music in Darmstadt (1978-81). He returned to the United States in 1981 to assume duties as professor of trumpet at James Madison University, from which he received the Carl Harter Distinguished Teaching Award in 2000. In addition, he was a member of the Roanoke Symphony Orchestra (1985-99) and served as its principal trumpet from 1994 to 1999. After retiring from JMU in 2009, he assumed the position as principal trumpet of the Waynesboro (VA) Symphony in 2010. He has performed with the Saint Paul Chamber Orchestra, Chicago Symphony Orchestra, and the Frankfurt Radio Orchestra.

Kluesner and his wife Candace, a musician and teacher, have three children: Stephanie (b. 1980), David (b. 1982), and Joseph (b. 1984). His hobbies include golf, travel, and history.

Bibl.: "James Kluesner" (www.latrompette.org/james_kluesner.htm); personal interview, Aug. 22, 2011.

Klushkin, Yury Stepanovich (b. Fergana, Khazakhstan, Feb. 7, 1937). Khazakhstani trumpeter. Klushkin studied with Alexander Yakovlevich Malashin at the Tashkent Conservatory from 1955 to 1959 (also with A. Pulatov in 1957), and with A. Spirin at the Alma-Ata Conservatory from 1959 to 1961. He won second prize at the 8th International Youth Festival Competition in Helsinki (1962), and third prize at the All-Union Competition of Performers in Leningrad (1963). He played radio broadcasts in pop orchestras, and in 1962 became principal trumpet of the Kazakhstan Symphony Orchestra in Alma-Ata, where he played until 1979; he also performed as a soloist. He taught at the Alma-Ata Conservatory beginning in 1966, and was made a full professor in 1987. He was honored by the State in 1962, and again in 1984.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Knapp, W. Roland (b. Baltimore City, Maryland, Aug. 18, 1912; d. Severna Park, Maryland, Apr. 19, 1962) American trumpeter. Knapp learned to play piano and trombone, and began playing the trumpet at age seven; his teachers were Paul Schoenfelder and Frank Feldman. He began his music career quite early, teaching private lessons and serving as a soloist and assistant director of the Baltimore Evening Sun Newsboy Band (once conducted by John Philip Sousa) while attending

Baltimore City College High School. While a youth member, he once played the *Call to Post* for the Preakness horse race.

From 1930 to 1932, Knapp played in the 29th Division Army National Guard Band. He then freelanced in the Baltimore area performing in vaudeville and burlesque, and all types of music for television, radio (WBAL Radio during the late 1930s), Broadway musicals, ice shows, nightclubs, concert bands, symphonies, and circuses. He was a member of the pit orchestras of the Gayety Theatre, the Hippodrome Theatre, The Lyric, Ford Theatre, and the Maryland Theatre. He was also principal trumpet of the Baltimore City Park Band and the Baltimore Municipal Band beginning in 1933.

During the 1940s and '50s, Knapp taught privately at several large music stores, played extra with the Baltimore Symphony Orchestra, and was principal at the Painters Mill Music Fare (traveling Broadway shows). He backed numerous entertainers including Red Skelton, Vic Damone, Frank Sinatra, Marilyn Maxwell, Bud Abbott and Lou Costello, Robert Alda, the Three Stooges, Dean Martin and Jerry Lewis, Helen Forest, Sonia Heine, and Mickey Katz.

Knapp died of cancer at the age of forty-nine. He and his wife Audrey (Schillinberg) Knapp had two children, Evelyn (b. 1933) and Roland Jr. (b. 1936). His hobbies were fishing and crabbing at his beach home on the Severn River, and a love for the game of soccer.

Bibl.: personal interviews with W. Roland Knapp Jr., May 15 & 21, 2011.

Knarren, Piet (b. Schinnen, Netherlands, Aug. 4, 1948). Dutch trumpeter. At age nine, Knarren played flugelhorn in a local brass band. He studied music at a school in Geleen, and at the conservatory in Maastricht, finishing with distinction. There he founded a well known dance band called the EP Band that made recordings for the Killroy label and performed at balls and dance schools throughout the Netherlands. The group performed hit tunes made popular at the time by Al Hirt and Herb Alpert. As a young soloist, he won twenty-eight talent contests that led to several appearances on radio and television. In appreciation for his talent, he received a gold-plated trumpet from the Schenkelaars factory in Eind-hoven in 1973.

When the EP Band dissolved in 1974, Knarren decided to become a fulltime soloist. He began his professional career as a studio player, and by recording several single-play records. He became a popular entertainer at American military clubs (performing hit tunes made popular at the time by Al Hirt and Herb Alpert), and began to perform with artists such as Tony Marshall, Roy Black, Rex Gildo, and others. Since 1990 he has appeared mainly in Germany, with frequent tours to Austria and Switzerland. He has appeared on dozens of television shows including the *Tony Marshall Show, Der große Preis, Hallo Heino, Kein schöner Land, Musikanten Stadie, Grand Prix der Volksmusik, Steiners Hitparade*, and *Volkstümliche*. In 1983, he recorded *Midnight Blue*, a hit that for fourteen weeks made the pop charts in England. Altogether, he has released ten LP albums, fifteen singles, and eleven CDs. He has been given the nickname, "Gentleman of the Trumpet." In 2001, he was honored by the state and elevated to the rank of a Knight of the Oranje-Nassau Order.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Piet Knarren's official website: www.pietknarren.com/uk.

Knodt, Peter (b. Frankfurt am Main, Germany, Oct. 8, 1964). German trumpeter. Knodt began to play the trumpet at age eleven. He studied trumpet with Malte Burba and music pedagogy at the Mainz Conservatory in 1987-92. He is an accomplished classical musician who specializes in avant-garde music for trumpet. Knodt's main interest is the meeting point between music and other media. He used to be a member of Transparente Signale, Glasotronik Ensemble, and Trumpet Meets Marimba. He presently concentrates himself mainly on his teaching positions: (1) in Mainz at the Peter Cornelius Conservatory (trumpet) and the Hochschule für Musik Rheinland-Pfalz (trumpeters' pedagogy), (2) in the Frankfurt Musikhochschule (didactics and pedagogy for brass players), and (3) in the Basel Hochschule für Musik as a professor for didactics (brass, group teaching, and video training), pedagogy, and pedagogic research. As part of the research project Insights/Perspectives II | Deepening/ Multiperspectives of the Basel Hochschule, he is preparing a handbook for teachers' further training with video documentation of instrumental and singing teaching and an interactive E-learning platform.

He likes to play on a natural trumpet made of glass. The following CDs of his original compositions have appeared: *New York Manhattan – Klangspuren einer Metropole*, *Haiku und Klangspuren in Glas, Dietrich Bonhoeffer – Versuch einer Annäherung.*

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); personal interview with Edward Tarr, Feb. 19, 2013.

Knoll, Anton H. Jr. (b. Erie, Pennsylvania, July 2, 1855; d. date unknown). American cornetist. Anton Knoll Sr. was a bandleader who immigrated to America in 1840. He had seven sons and five daughters and together, they formed a family band, the Knoll Band, that became well known. Anton Jr. played cornet in the band and was its leader. In 1874, the band enlisted in the navy and performed on board the USS Michigan.

Anton Jr. left Erie for Boston in 1880 at the age of twenty-five to become cornet soloist with the Boston Cadet Band for

two years, replacing Walter Emerson. Then, on June 3, 1883 he played John Hartmann's *Carnival of Venice* in a national cornet solo contest held in Detroit, and won first place among sixty-seven contestants from all over the country. Two years later, he was engaged as soloist with Cappa's Band, playing at Brighton Beach and sharing solo duties with Walter Rogers.

During the summer of 1886, Knoll "competed" with the great Jules Levy by performing as soloist at one end of the Subtropic Exposition Building in Jacksonville, Florida, while Levy soloed at the other end. Each band attempted to draw the most number of people toward it. Levy was known for his brilliant triple-tonguing, and Knoll for his amazing upper register and lip trills.

Knoll toured with several vaudeville shows and formed a musical partnership with Marie McNiel, an accomplished female cornetist. They were billed as Knoll & McNiel and traveled throughout America and Canada for twenty years. They played vaudeville shows, concerts, and state or world fairs. They had a vast repertoire of over three hundred pieces ranging from the classics to the popular tunes of the day. One of the most exciting features of their show was when each played on two cornets, making the music sound like a cornet quartet. They performed at the Panama Exposition in 1912.

When McNiel retired, Knoll spent his remaining years performing as a soloist. He recorded, among other works, *McNiel Schottische* for the Berliner Gramophone Company together with Marie McNiel in the late 1890s. He also composed several cornet solos including *Blue Bells of Scotland, Liberati's Delight, Monarch March,* and *Spanish Fort Polka*. His last public performance was on August 11, 1925.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Knudsvig, Peter (b. Williston, North Dakota, Nov. 16, 1948). American trumpeter. Knudsvig studied piano with his mother, and began playing the cornet at age ten; two years later, he was one of the youngest students to attend the Interlochen Music Camp. His first teacher was his band director, Virgil Syverson. Knudsvig attended the University of Montana for one year before transferring to Concordia College in Moorhead, Minnesota (1967-70), where he studied with Dr. J. Robert Hanson. After completing his bachelor of music degree, he joined the US Army Band in Washington, D.C. (1970-73), and studied with Lloyd Geisler at Catholic University of America, earning a master of music degree in 1972 and a doctor of musical arts degree in 1975. After leaving military service, he played in the National Ballet Orchestra (1973-75), and studied in Chicago with Adolph Herseth (1976-77) and Arnold Jacobs (1972, 1980).

Knudsvig taught at the American Institute of Musical Studies festival in Dallas during the summer of 1976, then accepted a position with the Spoleto Festival Brass Quintet in Charleston, South Carolina (1977-78), and taught at the College of Charleston (1976-78). He taught at Wright State University in Dayton, Ohio (1978-81), followed by a brief position in 1981-82 as assistant principal trumpet with the Cape Town Symphony Orchestra. This was followed by the first-chair position in the Hof Symphony Orchestra in 1982. He was a member of the Rekkenze Brass (founded by members of the HSO in 1978) that performs many concerts and has produced several recordings. Among his more than one hundred quintet arrangements, the large majority was made for Rekkenze (a word derived from the original medieval name for Hof). Brasszination—fascinating with the sound of brass—is the watchword with this group.

In 1988, Knudsvig was a founding member of the European Trumpet Guild, later serving a short term as interim president. He gave summer courses for brass instruments art the Bayreuth Youth Festivals in 1992-94. He has been a professor of music at Concordia College since 2007, and continues to return to Europe in the summertime to perform concerts with Rekkenze.

Knudsvig and his wife Debora, a professional horn player, have a daughter, Kaitlyn.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Peter Knudsvig" (www.willingtonherald.com/articles/2007/05/local_news/news8.txt).

Koenig, Hermann (fl. 1840—1870). German-born British cornetist. Koenig studied violin and cornet. He was a member of the Drury Lane Orchestra in London in 1840. In 1840, he discovered a young Scotsman, Matthew Arbuckle, who became his best-known pupil. Koenig and a Mr. Pask were partners in a business known as Pask & Koenig in London that sold brass instruments. The company was formed in 1849 but was already discontinued in 1851. Koenig came to the United States with the Louis Jullien Orchestra in 1853 for a series of concerts at Castle Garden in New York City and Boston where he demonstrated triple tonguing. He returned to Europe with Louis Jullien in the following year. Arban heard him and was impressed by his playing.

Between 1856 and 1858, the French instrument company Courtois made two Koenig-model cornets that became quite popular. Koenig invented the "Koenig Horn" in alto F (produced by Courtois). He became a famous cornet soloist known as the "King of the Cornet." *His playing was lovely, his phrasing perfect, and his style not unlike that of Bottesini on the double bass. Yes, Koenig was a great artist* (H. Lazarus, 1895).

Koenig wrote a cornet method and several solos including *Post Horn Galop, Eclipse Polka, Bird of Paradise Waltz,* and *March in B-flat*.

Bibl.: Schwartz, Richard I. *The Cornet Compendium* (self-published); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Koerselman, Herbert L. (b. George, Iowa, Mar. 29, 1941). American trumpeter. Koerselman began playing the trumpet at age ten. After graduating from George High School in 1959, he attended Morningside College (1959-63) where he studied with James Hustis (father of hornist Greg Hustis). He then did graduate work at Indiana University, studying with Herbert Mueller, and earning his master of music degree in 1966. His graduate work was interrupted when he accepted a position as principal trumpet of the Portland (Oregon) Symphony Orchestra during the 1964-65 season. After finishing

his studies at IU, Koerselman became the assistant principal and second trumpet of the Dallas Symphony Orchestra (1966-68).

Koerselman's teaching career became fulltime when he taught at Central Missouri State University (1968-74). (He took a sabbatical during the 1973-74 academic year to complete a doctorate in music at the University of Iowa where he studied with John Beer.) Koerselman then assumed duties as professor of trumpet at Illinois State University (1974-82). While there, he was principal of the Bloomington-Normal Symphony and a member of the Ewing Brass Quintet. He also founded the ISU Chamber Wind Ensemble, and performed on occasion with the Peoria Symphony Orchestra, Kansas City Philharmonic, and the Saint Louis Symphony. He was appointed assistant chair of the music department in 1977.

In the fall of 1982, Koerselman accepted a position at Sam Houston State University as chair of the music school, trumpet professor, and chamber musician. He held these positions for ten years before becoming dean of music at the University of Louisville. He became Dean Emeritus and professor of music in 2002, teaching alongside Dr. Michael Tunnell, and performing in the Louisville Brass.

Koerselman and his wife Arlene have been married since 1963, and have two children: Lisa (b. 1967) and Brian (b. 1969). His hobbies include golf and woodworking.

Bibl.: "Herbert Koerselman" (http://louisville.edu/music/faculty-staff/bios/herbert-koerselman.html); personal interview, Dec. 13, 2010.

Koglmann, Franz (b. Modling, Austria, May 22, 1947). Austrian trumpeter, flugelhornist, and composer. Koglmann grew up near Vienna. His mother was a fine singer, and his grandfather played accordion. Franz learned to play the accordion at age five, but at first did not have an ambition in music. He learned to be a bookbinder, but when he entered college at the university in Vienna, he decided to switch to music. He took up the trumpet and studied at the conservatory, learning both classical (1961-67) and jazz music (1969-72) under trumpeter Robert Politzer. As part of the inaugural jazz class there, he began playing dance music, which soon became his primary focus. Embouchure difficulties led him to study for a short while with Donald S. Reinhardt in Philadelphia. He also spent a summer in New York City listening to jazz.

After returning to Vienna, Koglmann dropped out of school and formed a free jazz group called Masters of Unorthodox Jazz. He has always shunned African-American jazz because he said that his lineage was not that of black American cotton pickers, but rather white European tradesmen. Although inspired by twice hearing Louis Armstrong in Vienna, he has not felt the need to devote his style of playing to music of the past, and he has openly criticized Wynton Marsalis and others for doing so. Thus, Koglmann's jazz and compositional style are more avant-garde, with a tendency toward Third Stream (a term coined in 1957 by Gunther Schuller to describe the synthesis of classical music and jazz) because of his classical background.

Koglmann formed the Pipe record label in 1973 as an outlet for himself and other modern jazz performers. He played with the Improvising Music Orchestra (1975-85), Reform Art Unit, Eugene Chadbourne (1980s), Georg Grawe, and established his own groups called Pipetet, KoKoKo, and the Pipe Trio. He has recorded with Steve Lacy, Lee Konitz, Andrea Centazzo, Enrico Rava, John Lindberg, Tony Coe, Bill Dixon, Misha Mengelberg, Paul Bley, Wolfgang Reisinger, Theo Jörgensmann, Ran Blake, Yitzhak Yedid, and many others. His early albums for Pipe include *Flaps* and *Opium for Franz*.

As a composer, Franz Koglmann has received numerous awards, commissions, and grants. His music became very popular during the late 1970s, '80s, and early '90s. He began recording for Hat Art records, releasing albums such as *Cantos I-IV, 12+6 in a Row, Itinerary, A White Line, O Moon My Pin-Up, The Use of Memory, L'Heure Bleu,* and *We Thought About Duke*. He also recorded for the French label, Disque d'Or, releasing *His Diapasson* that was voted "Record of the Year" by the *London Times* newspaper during the early 1990s. Koglmann formed another label, Between the Lines, that has produced a number of his CDs including *Make Believe, Don't Play Just Be, Venus in Transit, Fear Death by Water,* and *An Affair with Strauss*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Franz Koglmann" (http://en.wikipedia.org); "Franz Koglmann" (www.artistdirect.com).

Kolax, King [born William Little] (b. Kansas City, Missouri, Nov. 6, 1912; d. Chicago, Illinois, Dec. 18, 1991). American trumpeter and bandleader. Kolax moved with his family to Chicago at a young age. He attended Douglas Elementary School and Wendell Phillips High School where his music teacher was Walter Dyett; he earned a degree at the Chicago Conservatory of Music in the early 1930s. He played with various dance bands in the Chicago area, and from 1938 to 1942, led his own band, which toured the United States and performed regularly in Chicago at the 65 Club, the Savoy Theater, and the Grand Terrace; saxophonist Charlie Parker joined his group in March 1939. The King Kolax Band may have been the first all-black band to play on NBC Radio (1942 or 1943).

Kolax put together a new band in 1943, which toured the American South and performed at numerous military bases through 1946, but the band broke up in May of 1946. Kolax then joined Billy Eckstine's big band, which made several recordings and the soundtrack for the film *Rhythm in a Riff*. When Eckstine's group broke up a few months later, Kolax formed another group that included John Coltrane (1947), but after a year or so, Kolax returned to Chicago to play in various small groups. In 1948, he made his first recording under his

own name (as singer and leader) for the Opera label. He played at the Ritz Lounge in 1949 and in J.T. Brown's band in 1951, and formed a new combo in 1951 that featured himself as a blues singer. Over the next few years, he worked and recorded with Joe Williams, Danny Overbea, The Flamingos, Mabel Scott, Rudy Green, Sun Ra, Earl Pugh, Brooks & Brown, Clyde Williams, and Harvey Ellington. In the early 1960s, he recorded with Wilbur White, The Chaunteurs, Jerry Butler, McKinley Mitchell, Otis Rush, and The Vondells.

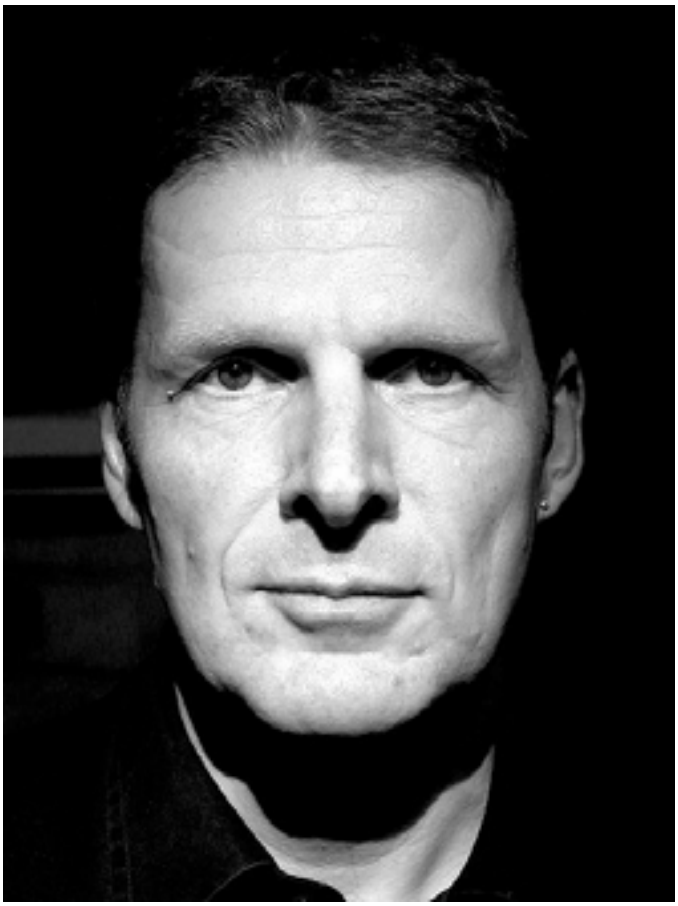
Kolax became an Artists & Repertoire representative for Marvello Records from 1961 to 1965. He made a few recordings during the 1960s, and in August of 1970 made his last recording. He became an officer of the Chicago Musicians Union and retired in 1981. He was known as being a ladies' man, full of jokes. He died ten years later after an extended period with Alzheimer's disease.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "King Kolax" (http://en.wikipedia.org/wiki/King_Kolax); "The King Kolax Discography" (http://hubcap.clemson.edu/~campber/kolax.html).

Köller, Uwe (b. Neuss, Germany, May 15, 1964). German trumpeter. Köller started on trumpet at age seven. He studied with Rodney Miller in Düsseldorf (1978), Pierre Thibaud in Paris (1978-85), Martin Kretzer in Berlin (1986-88), and Günther Beetz in Mannheim. He then began his orchestral career as principal trumpet of the Berlin Symphony Orchestra (1988-91), followed in 1991 by the same position with the Berlin Opera Orchestra. He toured and recorded with the German Brass beginning in 1995. He became a guest professor at the Universität für Musik und darstellende Kunst in Graz in 1997, and left orchestral playing in 1999 for a full-time professorship there, becoming a full professor in 2000. In Graz he also worked with the Austrian Brass Band, which he had founded in 2000 after an English model. Since 2003, he has been professor of trumpet at the Folkwang-Hochschule in Essen, where he has also founded a similar group, the Folkwang Brass Band. In addition, Uwe Köller has been the conductor of the Friedberg Municipal Band since October 2012.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Uwe Köller's official website: www.uwekoeller.de/home.php.

Komischke, Uwe (b. Schwelm, Germany, Dec. 5, 1961). German trumpeter. He was animated at age seven to learn the trumpet by his father, an orchestral musician and later teacher at the Bochum music school. Komischke studied with Franz Willy Neugebauer (1969-73), Walter Holy (1973-75), Rudolf Lodenkemper (first privately and then at the Northwest German Academy of Detmold until 1981), and Rolf Quinque in Munich (1982). In January of 1981, he became a standing extra as principal trumpet of the City Orchestra of Gelsenkirchen; in June he was confirmed as principal. He moved to the principal chair of the Munich Philharmonic in September of 1983, and was concurrently standing extra principal trumpet with the Bayerische Staatoper (1986, 1987).



Komischke has performed throughout the world as a soloist, and has recorded five CDs with organ. In addition, he recorded Haydn's *Concerto in E-flat* with the Munich Philharmonic, and the *Concert Piece* by Johann Cilenšek (1913-98) with the Flemish Radio Philharmonic in Brussels. He is a cofounder and member of the Best Of Brass quintet, and has performed with the Moscow Soloists, Jena Philharmonic, Munich Chamber Orchestra, Arthur Rubinstein Philharmonic Lódź, Philharmonica Hungarica, and Capella Istropolitana. Concertos by Hans Stadlmair and Peter Michael Hamel have been dedicated to him. From 1987 to 1994, he taught at the Richard Strauss Conservatory in Munich, and has been a guest professor at the Senzoku Gakuen High School in Tokyo (from 1993). In 1994, he became a professor at the Franz Liszt Hochschule für Musik in Weimar. He wrote *Virtuosity Drills for Trumpet/Cornet* (Editions Marc Reift) and *Warm-ups for E-flat Horn.*

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

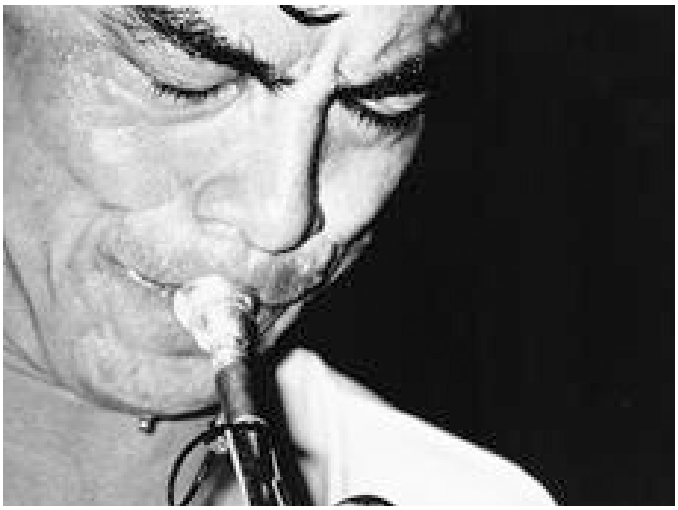
Komst, Marinus ("Rinus") [Johannes] (b. Amsterdam, Netherlands, Sept.18, 1908; d. Amsterdam, Netherlands, Jan. 27, 1997). Dutch trumpeter. Komst studied trumpet with Emil Kresse. He began his carrier in 1923, playing in various theaters, and then joined the Netherlands Radio Symphony Orchestra (1925-26). One of Europe's leading orchestral trumpeters, Komst was principal of the Royal Concertgebouw Orchestra from 1934 to 1972, where he introduced the use of the C trumpet (a French Besson). As leader of the Koper

Quartet, he was a pioneer in chamber brass playing, something that influenced Philip Jones to start his own brass ensemble. He was also an important teacher, and composed *12 Characteristic Etudes* for trumpet (C.W.H. Snock).

Komst's grandson Marinus Komst has been the timpanist with the Royal Concertgebouw Orchestra since 1991.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Kondo, Toshinori (b. Imabari City, Shikoku Island, Japan, Dec. 15, 1948). Japanese trumpeter. Kondo began learning music at age twelve, and played trumpet in his school band. In 1967, he entered Wako University in Kyoto as a mechanical engineering student, but in 1972



moved to Tokyo to become a professional musician. He also studied the martial art of Shintaido. He co-established a jazz trio and his Evolution Ensemble Unit in 1976, and moved to New York City in 1978. He performed at various jazz festivals, and in 1981 formed the Easy Music band for about a year. He then formed the "Tibetan Blue, Air, Liquid" band. During his New York years, Konto founded the record label Bellows. He returned to Japan in 1984.

Searching for a new and innovative sound, Kondo formed another avant-garde band, the International Music Activities (IMA). His trumpet playing ranges from gentle sounds to wild screams, depicting every possible human emotion. He also played with Steve Lacy, Milford Graves, Derek Bailey, Herbie Hancock, and Peter Brotzmann (1995).

In 1993, he disbanded IMA and moved to Amsterdam in the Netherlands to start the project, *Blow the Earth*, that involves him playing in remote locations in the Negev Desert, Andes and Himalaya mountains, and other exotic places. His solo CD, *Israel*, is the result of these performances. He is currently based in Amsterdam, but frequently tours throughout the world. His other CDs include *Aida's Call, God-Zilla Funk/Kondo-IMA, This That and the Other, Club New Light*, and *Find a Planet*.

Besides working as a musician, Kondo is a producer, writer, and actor. He has performed in several Japanese movies, and during the 1980s appeared as an actor in numerous television commercials. He is the chairperson of the Federation for Universal Responsibility of the Dalai Lama.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2012); Toshinori Kondo" (http://bells.free-jazz.net/bells-part-two/toshinori-kondo); "Toshinori Kondo Biography" (http://grommens.tripod.com/Music/Kondo/bio.htm).

König, Rudolf Iosifovich (b. St. Petersburg, Russia, June 2, 1906; d. Leningrad, Russia, 1937). Russian trumpeter. König began his music career by playing in various military bands from 1923 to 1926. While in the military, he studied with Alexander Gordon at the Leningrad Conservatory, graduating in 1927. In 1924, at the age of eighteen, he became principal trumpet of the Leningrad Opera Orchestra, a position he held until his early death in 1937 at the approximate age of thirty-one.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *East Meets West* (Pendragon).

Konnerth, Johann (b. Sighişoara, Romania, Sept. 26, 1966). Romanian trumpeter. Konnerth began playing trumpet at age ten under the direction of his father, a professional tuba player. He then studied with John Muritean at a music school in Cluj (Transylvania) from 1980 to 1985. After his military service (1985-87), he emigrated to Germany. He freelanced with various dance bands before studying with Werner Heckmann and Helmut Erb at the Hochschule für Musik in Würzburg, and Günther Beetz in Mannheim.

Since 1990, Konnerth has been principal trumpet of the Ulm Philharmonic Orchestra and Ulm Theatre Orchestra. He is an active soloist in southern Germany, and a member of Brass Philharmonic Stuttgart, the Baden-Wurttemberg Brass Quintet, the Baroque Trio (trumpet, soprano, organ), and a trumpet and organ duo with Thomas Haller. He has won first prize in musical competitions in Würzburg (1989) and Ulm (1992). His solo CDs include *Tromba Aalensis, Tromba Aalensis 2*, and *Erschallet Trompeten*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Johann Konnerth" (http://de.wikipedia.org/wiki/Johann_Konnerth).

Köpp, Rudolf (b. Berlin, Germany, Mar. 25, 1934). German trumpeter. Köpp began his music studies at age fourteen, and from 1949 to 1957 studied with Hans Bode at the Hochschule für Musik Berlin. A talented student, Köpp was a member of the RIAS Youth Orchestra from 1954 to 1958, after which he played principal trumpet for the State Philharmonic Orchestra in Bremen from 1958 to 1997. He also played with the Berlin Opera, Radio Bremen, and the Bremen Big Band. Since 1991, he has been a member of Ten of the Best, a trumpet and rhythm section ensemble led by Otto Sauter.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Korak, John (b. Youngstown, Ohio, Apr. 5, 1962). American trumpeter. Korak grew up in Poland, Ohio (until age ten), and Albuquerque, New Mexico. He began playing the trumpet at age ten, and while in middle school, took lessons from Ed Wolf. While attending El Dorado High School in Albuquerque, he took lessons from his band director, Ron Lipka. After graduating in 1980, he attended the University of North Texas, studying with Dr. Leonard Candelaria and earning a bachelor of music education degree (1980-1984), master of music (began in 1984 and completed in 1993), and a doctor of musical arts degree (began in

1993 and completed in 1999). He was the Associate Director of Bands at Lewisville (Texas) High School from 1985 to 1992.

Korak became the trumpet professor at Southern Illinois University-Edwardsville in 1995, a position he still holds in addition to having served as chair of the music department from 2002-2005. He is an active soloist, and has performed with the Texas Wind Symphony, Dallas Bach Society, Texas Baroque Ensemble, Texas Brass Ensemble, Bluebonnet Brass, Bach Society of St. Louis, Saint Louis Symphony Orchestra, Illinois Sym-phony, St. Louis Brass Band (solo cornet), the Mexico City Philharmonic, and at several conferences of the International Trumpet Guild. He is currently principal trumpet of the American Kantorei Orchestra.

Korak is the Book Review Editor for the *International Trumpet Guild Journal*. He has authored *Giuseppe Concone: The Complete Solfeggi* (Balquhidder) and *Bel Canto Studies for Trumpet* (Bahquhidder).

John and Jennifer Korak (a middle school band director) have been married since 1993, and have two children, Brendan (b. 1999) and Abby (b. 2002). His hobbies include tennis, fishing, and cycling.

Bibl.: "John Korak" (www.siue.edu/artsandsciences/music/Korak.shtml); personal interview, Apr. 15, 2011.

Korniliev, Alexey Olegovich (b. Moscow, Russia, Jan. 8, 1980). Russian trumpeter. His first teacher was Yuri Pashkov. Orniliev studied from 1994 to 1998 at the Moscow Conservatory with professor Yury Usov, pursuing further graduate and postgraduate studies there in 1998-2003 with professor Vadim Novikov. In 1995, he won first prize at the first Moscow International Trumpet Competition. Along with Dmitry Lokalenkov, he won third prize at the second version of the competition two years later. Since 1999, he has been a principal trumpeter with the Bolshoi Theatre Orchestra in Moscow. In 2005 he became a teacher, and in the following year, senior teacher at the Moscow Conservatory. He is also an active soloist and a member of several brass ensembles.

Bibl.: Candelaria, Leonard. "The 1997 Moscow International Trumpet Festival and Competition" (*International Trumpet Guild Journal*, Feb. 1998); Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *East Meets West* (Pendragon); Shook, Brian. "Bolshoi Theatre of the Russian Federation Trumpet Section" (*International Trumpet Guild Journal*, June 2012).

Kos, Klaas (b. Harenkarspel, Netherlands, Nov. 15, 1939). Dutch trumpeter. Kos began by playing in the fanfare ensemble, Onder Ons. He studied privately with Freddy Grin, and later with Marinus Komst in Amsterdam. He became principal trumpet of the Art Market Orchestra which later became the Netherlands Philharmonic Orchestra, from 1959 to 1963, and principal trumpet and cornet of the Concertgebouw Orchestra from August 1963 to January 2001. He became well known for his performances of the posthorn solo in Mahler's *Third Symphony*. He also taught at the Sweelinck Conservatory in Amsterdam.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Kosleck, Julius (b. Naugard, Pomerania, Dec. 1, 1825; d. Berlin, Germany, Nov. 5, 1905). German cornetist and trumpeter. In 1853 at the age of twenty-eight, Kosleck joined the 2nd Infantry Foot Guards' Regiment Band and was a member until 1893. In the same year he joined the band, he was first trumpet of the *Königliche Kapelle* in Berlin. He later became one of Europe's leading cornet soloists, and by 1868 was touring Russia as well as Germany. In 1870, he formed the Kaiser-Cornet-Quartett that began major concert tours in 1872. The ensemble performed at many important venues that included several high-level government celebrations and inaugurations as well as performances at the 1872 World's Peace Jubilee in the United States.

Kosleck spent many years studying the high trumpet parts of J.S. Bach, and developed a two-valve straight trumpet in alto A, which he unveiled to the public in 1881. It was so long that Kosleck had to stand to play it; reviewers often failed to notice the valves and thought it was a natural trumpet. The instrument was a great success, but was unfortunately named the "Bach trumpet" by the public, a name that caused much confusion because Bach's music was not originally played on valve instruments. Nonetheless, Kosleck's successful performances with this instrument led to an invitation to perform Bach's *B-Minor Mass* in London in 1885 on the 200th birthday of Bach. George Bernard Shaw was present for this performance, stating: *Herr Julius Kosleck, of Berlin, showed us on Saturday that the old trumpet parts are as feasible as ever. He brings out the high D with ease, executes shakes, rivals our finest flautists in the purity of the tone he produces in the upper register, and seems able to do, with his prodigiously long, straight instrument, all the feats that the first cornet heroes of the military bands accomplish in their "staccato polkas," and the like double-tonguing atrocities.*

During Kosleck's career, he was best known as a cornet soloist. He toured Germany, Russia, England, and the U.S. He composed numerous works for brass ensemble and cornet that include *Aelpler's Abschied* (cnt. + pno., also orch. acc.), *Romance* (cnt. + pno.), *Concert Arie* (cnt. + pno.), *Gruss an die Waldes Rose* (cnt. +

pno.), *Eine Jagdfantasie* (cnt. + pno.), *Russisches Zigeunerlied* (cnt. + pno.), *Triumphmarsch* (brass ens.), *Fanfare for the birthday of Prince Wilhelm II of Prussia* (4 tpts. + tym.), and several transcriptions for brass quartet or cornet and piano. His *Marsch aus der Zeit Friedrichs des Großen* is still performed today in Germany during festive state receptions and regularly sets emotions free in its listeners. Pope Johannes Paul II, on hearing the piece, once paused and then—contrary to all diplomatic protocol—turned to the conductor and exclaimed, *What beautiful music!*

1872 was an important year for Kosleck. At this time, be began teaching at the Berlin Conservatory where he was named professor in 1893, and published his *Grand Method for Cornet and Trumpet,* a text for the cornet and alto trumpet. He was a very successful teacher; Max Schlossberg and W. Paris Chambers are said to be among his many students.

In 1890, Kosleck left the cornet quartet in order to form Kosleck's Brass Band**,** which became quite successful and continued for years after his death in 1905. Richard Strauss composed his *Feierlicher Einzug* for this group in 1909. Ramsøe dedicated his *Sixth Quartet* to Kosleck, who was known for his heartfelt renditions of songs and lyrical passages, as well as his technical accuracy.

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); *The Trumpet* (English Third Edition) (Hickman Music Editions).

Köstler, [Johann] Caspar (fl. 1740—d. July 9, 1795). German-born Austrian trumpeter. Köstler was born in the Palatinate, and studied in Vienna with the famous Heinisch. He was a field trumpeter in the cuirassiers' regiment of Johann Graf Pállfy [Palfy] (1740-44), trumpeter for Prince Esterházy in Bratislava (1744-47), first trumpeter for the bishop of Olomouc (1747-50), court trumpeter for the Archbishop of Salzburg during the time of Mozart (1750-69), and a trumpeter of the Hungarian Noble Lifeguard until his retirement in May 1790. He is one of a handful of players who could perform the ultra high concertos such as those composed by Leopold Mozart, Michael Haydn, Riepel, Richter, Gross, and Querfurth. Leopold Mozart remarked of Köstler that he gave the trumpet a "fine, pleasing, [and] singing tone," and that "one hears his concertos and solos with great delight." Köstler (who also played the violin) was an esteemed member of the Austrian Trumpeters' Society, and the teacher of Schachtner (for whom Leopold Mozart wrote his trumpet concerto).

Köstler was married to Theresia Köstler (b. c1730). They had two children: Caspar (b. c1751) and Theresia (b. c1754).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Lindner, Andreas. *Die kaiserlichen Hoftrompeter und Hofpauker im 18. und 19. Jahrhundert* (Hans Schneider); Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions).

Kottek, Hannes (b. Korneuburg [near Vienna], Austria, Aug. 23, 1958; d. Vienna, Austria, Sept. 26, 1994). Austrian trumpeter. At age fifteen, Kottek studied in Stockerau with Josef Spindler, and four years later began studies at the Conservatory of the City of Vienna with Robert Politzer (trumpet) and Erich Kleinschuster (jazz). He subbed at the ORF (Austrian Broadcasting organization) Big Band in 1977. His excellent upper range à la Cat Anderson, his impeccable accuracy, and his ability at sight reading led to a spot in the Vienna Art Orchestra, which toured Europe, Africa (1984), and America. He became lead trumpet in the group in 1985. His reputation with the VAO was formidable, and is evidenced by his playing on numerous CDs. He later studied theory at the Vienna Conservatory under Heinz Czadek, graduating in 1993.

Kottek was a highly versatile musician, and performed with the Vienna Opera Orchestra, Pro Brass, Vienna Folk Opera, and ORF Sinfonietta. He played in the Broadway show, *Cats*, in Vienna, as well as with the show bands of Max Reger and Wolfgang Lindner. He also formed his own jazz quartet in 1990. He died suddenly of leukemia, which had first been diagnosed and treated in 1992 and was thought to have been healed in January 1994.

Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Kovalinsky, Andrey Vitalyevich (b. Minsk, Belarus, Aug. 15, 1977). Belarussian trumpeter. Kovalinsky is one of the world's leading young classical soloists, who has also been principal trumpet of the Flemish Radio Orchestra since 2001. He graduated from the Minsk Music Academy at the age of eighteen, studying with Nikolay Volkov in 1987-95 at the age of eighteen. From 1998 to 1999, he studied with Volkov at the Bielorussian Music Academy, and from 1998 to 1999 was also enrolled at the Dortmund Conservatory (under Professor Riester). From 1999 to 2001, he studied with Reinhold Friedrich and Edward H. Tarr at the Karlsruhe Conservatory in Germany. While in Karlsruhe, he also apprenticed as an orchestral player with the Krefeld-Mönchengladbach Municipal Orchestra.

Kovalinsky has been a prizewinner in numerous solo competitions: Moscow International Trumpet Competition (first prize, 1997), Porcia International Trumpet Competition (second prize, 1999), Toulon International Trumpet Competition (second prize, Paris, 2000), Ellsworth Smith-International Trumpet Guild Solo Competition (first prize, Bad Säckingen, Germany, 2000). He was also awarded the Richard Wagner Scholarship in 1998.

Bibl.: Candelaria, Leonard. "The 1997 Moscow International Trumpet Festival and Competition" (*International Trumpet Guild Journal*, Feb. 1998); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. *East Meets West* (Pendragon Press).

Kozderka, Vladislav (b. Brno, Czech Republic, July 1, 1947). Czech trumpeter. Kozderka comes from a large musical family. He attended the conservatory in Brno, studying with Bedřich Dvořáček in 1968, but completed his music degree with Václav Pařík at the Janáček Music Academy in 1972. During this period of his studies, he played in the Brno Philharmonic Orchestra. Thereafter, he won several prizes in international solo competitions, including: Prague "Spring" (first prize, 1974),

Geneva (third prize, 1975), and Toulon (first prize, 1976). From 1972 to 1980, he was principal trumpet of the Prague National Theatre Orchestra, and since 1980 has been principal of the Prague Symphony Orchestra. He continues to be an active soloist, and has recorded several CDs including *Czech and Italian Baroque Music for Trumpet* and *Vladislav Kozderka* (Panton).

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Kratzer, Bernhard (b. Radolfzell am Bodensee, Germany, Sept. 21, 1962). German trumpeter. Kratzer studied with Horst-Dieter Bolz in Trossingen from 1980 to 1987, and with Max Sommerhalder in Zürich. As a boy, he played in the German Youth Philharmonic and the Tonhalle-Orchester Zürich. He also won a prize during the 1987 instrumental competition of the German music universities. Since 1988, he has been principal trumpet of the Stuttgart State Orchestra, and has also performed with the German Brass, Bach-Collegium Stuttgart, Württemberg Chamber Orchestra, and the Cologne Chamber Orchestra.

A prolific soloist, Kratzer formed a trumpet and organ duo with Monika Nuber (1980 to 1987). They recorded several CDs together, including *Virtuose Trompetenmusik des Barock,* Vols. 1 & 2 (Fermate), and *Virtuoso Baroque Trumpet Music* (Audite). After Nuber's accidental death in 1986, he has worked with other organists, performing music of the seventeenth, eighteenth, and twentieth centuries, notably *OKNA: Trompete & Orgel im 20. Jahrhundert* with Martin Sanders. Since 1993, he has been a professor at the Musikhochschule des Saarlandes in Saarbrücken.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bernhard Kratzer" (www.heroicmusic.de/k-biography.htm).

Krauss, David (b. Long Island, New York, Nov. 29, 1971). American trumpeter. Krauss's parents, Alvin and Judith Krauss, played the piano. His father and grandfather owned and operated a machine shop, and his mother owned an art gallery in New York City before earning a law degree. He grew up in Old Westbury, New York, and graduated from the Wheatley School in 1989. While in grade school, he studied trumpet with Wynton Marsalis and Henry Nowak. In Krauss's words, "lessons were untraditional, to say the least."

Krauss attended the Juilliard pre-college program for two years before entering the upper school. At Juilliard, he studied with Edward Treutel, but continued lessons with Marsalis whenever possible. He also switched to studying with William Vacchiano for two years, and then Chris Gekker. Additionally, he took lessons from James Pandolfi in exchange for babysitting (his lessons took place in the depths of the Metropolitan Opera House.) It is from Pandolfi that he acquired his beautiful tone and passion for opera music. He finished his bachelor of music degree in 1993, and his master of music degree in 1995. While at Juilliard, he won a competition that allowed him to perform Copland's *Quiet City* on a tour of France with the Juilliard Orchestra.

After graduating from The Juilliard School, Krauss freelanced in New York City, and performed with the Orchestra of St. Luke's, Orpheus Chamber Orchestra, New York Philharmonic, New Jersey Symphony, and several Broadway shows. He became principal trumpet of the Metropolitan Opera Orchestra in 2001, and also teaches as an adjunct professor at Rutgers University in New Jersey.

During the summers, Krauss and his wife Kristen live in West Stockbridge, Massachusetts, with their children where he teaches at the Boston University Tanglewood Institute, and often performs with the Boston Symphony Orchestra. During the regular season, his wife teaches violin at a Suzuki school in New York City called the School for Strings; all four of their children (Noah, Eli, Margot, and Ava) study there.

Krauss enjoys cooking and making espresso coffee. He says that when freelancing was slow during his early career, he almost became a chef.

Bibl.: personal interview, Jan. 24, 2010.

Krauss, Samuel ("Sam") G. (b. Salem, Ohio, Dec. 3, 1909; d. Evanston, Illinois, May 8, 1992). American trumpeter. From the age of twelve, Krauss studied with Saul Caston in Philadelphia. As a teenager, he founded Krauss's Peerless Players, and participated in his father's Quaker City Band. At age nineteen, Krauss founded and conducted the Salem High School Band.

Krauss began his orchestral career in 1930 when he became principal trumpet of the National Symphony Orchestra in Washington, D.C. He moved to St. Louis in 1936 to assume duties as principal of the St. Louis Symphony Orchestra, and from 1943 to 1945 was fourth trumpet there. He became principal of the famed Philadelphia Orchestra in 1945, a position he retained until the fall of 1958 when he became coprincipal with his student, Gilbert Johnson. A year later, he played mostly second trumpet until 1967, after which he played mostly fourth. He retired from the orchestra in 1975.

Krauss was an excellent teacher who taught at the Curtis Institute from 1947 to 1968, as well as at Peabody Conservatory in Baltimore, Temple University in Philadelphia, the University of Michigan in Ann Arbor, the Interlochen Academy of Music, and the University of Wisconsin, retiring from teaching in 1983. Among his legions of students are Manuel Araujo, Stephen Chenette, Richard Giangiulio, Gilbert Johnson, Leon Rapier, Russell Plylar, George Bitzer, Janis Marshelle Coffman, and Vincent Penzarella. Krauss was featured as soloist on a Philadelphia Orchestra recording under Maestro Eugene Ormandy titled *Philadelphia Orchestra First Chair*, playing Purcell's *Trumpet Voluntary* (April 1952).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct.

2008); "Musicians of the Philadelphia Orchestra" (www.stokowski.org/Philadelphia_Orchestra_Musicians.htm).

Kresse, Emil (b. Waltersdorf, North Moravia, Sudetenland, Nov. 9, 1856; d. Amsterdam, Netherlands, June 28, 1935). German trumpeter. Kresse played second trumpet in the Concertgebouw Orchestra in Amsterdam from 1891 to 1925. He also taught at the orchestral school of the Amsterdam Conservatory starting in 1895. Among his students was Marinus Komst, who later became principal trumpet of the Concertgebouw Orchestra (1934-72).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Kretzer, Martin (b. Wolfenbüttel, Germany, Aug. 30, 1950). German trumpeter. Kretzer began studying trumpet with his father at the age of twelve, and later with Viktor Belkius in Braunschweig. Kretzer joined the Kassel State Theater Orchestra and the Hanover State Opera

orchestra in 1970, and continued with both until 1973 when he became the principal trumpet in the Berlin Philharmonic, a position he held for thirty-one years before moving to second trumpet in 2004.

Kretzer is a member of the Berlin Philharmonic Brass Ensemble and Berlin Philharmonic Brass Quintet. He has performed and recorded with the German Brass, and appears on an album with the Canadian Brass. He has also taught at the Orchestra Academy of the Berlin Philharmonic since its founding in 1978.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Martin Kretzer" (www.berliner-philharmoniker.de).

Kreutz, Karl Simeon (b. Leipzig, Germany, Aug. 1, 1916; d. Leipzig, Germany, May 23, 2003). German trumpeter. Although Kreutz started his career as an interior decorator (wall papering), his trumpet lessons with Alfred Gräfe and Heinrich Teubig encouraged him to turn to a fulltime career in music. During the early 1940s, he played in various dance bands, and from 1941 to 1944 studied with Teubig at the Leipzig Hochschule für Musik. In 1945, he became a member of the State Orchestra in Dessau, and from April 1, 1946 to December 31, 1981 was second trumpet of the Leipzig Gewandhausorchester.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel: *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Krivosheyev, Yury Filippovich (b. Dnepropetrovsk, Ukraine, Aug. 15, 1941; d. Dnepropetrovsk, Ukraine, July 15, 2000). Ukrainian trumpeter. Krivosheyev studied with Pyotr Nikolayevich Ivanov at the Dnepropetrovsk Music School (finishing in 1960) and Mikhail Semyonovich Vetrov at the Leningrad Conservatory (1960-63), and graduated from the Moscow Conservatory under Georgy Antonovich Orvid (1964-69). He played professionally during his student years: Opera-Ballet orchestra in Kirovsk (1960-62), in Mologo (principal, 1962-65), Tiflis (1965-66), and principal of the USSR Symphony Orchestra (beginning in 1967). After the fall of the Soviet Union, the USSR Symphony Orchestra became known as the Philharmonic Orchestra of Moscow (since 1990), and Krivosheyev remained its principal trumpet.

Yury Krivosheyev was an active conductor, and taught at the Moscow Conservatory from 1971 to 1980. His most famous student is Andrei Ikov, currently principal of the Bolshoi Theatre Orchestra.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *East Meets West* (Pendragon).

Krug, Willi (b. Dankerode, Germany, June 3, 1925; d. Dankerode, Germany, July 15, 2000). German trumpeter. As a child, Krug studied the violin for six years. At age ten, he began studying trumpet with his father, Wilhelm Krug, an amateur trumpeter. He attended a music

school in Sangerhausen, and played in a military band, in which he became a prisoner of war in England in 1944. In the military prison he founded an eighteen-piece orchestra which in 1947 even played for Queen Elizabeth's wedding. In 1948 he was released, and completed his music studies in the Weimar Musikhochschule. In 1981 he became solo flugelhorn in the Leipziger Rundfunk-Blasorchester. One year later he became the principal trumpet of the East Berlin Radio Symphony. Krug recorded the Bach's *2nd Brandenburg Concerto* (with the Gewandhaus Orchestra conducted by Helmut Koch) and one solo album for the Eterna label, *Berühmte Trompetenkonzerte*, in which he demonstrated a wonderful command for the upper register of the piccolo trumpet. He was an adviser for the design of the Scherzer piccolo trumpet, spending years on perfecting it (without pay), and when it was finished, he was allowed to purchase one!

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal information told to Tarr by Krug.

Kryl, Bohumir (b. Horice, near Prague in today's Czech republic, May 2, 1875; d. Wilmington, New York, Aug. 7, 1961). Bohemian-born American cornetist. Kryl began playing the violin at age ten. At age eleven, he ran away from home to join a circus in which he became a tumbler and a trapeze artist. While with the circus, he learned to play the cornet and soon joined the circus band. After an accident in 1886, he quit the circus, and in 1889 sailed to New York City, paying for his passage by playing in the ship's orchestra. It is believed that he had relatives in Indianapolis, because he did not hesitate to go there. He earned a living as a sculptor, something his father had taught him years earlier; he worked on the Soldiers' and Sailors' Monument.

Kryl's first opportunity as a cornet soloist came in 1890 with the When Clothing Store Band in Indianapolis. In 1894, the Sousa Band came to Indianapolis and featured Albert Bode as their cornet soloist (since Herbert Clarke had left to join the Gilmore band). Enthralled by the performance, Kryl managed to meet with Mr. Bode and asked if he could take a few lessons from him while the band was in town. Reluctantly, Bode agreed to hear him, and was shocked at how well Kryl played. Bode told his band colleagues, *That boy wants to take lessons from me, but Hell, I can't teach him anything. He's better than I am*. Kryl did actually take a few lessons from Bode, as well as from A.F. Weldon at a later date.

Bode introduced Kryl to Sousa, who asked the young man to play for him. Sensing a star, Sousa immediately offered Kryl a contract as a soloist and assistant to Bode. The date of his appointment is not known. However that may be, Bode left the band in 1894 and was replaced by Walter F. Smith. Kryl played with the Sousa Band until 1898.

By age nineteen, Kryl had developed an unusually high range on the cornet, and an equally impressive pedal register. His use of pedal tones in his solos soon became one of his trademarks. He had a beautiful, rich tone that some compared to the great Italian tenor, Enrico Caruso.

In 1899, Kryl joined T.P. Brooke's Chicago Marine Band and stayed with this organization for two years. During this time he studied with Weldon, conductor of Chicago's Second Regiment Band. In 1901, he was a special soloist for the Duss Band of New York. During the years 1902 through 1906, he was soloist with Innes's famous band, and performed more than six hundred solos in his first year. He became assistant conductor in 1903.

After seeing the flamboyant maestros Creatore and Vessela in concert, Kryl stopped cutting his hair and fashioned it after theirs. It took on a "lion's mane" appearance that became another one of his trademarks. After leaving the Innes Band, he organized his own concert band, which performed at numerous fairs, expositions, and cities. The band toured for nearly thirty years and was one of the finest bands in the country. Kryl claimed that he performed more than twelve thousand solos with it. He was considered a difficult conductor to play for; during a concert, he would sometimes point with his left hand at any musicians who made a mistake, while continuing to conduct with his right hand.

Kryl had twin daughters: Josephine played the violin, and Marie the piano. He founded the Women's Symphony Orchestra in which his daughters played, and served as its conductor and soloist. They performed on the Chatauqua circuit.

Kryl performed well into his sixties, but retired after enduring disputes with the musicians union. He lived most of the year in Chicago, but also owned a summer home in Wilmington, New York, where he died on August 7, 1961 at the age of eighty-six. He had been an astute businessman and quite frugal, so Kryl's estate was worth over

one million dollars. Much of its value was due to Kryl's art collection, much of which was purchased from C.G. Conn when Conn was going bankrupt at the end of his career. According to Milan Yancich who knew Kryl personally, *Bohumir Kryl lived in a large Lake Shore Drive*

apartment on the near north side of Chicago. The view from his front windows overlooked a boat harbor on Lake Michigan. Over one hundred twenty-five oil master paintings covered the walls of his apartment. Oriental rugs carpeted the floors: lovely art objects such as bronzes, porcelains, and glassware, decorated the various rooms from one end to the other. A grand piano graced the living room. An exquisite desk, with a rare Tiffany lamp, further beautified the room...Much of his art collection had been obtained at the lowest prices from C.G. Conn, the famous maker of Conn instruments, who had gone broke due to the depression. He also obtained many objects at art auctions. At the time of his death, Kryl owned 125 paintings, some by famous artists such as Manet, Girard Dou, Corot, Rubens, Millet, and Hogarth.

Solo compositions by Kryl include *Columbia Fantasie, Carnival of Venice, Fantasie on Irish Airs, Du Du with Variations, King Carnival, Theresa Polka, National Fantasie,* and *Josephine Waltz*. For the Columbia, Victor, and Zonophone labels**,** he recorded such solos as *Ambassador Polka, The Tyroleans, Utility Polka, Columbia Fantasie, Arbucklenian Polka, Du, Du with Variations, The Last Rose of Summer, National Fantasie, King Carnival, Kryl's Favorite,* and *Grand Russian Fantasia*. His recording of Arban's *Carnival of Venice* with his own band is considered a masterpiece of cornet playing. His usage of pedal tones and multiphonics are still considered phenomenal. His cornet was placed in a museum in his hometown of Horice.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *The Cornet Compendium* (self-published); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008) ; Yancich, Milan. *An Orchestra Musician's Odyessy : A View from the Rear* (Rochester, NY : Wind Music, Inc., 1995).

Kubli, Nikolay Alexandrovich (b. Ahja [near Tartu], Estonia, May 4, 1894; d. Tallin, Estonia, Dec. 20, 1963). Estonian trumpeter and conductor. From 1913 to 1915, Kubli studied at the Viborg Music School while playing trumpet in the Helsinki Symphony Orchestra. He transferred to the Saratov Conservatory in 1915, graduating in 1918. Little is known of his early career, but he continued studying with Julius Wachs at the Tallinn Conservatory until 1934. From 1935 to 1941, he was a member of the Estonian Radio Orchestra. Later positions include being a member and conductor of the Estonian Musical Artistic Ensemble (1941-44), band conductor (1950-53), conductor of the Ilmarin factory band (1953-63), and professor of trumpet at the Tallinn Conservatory (1944-58). His most noted pupil was Abi Zeider.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Kuehn, Daniel (b. Denver, Colorado, Jan. 14, 1953). American trumpeter. Kuehn grew up in Denver, Colorado. He began playing the trumpet at age twelve; his early teachers were his band directors. He later studied with John Lund (principal trombone of the Denver Symphony Orchestra) and Manuel Araujo (principal trumpet of the Denver Symphony Orchestra). After graduating from Abraham Lincoln High School in 1971, he studied with Legh Burns at the University of Denver for a year, but transferred to the North Carolina School of the Arts where he studied with William Vacchiano, Allan Dean, and Robert Nagel. He left school in 1976 to begin his playing career, but eventually completed his coursework in 1987. Additionally, he has studied with Carl "Doc" Severinsen, Vincent Cichowicz, and Frank Kaderabek.

Like his older brother David, Daniel has devoted his career to orchestral playing, serving as second trumpet of the Denver Symphony Orchestra (now the Colorado Symphony Orchestra) since 1976. He has also performed as principal of the Denver Municipal Band, Central City Opera Orchestra (1984-92), Hamilton Philharmonic Orchestra (Canada, 1978), and numerous show bands. He recorded for the television show, *At the Palace*, for twenty-six weeks in 1979 with Jack Jones and members of the Boss Brass in Toronto. He has taught at the University of Denver (1982-86), University of Northern Colorado (1987-2003), University of Wyoming (2000-01), and Colorado State University (2009-10). In addition, he has performed and recorded with the Denver Brass, Boulder Brass, and Alpen Brass, and can be heard on the soundtrack for the film, *Warriors of Virtue* (1998). With his brother, he performed during the 2004 International Trumpet Guild Conference in Denver.

Kuehn and his wife Cedra, associate principal cellist with the Colorado Springs Philharmonic, have two children: Clay (b. 1988) and Leah (b. 1992). He is a certified master cabinetmaker and homebuilder.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Daniel Kuehn" (www.coloradosymphony.org/meet-the-orchestra/musicians/daniel-kuehn); personal interview, Aug. 8, 2011.

Kuehn, David W. (b. Denver, Colorado, Oct. 9, 1941). American trumpeter. Kuehn grew up in Denver. He took piano lessons before beginning to play the trumpet at age eight, studying with George Roy, and later with Edward Lenicheck. After graduating from West High School in 1959, he attended the University of Colorado for two years (1959-61) where he studied with Frank Baird, before transferring to The Juilliard School in New York City (1961-63) where he studied with William Vacchiano, and received the G. Schirmer Scholarship as outstanding student. Kuehn began his professional career playing second trumpet with the Denver Symphony Orchestra (1964-65) under Maestro Saul Caston before being drafted into the military. He was solo cornet in the US Army Field Band from 1965 to 1967, and from 1967 to 1969 was principal trumpet of The Phoenix Symphony. While with the PSO, he completed a bachelor of music education degree at Arizona State University, studying with Harold Hines. He became principal of the Buffalo Philharmonic in 1969, a position he held until 1992, and again from 1994 to 1996. He also taught at the University of Buffalo from 1972 to 1992.

In 1992, Kuehn and his wife Dr. Lisa Tedesco moved to Ann Arbor, Michigan, when Lisa was recruited as associate dean of the Dental School at the University of Michigan. At about this time, Kuehn became interested in a position in Florence, Italy, auditioned in Los Angeles for Maestro Zubin Mehta, and won the position of principal trumpet with the Maggio Musicale Orchestra. He divided his time between Ann Arbor and Florence, as well as spending a few months performing with the Symphony Orchestra of Bilboa in Spain. In 1997, Lisa began her tenure as secretary and vice president of the University of Michigan, so Kuehn left his position in Florence in 1998, and returned to Michigan where he played principal in the Michigan Opera Theatre Orchestra and principal of the Ann Arbor Symphony. He was also a member of the Detroit Chamber Winds and Strings, Chamber Brass Ensemble, and Galliard Brass Quintet.

Today, Kuehn and Lisa reside in Atlanta, Georgia, where Lisa is dean of the Graduate School and vice provost at Emory University. Although retired, Kuehn plays E-flat cornet in the Georgia Brass Band, was a featured soloist at the 2004 International Trumpet Guild Conference in Denver, and has released a CD titled *Musical Landscapes for Trumpet* on the Fleur de Son label. Their twin daughters are Amelia and Anna (b. 1985). Kuehn also has two sons from a previous marriage: Dean (b. 1968) and Scott (b. 1971). Kuehn has a younger brother, Daniel Kuehn, a professional trumpeter with the Colorado Symphony Orchestra. They can be heard on a recent recording (Fleur de Son) in a work by Persis Vehar. David's hobbies include reading mysteries and political economics books.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); personal interview, July 17, 2011.

Kümmel, Ludwig [Louis] (b. Gießen-Wieseck, Germany, Dec. 12, 1866; d. Darmstadt, Germany, Apr. 6, 1941). German trumpeter and cornetist. Kümmel was a pioneer cornet soloist in Germany. He was a leading performer at the Landestheater Darmstadt from 1893 to 1925, and was also known for his fine chamber music playing. He toured Russia, performing solos including his arrangement of Pablo Sarasate's violin solo, *Zigeunerweisen*. He had a fantastic technique and mastery of pedal tones. One of his cornet solo compositions, *Introduction and Rondo* (Polka-Caprice), was dedicated to Eduard Seifert (1870-1965).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Kunkee, Patrick William (b. Santa Barbara, California, Mar. 17, 1963). American trumpeter. Kunkee grew up in Santa Barbara and Goleta, California. His first trumpet teachers were Ed Harmon and John Clyman. After graduating from Dos Pueblos High School in 1981, he attended California State University-Northridge (September 1981 to June 1983, January 1984 to December 1986), and received a bachelor of music degree studying with Clyman and Mario Guarneri. He studied at the Manhattan School of Music in New York for one semester (Fall 1983). He also earned a master of music degree studying with Roy Poper and Boyde Hood at the University of Southern California (1987-89).

Kunkee attended the Music Academy of the West (summers of 1982, 1983, 1984) and the Tanglewood Music Festival (1985, 1986). He also studied with Anthony Plog, James Stamp, Rob Roy McGregor, and Nick Norton. Kunkee was a member of the National Repertory Orchestra (summers of 1987, 1988), and performed and recorded with the Summit Brass (1987).

Kunkee freelanced in Los Angeles (1985-90) before joining the Utah Symphony as second trumpet in September of 1990. The following year, he was appointed principal of the Nashville Symphony Orchestra, and in 2000 became coprincipal. Kunkee has taught as an adjunct professor at Vanderbilt University (1991-97, 2008 to present).

During his career, Kunkee has played on occasion with the Atlanta Symphony Orchestra, Los Angeles Philharmonic, Los Angeles Opera Orchestra, Pacific Symphony, and the Fine Arts Brass Quintet. He can also be heard on a CD titled *The Colors of the Baroque* (Summit) with Anthony Plog, Nick Norton, Michael Sachs, and James Thompson.

Kunkee and his wife Katie Hagen, former second horn of the Nashville Symphony Orchestra, have two daughters: Anja (b. 2005) and Nora (b. 2008). His hobbies include old cars and reading.

Bibl.: "Patrick Kunkee" (www.nashvillesymphony.org); personal interviews, Oct. 3 and 12, 2010.

Kuszyk, Brian (b. c1960). American trumpeter. Kuszyk grew up in Boyertown, Pennsylvania, with his musical family. He studied trumpet at Temple University with Seymour Rosenfeld, and was principal

trumpet of the Opera Festival of New Jersey for sixteen years before becoming principal of the Opera Company of Philadelphia, Pennsylvania Ballet, and Delaware Symphony Orchestra. He is also a member of the Chamber Orchestra of Philadelphia (since 1984), Philadelphia Brass, and Bethlehem Bach Festival Orchestra. In addition, he often serves as a substitute or extra trumpeter with the Philadelphia Orchestra.

Kuszyk and his wife Laure have two children: Matthieu and Isabella. His hobbies include motorcycles and studying the French language.

Bibl.: "Brian Kuszyk" (www.philadelphiabrass.com/members/brass-kuszyk-trumpet).

Photo: Kuszyk on left, Rodney Mack on right.

Kvebæk, Harry (b. near Oslo, Norway, May 4, 1925). Norwegian trumpeter. Kvebæk grew up in a small logging community near Oslo.

He learned to play the trumpet on his own, and attended the Music Academy in Oslo where he studied with Christian Brachel and Willy Mittelbach. From 1947 to 1963, he served in the 2nd Division Band in the Norwegian Army, and during this time developed his incredible ability as a soloist.

In 1963, after his service years, Kvebæk became principal trumpet of the Oslo Philharmonic Orchestra, but relinquished this position in order to join the faculty of the Music Academy in Oslo in 1973 when he also cofounded the Norwegian National Youth Symphony Orchestra. He served as one of its instructors, and became an internationally famous teacher. His relaxed and thorough method of study helped countless brass students including Ole Edvard Antonsen and other leading Norwegian soloists. He has recorded many solo and chamber works for trumpet.

Kvebæk is a humble and congenial man. Now retired, he has devoted his time to other interests including the establishment of a logging museum in his hometown.

Bibl.: Haug, Inger. "Harry Kvebæk, A Pure Musical Vocation" (*Brass Bulletin*, no. 75, Mar. 1991); Keim, Friedel. *Das große Buch der Trompete* (Schott).

Photo: Upper photo by Leif Ørnelund.

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Laanen, Theo (b. The Haag, Netherlands, Mar. 5, 1912; d. The Haag, Netherlands, Apr. 8, 2000). Laanen was one of the most influential trumpeters in the Netherlands. He was principal trumpet of the Philharmonic Orchestra of The Haag from 1933 to 1976, and taught at the Royal Conservatory of The Haag for twenty-five years. One of his students, Otto Ketting, composed the solo work, *Intrada,* for him in 1958.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Lachenmeir [Lachenmeier], Paul (b. Munich, Germany, Mar. 10, 1930). German trumpeter. Lachenmeir began playing trumpet at age sixteen. From 1947 to 1950, he studied at the Hochschule für Musik in Munich (MHS) with Walter Uhlemann. He specialized in works of Bach early in his career, and was a soloist and guest orchestral player in Berlin (including ten years under Maestro Herbert von Karajan), Vienna, Cologne, Stuttgart, and Hamburg. According to Nösselt, he was also principal from 1955 until after 1980 in the Munich State Orchestra (formerly Court Orchestra). He made several recordings with the Munich Bach Orchestra conducted by Karl Richter from 1968 to 1977. From 1982 to 1996, he was a professor at the MHS.

Bibl.: Nösselt, Hans-Joachim. *Ein latest Orchester* (Munich, Bruckmann); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lackner, Andreas (b. Innsbruck, Austria, Sept. 7, 1964). Austrian trumpeter. Lackner studied with Karl Steininger at the Mozarteum in Salzburg. He developed a keen interest in the (valveless) Baroque trumpet, and has performed or recorded with many early music ensembles including Concentus Musicus, Ars Antiqua Austria, Chamber Orchestra of Europe, Cantus Cölln, Toronto Tafelmusik, New York Bach Ensemble, Vienna Academy Ensemble, Il Giardino Armonico, Freiburg Baroque Orchestra, Armonico Tributo Austria, Klangforum Vienna, and several others.

Lackner has performed on over one hundred CDs and gives regular master classes in Munich, Linz, Salzburg, and Trossingen. He taught Baroque trumpet at the Felix Mendelssohn-Bartholdy Musikhochschule in Leipzig from 1994 to 1998, and since 1999 has been teaching that instrument at the Tyrol Conservatory.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Ladnier, Thomas ("Tommy") [J.] (b. Florenceville, Louisiana, May 28, 1900; d. New York, New York, June 4, 1939). American trumpeter. Ladnier grew up in Mandeville, near New Orleans, and took trumpet lessons there from Willie "Bunk" Johnson (in 1914). He played in Mandeville with clarinetist Isidore Fritz and in Baton Rouge with Toots Johnson. In 1917, he moved to Chicago and worked in a band led by John H. Wickcliffe. He later played with Charlie Creath in St. Louis (1921), Milton Vasser (1921), and Ollie Powers (1923). His first recordings were with Powers. He also recorded many records as a backup artist for singers such as Ida Cox, Ethel Waters, Julia Davis, Edmonia Henderson, Monette Moore, Alberta Hunter, Ma Rainey, Edna Hicks, and the team of Ford and Ford.

During the years 1924-25, Ladnier made some excellent recordings with Lovie Austin's Blue Serenaders. His style was similar to that of King Oliver and Louis Armstrong. In 1925, he briefly played with Fate Marable and King Oliver, but in June of that year sailed to Europe to tour with Sam Woodling's Chocolate Kiddies. He left the band in June of 1926 to go to Poland and work with Louis Douglas's revue, but returned to New York two months later where he played with Billy Fowler's orchestra and then with Fletcher Henderson's big band. He was a leading soloist with Henderson (October 1926 to late 1927). Among his most popular solos were *The Chant, Tozo, I'm Coming Virginia, St. Louis Blues, Snag It, Clarinet Marmalade,* and *St. Louis Shuffle*.

Ladnier went back with Sam Woodling in early 1928, and embarked on a yearlong tour of Europe. He recorded ten songs in Spain (1929) while on the tour. After the tour, he stayed in Europe and performed with Benny Peyton, Harry Flemming's Blue Birds, Louis Douglas, and his own band in France (spring 1930). He then continued to tour Europe with Noble Sissle's Sizzling Syncopators. In 1930, he made a film with Noble Sissle in London alongside trumpeter Arthur Briggs. He returned to the U.S. in 1931.

Tommy Ladnier and Sidney Bechet, also a Sissle alumnus, formed a band called the New Orleans Feetwarmers that regularly played at the Saratoga Club in Harlem and the Savoy Ballroom in New York. In 1932, they recorded six tunes including *Shag* and *Maple Leaf Rag.* As a side business, the two men ran the Southern Tailor Shop but

spent much of their time jamming in the back of the building. A year later, Bechet rejoined Sissle's group, bringing both the Feetwarmers and the tailor business to an end. Ladnier then formed his own group in New Jersey. Finding little success, he taught music for a while and then a few years later moved to the town of Newburgh in upstate New York. He became a heavy drinker and did little trumpet playing until he was finally invited to join the critic Hugues Panassié for a series of historic recordings with Mezz Mezzrow in 1938.

The first recording session, supervised by Panassié, was difficult. One of the trumpet players in the band was Sidney De Paris, whose incessant growling on the trumpet became bothersome to Mezz and Ladnier. Ladnier got drunk and the session soon deteriorated. Mezzrow ended up throwing De Paris out of the session. A week later, they recorded again (without De Paris), producing a classic recording of *Really the Blues*. A month later, Ladnier recorded in Carnegie Hall with a reformed New Orleans Feetwarmers group. He also made a fine recording with singer Rosetta Crawford.

On June 4, 1939, just one week after his thirty-ninth birthday, Tommy Ladnier suffered a heart attack and died. Four days later, the Port of Harlem Jazzmen (including Sidney Bechet) recorded *Blues for Tommy* as a tribute to their friend.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Lindström, Bo and Dan Vernhettes. *Traveling Blues - The Life and Music of Tommy Ladnier* (Jazz'Edit; June 2009).

Lafosse, Marcel (b. Marly-le-Roi [near Paris] France, 1894; d. 1969). French-born American trumpeter. His mother gave him piano lessons, but when his father started to give him trumpet lessons, the latter instrument won out! In 1914, he graduated with a First Prize in cornet from the Paris Conservatory (under Alexandre Petit). His teacher wrote the last of his *12 Grandes Études* for him. Then he was immediately mobilized, spending the next four years in the army. After World War II, he became principal trumpet for two seasons with the Concerts Pasdeloup and then joined the orchestra of the Concerts Colonne as first cornet. In 1922, he became principal trumpet with the orchestra of the Casino de Monte Carlo. In 1924, he returned to Paris to perform with the orchestra of the Opéra Comique and of the Concerts Koussevitzky. It was here that Maestro Koussevitzky invited Lafosse in 1926 to become second trumpeter in the Boston Symphony Orchestra; he served in this position in a nearly all-French trumpet section (including principal Georges Mager and third trumpet René Voisin, later René's son Roger and Lafosse's nephew André Côme, as well as Joseph Mann from Prague) until 1957. He and Mager became the teachers of Roger Voisin (member of the BSO 1935-73, principal in 1950) and Adolph Herseth (principal in the Chicago SO from 1948 to 2001). Lafosse subsequently became professor at the New England and Boston Conservatories.

As hobbies, he enjoyed fishing and teaching Belotte.

Bibl.: Crane, Paul. "Men Behind Music" (article from unnamed Boston newspaper, Feb. 3, 1940, supplied by Norman Schweikert).

Charcoal sketch of Lafosse (1936) by Gerome Brush.

Lafrance, Manon (b. Montreal, Québec, Canada, Apr. 16, 1964). Canadian trumpeter. Lafrance began playing bugle in a drum corps at age ten, and at age twelve started playing trumpet in her high school band. At age thirteen, she was admitted to the music conservatory in Montreal where she studied with Jean-Louis Chatel for seven years. She won the First Prize in chamber music in 1985, and First Prize in trumpet when she graduated from the conservatory in 1986. She received a grant to travel occasionally to New York City for monthly lessons during one year with Philip Smith, principal of the New York Philharmonic. She also studied for one summer in Banff, Canada with David Hickman. In addition, she studied with Vincent Cichowicz, and had one lesson with Arnold Jacobs.

Lafrance has maintained a varied career. She is currently principal of the Orchestre Symphonique de Laval, Orchestre Symphonique de Longeuil, and the Orchestre des Grands Ballets Canadiens in Montreal. She has performed with the Montreal Symphony (1994-95) and the National Arts Center Orchestra.

From 2007-09, she was a member of the "trumpet dream team" of the Canadian Brass. She has recorded numerous soundtracks for radio, television, and film, and can be heard on over fifty commercial recordings including three CDs with the Canadian Brass. She is a member of the Société de Musique Contemporaine du Québec and the Ensemble Contemporain de Montréal.

Lafrance has been a professor at the Montreal Conservatory since 1997, and since 1989 has also taught at the University of Québec. Since 2001, she has served on the faculty of the summer camp for the Domaine Forget Music Academy in Charlevoix, Québec. Lafrance was a featured soloist during the 2008 International Trumpet Guild Conference in Banff, Canada.

Bibl.: Biggs, Philip. "Manon Lafrance" (*The Brass Herald*, May 2010); Keim, Friedel. *Das große Buch der Trompete* (Schott); Lyron, Delon. "Teaching and Living with Respect for Values: An Interview with Manon Lafrance" (*International Trumpet Guild Journal*, June 2010); "Manon Lafrance Biography" (www.manonlafrance.ca); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lafricain, Edward N. [L'Africain, Edouard] (b. Montreal, Quebec, Canada, Dec. 2, 1852; d. Malden, Massachusetts, May 16, 1921). Canadian-born American trumpeter. Lafricain's family immigrated to the United States in 1866 when he was fourteen years old. Little is known of his early studies and career, but he is reported to have been in the Boston Symphony Orchestra (1894-97) as third trumpet, and the Boston Promenade Concerts Orchestra (1887-93, 1896-97, and 1900-

02). He served as principal trumpet in the Boston Symphony for one season (1887-88), as second trumpet (1888-93 and 1900-02), and as third trumpet (1896-97).

Lafricain performed Handel's *Messiah* with the Haydn & Handel Society in 1887. He also played with the New York Philharmonic (1898) and Paur's Orchestra (1899). Lafricain is also known to have conducted the Naval Brigade Band of Boston.

Bibl.: "Principal Musicians of the Boston Symphony Orchestra" (www.stokowski.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lagorce, Marcel [Antoine] (b. Ussel, France, June 14, 1932). French trumpeter. Lagorce is from a family of musicians. His father was an amateur trumpeter; his son, Patrick Lagorce, also plays the trumpet.

Marcel Lagorce studied under Mr. Durant at the conservatory in Limoges, and made his debuts in the Limoges Municipal Band conducted by René Lagorce (1947-50). Lagorce received a bachelor's diploma in philosophy and letters in 1951. Beginning in October 1951, he studied with Raymond Sabarich at the Paris Conservatory where he was a classmate of the great Maurice André. Lagorce won prizes in cornet in June 1954, and in trumpet in 1955.

Lagorce played in an army band, Garde Républicaine (1956), Concerts Colonne Orchestre (1956), and the RTF Philharmonic Orchestra (1957-67). He became principal of the Orchestra de Paris (1967-93), and was a member of the Ars Nova Brass Quintet. He taught at the Paris Conservatory from 1980 to 1988 (succeeding André), and published *Petites Etudes Concertantes* (Editions Robert Martin). Lagorce appeared on many recordings and tours with Maurice André. After retiring from his Parisian activities, he joined the Limoges Municipal Band in 1994, switching to French horn, then tuba.

Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. excerpt on mp3; Oct. 2008).

Laird, Michael (b. Harpenden, England, Aug. 22, 1942). British trumpeter. Laird was a student of Walter Holy, the person who successfully led the worldwide revival of the Baroque trumpet. Laird studied briefly with Helmut Wobisch in Vienna, and attended the Royal College of Music, studying with Dennis Clift and Richard Walton (1963-65).

In 1965, Laird introduced the "clarino" in his country with John Wilbraham and Ian Wilson in Bach's *Cantata 69* with the English Chamber Orchestra under Paul Steinitz. He also played with the London Philharmonic Orchestra (alongside Gordon Webb as principal trumpet). During this period, he played with Duke Ellington's orchestra, but soon became a specialist on the (valveless) Baroque trumpet. Laird has freelanced a great deal in London as a player of Baroque and modern trumpets and has performed on many recordings including several of the *Brandenburg Concerto No. 2* by Bach (performed on Baroque trumpet). He has been a member of the Philip Jones Brass Ensemble and David Murrow's Early Music Consort.

When vent holes began to appear on replicas of Baroque trumpets during the late 1960s and early 1970s, Laird invented the "English system" that utilizes four holes. He uses this instrument in ensembles such as the Orchestra of the Academy of St. Martin-in-the-Fields, the London Classical Players, and his own ensemble—Baroque Brass of London. He is a professor at the Royal College of Music in London, the Birmingham Conservatory, and a teacher at the MHS Trossingen where he specializes in Baroque trumpet performance.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lamberth, Arne (b. Mjölby, Sweden, Oct. 13, 1926; d. Hjärnarp, near Helsingborg, Sweden, Nov. 21, 1977). Swedish trumpeter and bandleader. Lamberth came from a musical family, started at age seven to play the violin in the family circle, and began studying music at age fourteen. From 1942 to 1946, he played trumpet in a Swedish military corps band, and from 1944 to 1946 studied trumpet, violin, oboe, and piano at the Royal Academy of Music in Stockholm. After graduating, he moved to Denmark where he played first trumpet with Danish pop and jazz orchestras led by Niels Foss, Bruno Henriksen, and Kai Mortenson. Beginning in 1951, he was a member—soloist and leader— of the Danish Radio Big Band. He also founded Arne Lamberth's Progressive Jazz group, which showed a preference for Stan Kenton's style.

Despite the various styles in which he was conversant, Lamberth was most successful in the entertainment field. During the late 1950s and 1960s, Lamberth released over a dozen albums that became so popular that he was considered a bigger music star in Sweden and Denmark than Elvis Presley. He was particularly well known for playing ballads such as *Stranger in Paradise* and *Greensleeves*. He also composed music for Swedish and Danish films, and led a band in Copenhagen for thirteen years. He toured throughout all of Europe including Russia. In 1971 he returned to Sweden, founded a music school, and played often in churches. Unfortunately, he died of cancer of the vocal cords at the early age of fifty-one.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lamprecht, Ernst (b. Oberwaltersdorf, LowerAustria, Sept. 10, 1929). Austrian trumpeter. Lamprecht began playing violin and saxophone, but switched to trumpet at age twenty, learning by himself with the Arban method. He later joined the orchestra of Albert Baldsiefen on the Linz Radio, and played with dance bands led by Horst Winter, Karel Krautgartner, Johannes Fehring, Buddy Rich, and with the ORF Big Band and other studio formations. He toured with Shirley Bassey, Peter Alexander, and Freddy Quinn. For the last several years, he has run an a studio in Möllersdorf, near Traiskirchen.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Lane, Steve (b. London, England, Nov. 7, 1921). English cornetist.

Lane first played the guitar and banjo. He attended The Latyman School on a science scholarship, and after graduating, worked for C.A. Vandervell, a leader in diesel technology. He was in the military during World War II, and then joined The Ragtime Trio as a guitarist. Because of difficulty in reaching certain chords, Lane switched to the cornet during his twenties. He studied with Phil Parker Sr. and Phil Parker Jr.

Lane's interest in Dixieland music led him to form the Southern Stompers in 1951. The group became popular—even legendary—during the second half of the twentieth century, and changed its name to the Red Hot Peppers during the mid 1980s. It recorded numerous albums for the VJM, Stomp, Major Minor, 77, Stomp Off, and Azure labels. A few of Lane's albums include *Just Gone* (Major Minor), *Snake Rag* (Stomp Off), and *Easy Come—Easy Go* (Azure). Now retired, Lane enjoys writing articles for various jazz magazines.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lanese, Robert ("Bob") (b. Cleveland, Ohio, Aug. 2, 1941). American trumpeter living in Hamburg, Germany. Lanese first learned to play the violin at age five, then the trombone, and finally the trumpet at age eight. He studied with Richard Liederbach, Harry Herforth, and Louis

Davidson, and earned a bachelor of science in music education degree from The Ohio State University in 1965 under Richard Sudendorf. Upon graduation, he joined the military as a member of the NORAD Commanders big band in Colorado Springs, Colorado. With the First Division, he was stationed in Saigon (1967-68) during the Vietnam War. In 1968, he became one of John Haynie's graduate teaching assistants at North Texas State University (now the University of North Texas) where he played with the One O'Clock Lab Band and received a master of music degree in performance. Additional study was with James Stamp and Carmine Caruso.

After a short time in New York City, Lanese toured Europe with the Glenn Miller Orchestra under the direction of Buddy De Franco (1971). He played in the North German Radio big band in Hamburg, Germany from 1971 to 1975, and also became a member of the James Last band in 1972, a relationship that lasted thirty years. He played at times in the bands of Bert Kaempfert, Jo Ment, Kai Warner, Roberto Blanco, Peter Herbolzheimer, Vicky Leandros, Robbie Williams, Frank Valdor, and others. In the late 1970s, Lanese formed his own group in Hamburg, the Downtown Big Band, which made several recordings including *That Lovin' Feelin'* and *Trumpet in the Sun* for Europa Records. This rehearsal band provided an excellent start for numerous musicians who have become professional players and teachers. Since 2002, he has done a great deal of studio work, and has been an active clinician. In 2002, he started teaching at the Danish-German Wind Academy in Rømø, Denmark. He has worked with such artists as Lew Soloff, Arturo Sandoval, Bobby Shew, Randy Brecker, Clark Terry

(with whom he recorded the CD, *Live in Hamburg*), Jiggs Whigham, Ack van Rooyen, and many others. He has also conducted numerous big bands including the Landesjugend Big Band Thüringen, Big Band Bremen, Westphälische Wilhelms-Universität Big Band, and the Werder Bremen Big Band. He is a member of Otto Sauter's Ten of the Best trumpet ensemble.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bob Lanese" (http://en.wikipedia.org); personal interview, Nov. 16, 2012.

Lang, William ("Willie") (b. County Mayo, Ireland, 1919; d. Harrogate, England, Dec. 14 [18?], 2006). British cornetist and trumpeter. Lang grew up in Moorland. His father played the flute. As a boy, "Willie" played in the Norland Band and the Bradford Band. At age sixteen, be became assistant principal cornet in the Black Dyke Mills Band (alongside the legendary Harold Jackson), and in 1941 recorded *Jenny Jones* with the Black Dyke band. He also worked as an apprentice builder and stonemason at Parkers Yard, Sowerby Bridge.

In 1941, Lang served as a tank commander in the 1st Field Squadron Royal Engineers of the 8th Army, and fought in Italy, Austria, and North Africa. In 1945, he returned to the Black Dyke band with which he played for five years. In 1950, he resigned that position to join the West Riding Orchestra, but returned to Black Dyke in 1952, with which he played for two more years. He also played in the Hallé Orchestra conducted by Sir John Barbirolli (1953-60) before joining the BBC Northern Orchestra.

Lang joined the London Symphony Orchestra as principal trumpet (1962-71), then coprincipal to Howard Snell (1971-75), and

then principal again. With the LSO, he recorded numerous movie soundtracks including *Star Wars* (1977), *Superman: The Movie* (1978), *The Guns of Navarrone,* and *Where Eagles Dare*. In 1980, he toured with the London Philharmonic Brass Ensemble (concerts in France). In 1987, he performed a work for four cornets and band by Elgar Howarth with Maurice Murphy, James Shepherd, Phillip McCann, and the Black Dyke Mills Band. He also worked with many celebrity musicians including Frank Zappa, Mike Batt, and The Wombles. In July 1968, he participated in the hit song, *Hey Jude*, with The Beatles, alongside Denis Egan, Ralph Izen, and David Mason.

Lang was one of England's finest cornet soloists. He won the All England Solo Championship in 1947, 1948, and 1949. He also recorded an album of trumpet concertos by Haydn, Hummel, and Neruda. He died in 2006 from lung cancer.

Bibl.: Rutter, Suzanne. "Death of Musician Who Played with The Beatles" (*Evening Courier*, Jan. 9, 2007); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008).

Lange, Arno (b. Berlin, Germany, Aug. 30, 1937). German trumpeter. Lange began playing trumpet at the relatively late age of seventeen, and from 1955 to 1961 studied with Hans Bode at the Hochschule für Musik in Berlin. He immediately became principal trumpet of the orchestra of the Deutsche Oper Berlin, a position he held for many years.

In 1968, Renold Schilke invited Lange to replace him as teacher at the Chicago Music College (summer session). Lange returned to Chicago for the 1973-74 season to play in the Lyric Opera Orchestra as well as teaching at the Chicago Musical College in an exchange with Tom Crown, who replaced him in the Deutsche Oper Berlin. He was also a guest teacher at Northwestern University.

Lange was a founder and member of the Berlin Brass Quintet in 1969, a cofounder of the former Euro-International Trumpet Guild, and has judged international trumpet competitions and presented workshops in Germany, Holland, and the U.S. Among his recordings is *Kabinettstücke: Trumpet Pieces of the 1920s* (Stegemann). From 1993 to 2009, he was the brass teacher for the International Youth Festival in Bayreuth. He retired from the opera orchestra in 2002, but is still active in coaching the brass sections in youth orchestras as well as teaching in workshops.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); http://www.tomcrownmutes.com/about_tom_crown.html; personal interview with Edward Tarr, Feb. 15, 2013.

Lange, Peter ("Sputnik") (b. Hamburg, Germany, July 13, 1938). German trumpeter. Lange's first trumpet lessons were with his father. He later attended the Klärscher Conservatory, and joined the Old Merry Tale Jazzband. From 1960 to 1962, he performed with the Tremble Kids, a traditional jazz band, which was very popular in Germany. From 1963 to 1967, he lived in Frankfurt where he was a member of the City Orchestra of Frankfurt am Main and several dance orchestras.

Lange was a member of the Joe Lord Company Showband from 1967 to 1980, which often appeared on radio and television, and with which he learned to play jazz in the style of Clifford Brown. Between 1980 and 1987, he played with the Hot Swingers and the Darktown Jazzband in Frankfurt, and beginning in 1987, was a member of the Frank Runhof Quintet in Darmstadt. Since 1995, he has been a member of Alexander's Swingtime Band in Stuttgart, Allotria Jazz Band (Ascona Festival 2005), and Louis Armstrong Revival Band (all of Armstrong's lead and solo work has been meticulously transcribed and arranged for three trumpets by Lange).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Langhage, Henning (b. Hildesheim, Germany, July 21, 1943). German trumpeter. As a boy, Langhage learned to play the harmonica and the cornet. During his teens, he listened to, and was inspired by the recordings of Eddie Condon and Wild Bill Davison, more than the traditional jazz (Dixie) recordings coming out of England.

Langhage's career began with the Hot Rhythm Aces (1966-84), a Dixie group in Hannover. At the end of the 1980s he played with the Dixie College Band in Hamm, and in addition since 1991 has been a key member of the Dixie Small Stars in Fröndenberg. He has also performed with Terry Lightfoot, Peter "Banjo" Meyer, Olivia Detante, Sonny Morris, Ian Wheeler, and many others. Some of his recordings include *Back Home in Honky Tonky Town* (with the Dixie Small Stars), *The July Sessions* (with Lutz Eikelmann), and *My Blue Heaven* (with the Hot Jazz Society).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Laplace, Michel (b. Bois Colombes [near Paris], France, Nov. 7, 1949). French trumpeter and radiologist. Laplace is well known among trumpeters as an avid writer and organizer of two trumpet festivals. He comes from a family that is filled with amateur musicians. His great-

grandfather, Jean Davezies (1861-1923), was a well-known French cornetist. Laplace was first musically inspired by opera singer Robert Massard (b. 1925), who was a close friend of the family. Laplace became interested in jazz music when he heard a 1966 concert with Buck Clayton. Laplace's father purchased a trumpet for him when he was sixteen, and he began lessons with his lifelong friend, Gaëton Berton. Laplace became interested in classical trumpet playing when

he heard his first concert by the famed French trumpeter, Maurice André.

Laplace attended the University in Tours (1969-77), becoming a medical doctor in 1977, and completing radiology and medical imagery studies (1977-81). At the same time, he studied trumpet with Berton (1966-74) and took lessons from Denis Egan (1977, 1980, and other occasions). Laplace was an active musician, playing with the Jacques Jay Big Band (1981, lead), Big Brass & Company (1979-80), Jerome Naulais Big Band, Trumpet Brothers (1981), Marc Roberts (1977-78; 1980-81), Bill Coleman (1980), Roger Voisin Trumpet Ensemble (1983), Raymond Fonsèque, SAMP (1984-92), and others. He also performed in numerous concerts for trumpet and organ, and formed Michel Laplace's Bunk Gang jazz group. He can be heard on a cassette recording, *Meditation,* by Connie Westerberg (flugelhorn solo) included with Edna White's book, *On Taming the Devil's Tongue* (published by Edna White).

Laplace established a trumpet workshop in Tours (summer 1977) and was the French editor of the *International Trumpet Guild Journal* during the late 1970s. He, along with Roger Delmotte and Henri Van Haeke, formed the Guilde Française des Trompettes, and with Thierry Caens, cofounded Cuivres en France. His close associations and friendships with some of the world's leading trumpeters led to an insatiable desire to interview such people as Maurice André, Edna White, Louis Davidson, Armando Ghitalla, Pierre Thibaud, Roger Delmotte, Timofei Dokshitser, and many others. As a result, Laplace is today considered to be the world's leading expert on the lives and careers of famous trumpeters.

Laplace has authored dozens of articles for various medical journals, as well as brass and music magazines such as *Brass Bulletin, International Trumpet Guild Journal*, *Jazz Hot*, the *New Grove Dictionary of Jazz,* and *Diapason*. He published an English translation of the text of Charlier's *36 Etudes Transcendantes* through the ITG, has contributed to Friedel Keim's book, *Das große Buch der Trompete*, and has published an electronic encyclopedic work of trumpeters titled *Trompette, Cuivres & XXe Siècle* (self-published CD-Rom, 2005).

Laplace retired from medicine in December 2009 after working as a radiologist in Tours (1977-81) and in Bourges (1982-2000; Chief of the Imagery Department, 1995-2000), Saint Flour (Chief of Imaging Department, 2000-04) and Agen (2004-09). Laplace and his wife Lisiane ("Lily") (married in 1978), a retired doctor of ultrasound imaging and musician, live in Marciac, France, and have two sons: Cedric (b. 1978) and Jean-Marc (b. 1981). Laplace enjoys playing the trumpet for fun, gardening, and writing articles about trumpet players.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); personal interviews, Sept. 11 and 12, 2010.

Larkin, Milton ("Milt" "Tippy") (b. Houston, Texas, Oct. 10, 1910; d. Houston, Texas, Aug. 31, 1996). American trumpeter, vocalist, trombonist, and bandleader. Larkin's father died when he was six. Inspired by watching Willie "Bunk" Johnson in concert, Larkin taught himself to play trumpet, and soon freelanced with the bands of Chester Boone and Giles Mitchell. He formed his own band that toured the Southwest from 1936 to 1943, and occasionally played in cities such as Kansas City, Chicago, and New York. He moved his band (that included "Wild Bill" Davison, Illinois Jacquet, Arnett Cobb, and Eddie Vinson) to Chicago where it became comparable to those of Cab Calloway and Jimmy Lunceford. However, his band did very little recording because Larkin refused to accept the low pay offered to black musicians at the time.

Larkin was drafted into the US Army in 1943-46. He was assigned to a band led by Sy Oliver, and began doubling on valve trombone. After his service years, he formed another band. Between 1946 and 1954, his band recorded only about a dozen tunes. Most of these featured Larkin as a vocalist or valve trombonist. He played with Duke Ellington, Count Basie, Buck Clayton, B.B. King, and settled in New York City in 1956, played with his own septet at the Celebrity Club, and retired to Houston during the mid 1970s.

Larkin founded Get Involved Now, a nonprofit music organization that provided live concerts for audiences that were unable to travel, such as at hospitals and nursing homes. He was given the Jefferson Award for community service by the City of Houston. He suffered from Alzheimer's disease during his last few years of life, and died from pneumonia on August 31, 1996 at the age of eighty-five. He was survived by his wife Catherine (Mouton) Larkin (married in 1930) and their four children.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Milt Larkin" (http://en.wikipedia.org/wiki/Milt_Larkin); "Milt Larkin" (www.allaboutjazz.com/php/musician.php?id=8586).

Photo: Milt Larkin and his band.

LaRocca, Dominic ("Nick") ("Joe Blade") (b. New Orleans, Louisiana, Apr. 11, 1889; d. New Orleans, Louisiana, Feb. 22, 1961). American cornetist and trumpeter. LaRocca remains an important, yet controversial figure in jazz history. His parents immigrated to America from Sicily. His father was an amateur cornetist. Nick taught himself to play the cornet and freelanced while earning a living as an electrician. He formed his first band in 1908 and also played in early white groups led by the Brunies Brothers (1911) and Eddie Edwards.

From 1912 to 1916, LaRocca played in Papa Jack Laine's Reliance Bands, and in 1915 also became a member of Johnny Stein's band. In 1916, Stein and LaRocca moved to Chicago and formed Stein's Dixie Jass Band, which soon played for five months at Schiller's Café. The members of the band became dissatisfied with their salaries, and broke away from Stein to form a new group called the Original Dixieland Jazz Band, which LaRocca led.

In 1917, the ODJB moved to New York and quickly became a sensation, since this was the first time New Yorkers had heard jazz music. It was the first jazz group to ever record, making its debut recording with Columbia. Side A consisted of *Darktown Strutter's Ball*, and side B, *Indiana*. Although the recording was cut on January 30, 1917, the label decided to shelve the project because it feared that the music was too crude and wild for public taste at the time.

Frustrated, LaRocca approached Columbia's rival company Victor to plan a recording for February 26 of the same year. Victor was quick to release a disc containing two tunes, *Livery Stable Blues* and *Dixie Jazz Band One-Step*, which became a hit and made the ODJB nationally famous. Columbia immediately released its earlier recording to capitalize on the group's popularity.

The ODJB appeared in a silent movie for Charlie Chaplin in 1917 called *The Good-for-Nothing* that fueled public awareness of the group. Later that year and into 1918, the group made many other recordings that included three original compositions by LaRocca: *Tiger Rag, At the Jazz Band Ball,* and *Clarinet Marmalade*. These tunes alone would later establish LaRocca's place in jazz history, overshadowing his other important accomplishments.

It didn't take long for other jazz groups to form, imitating the style and music of the ODJB, competition that LaRocca did not welcome. He even offered money to new groups if they would leave New York. But, when a new band bested the ODJB in a "battle of the bands" concert, LaRocca was so upset that he took a knife to the drumheads of the competing band's drums, leading to his becoming known by the nickname "Joe Blade."

The ODJB brought jazz to Europe during a 1919-20 tour. It recorded in England and received the same degree of success in Europe as it had in the United States. After the group returned to New York, it recorded four more records. However, several members of the group began to leave for various reasons, some of which were due to LaRocca's increasingly difficult personality. Additionally, dance music was becoming more and more popular, and so the group's appeal to the public diminished.

LaRocca suffered a mental breakdown in January of 1925, and was advised to give up music because the strain of keeping his band going was too much for him. He took the advice and returned to his hometown of New Orleans where he ran a successful building contractor business for the next eleven years.

LaRocca was approached in 1936 with an offer to reform the ODJB to appear in the movie, *The Big Broadcast of 1937*, but he felt that it would be too difficult to assemble the original members of the band, so he declined it. But he later reconsidered the offer, and eventually managed to reform the group with its charter members. Although too late for the movie, the group did appear on the *Ed Wynn Radio Show* and made a strong comeback. Inspired by this success, yet wanting to be more in style with current trends, LaRocca formed a fourteen-piece dance orchestra that recorded nine tunes in late 1936. His ODJB group also rerecorded six of its earlier hits and appeared in the film, *The March of Time*. However, just as before, members of the two groups began to have personality conflicts, and they broke up on February 1, 1938. This time, LaRocca retired from performing music for good.

During the last twenty-three years of his life, LaRocca became increasingly bitter about Negroes being credited with the invention of jazz music, stating *Our music is strictly a white man's music. We patterned our earlier efforts after military marches which we heard at public concerts in New Orleans in our youth. Many writers have attributed this rhythm that we introduced as something coming from the African jungles, and crediting the Negro race with it. My contention is that the Negroes learned to play this rhythm and music from the whites*. He called himself "The Creator of Jazz," "The Christopher Columbus of Music," and even "the most lied about person in history since Jesus Christ." He even went so far as to characterize the attribution of the origins of jazz to Negroes as "a Communist conspiracy."

LaRocca's letter writing campaign to newspapers and radio stations accomplished little, except to damage his reputation. His autobiography, *The Story of the Original Dixieland Jazz Band,* written with H.O. Brunn is also controversial. While it is an important glimpse into early jazz history, it also reveals the mind of an extreme egotist who discredited the other members of the ODJB in their roles as jazz pioneers. In 1958, LaRocca donated his collection of hundreds of papers, photographs, and memorabilia to the William Ransom Hogan Jazz Archive at Tulane University in New Orleans. Again, many jazz historians feel that this gold mine of information was biased by LaRocca to exclude or alter certain documents that would have given more credit to his colleagues. Knowing LaRocca's state of mind during his last years, it is difficult to separate fact from exaggeration.

During the 1980s, LaRocca's heirs raised awareness of his importance by helping to commission a bronze bust of his likeness and placing it in the foyer of the Auditorium LaRocca in Salaparuta, Sicily, where the LaRocca family originated. Copies of the bust now reside in the lobby of the Vincenzo Bellini Palermo Music Conservatory in Italy, and the Louisiana State Museum. Recent CDs of LaRocca's ODJB are *75th Anniversary* [of the ODJB] (Bluebird) and *In England* [with the ODJB] (EMI Pathe). His son, James LaRocca, is trumpeter and leader of Dixieland groups in New Orleans.

LaRocca's playing influenced later jazz trumpeters such as Bix Beiderbecke. Several of his compositions are jazz standards, and his ODJB made the first jazz recordings and introduced jazz to Europe.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Nick LaRocca" (www.biographybase.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Laroo, Saskia (b. Amsterdam, Netherlands, July 31, 1959). Dutch trumpeter. Laroo learned to play several instruments beginning with the recorder at age seven, as well as cello, saxophone, bass, and trumpet (age eight). She first played trumpet in a local brass band. At age fifteen, she began playing the guitar as well, and joined her first big band at age sixteen. Her favorite trumpeter was Miles Davis, who left an indelible mark on her style, resulting in her being called by American critics, the Lady Miles Davis.

From 1978 to 1979, Laroo studied at the University of Amsterdam with Roy Raaymakers. She then transferred to the Hilversum Academy where she studied with Ack van Rooyen. After graduating in 1985, she began her professional career with Pim Jacobs, Denise Jannah, Madeline Bell, Toots Thielemans, Ronnie Cuber, and Teddy Edwards, playing free jazz and avant-garde music. Her performances include a substantial measure of electronic, rap, poetry, jazz, and hip-hop styles.

Laroo has toured the world, performing in concerts at dozens of leading festivals and jazz venues. Most of the time, she plays the trumpet with only one hand (left or right!). She has formed several groups, including Salsa Bop, Jazzkia, and the Saskia Laroo Band. She established her own label, Laroo Records, and has released five albums under her name: *It's Like Jazz, Bodymusic, Jazzkia, Sunset Eyes* (with Teddy Williams), *Really Jazzy*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Saskia Laroo's official website: www.saskialaroo.com.

Larsen, Tage (b. Cambridge, Massachusetts, Nov. 7, 1970). American trumpeter. Larsen grew up in Cambridge, Massachusetts, graduating from Cambridge Rindge and Latin High School. He studied at Michigan State University with Richard Illman, receiving a bachelor of music degree, and at the Eastman School of Music with Barbara Butler and Charles Geyer where he received his master of music degree. Additionally, he studied with Philip Smith and Langston Fitzgerald III.

Larsen began his professional career as solo cornet of the US Marine Band in Washington, D.C. in 1995, and was also principal trumpet of the Annapolis Symphony Orchestra. After his service years, he joined the Saint Louis Symphony Orchestra as second trumpet (2000-02). In July of 2002, he became the first Afro-American musician of the Chicago Symphony Orchestra, serving as fourth/utility trumpet. He is also an adjunct faculty member at DePaul University.

Larsen and his wife Amy, acting principal trumpet of the Peoria Symphony Orchestra, have two sons, Zachary and Ethan.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Tage Larsen" (http://africlassical.blogspot.com/2009/09/ebayjetcom-tage-larsen-chicago.html); "Tage Larsen" (www.trumpetguild.org/news/news02/larsen.htm).

Larson, Jacob ("Jake") F[rancis]. (b. Grafton, North Dakota, Dec. 4, 1936). American trumpeter. Larson grew up in Drayton, North Dakota, and began playing trumpet at age twelve. His first teachers were William Pond and Leo Haesley. After graduating from Grand Forks High School in Grand Forks, North Dakota in 1954, he received a bachelor of music degree at the Cincinnati College-Conservatory (1954-57), master of music degree at Kent State University (1958-61), and a doctor of musical arts degree at the University of Cincinnati (1969-76). His teachers include Frank Simon, Henry Wohlgemuth, Eugene Blee, Don Jacoby, and Bert Truax.

Larson's long and distinguished teaching career began in the public schools of Youngstown, Ohio (1964-67). He taught trumpet at Youngstown State University (1967-69), Colorado State University (1969-77), and the University of Oklahoma (1977-99, although still teaching there part-time). He has served as a clinician in Guatemala, Australia, Europe, Singapore, and China, and for over ten years taught at the Summer Arts Institute at Quartz Mountain. Among his many students are David B. Hooten, Alan Wise, Robert Goodner, and Rick Jordan. Larson was inducted into the Oklahoma Higher Education Hall of Fame in 2007.

As a performer, Larson was principal of the Birmingham Symphony Orchestra (1957-58) and the Mineria Orchestra in Mexico City (summer 1986). He served in The US Air Force Band in Washington, D.C. (1959-63), and the Oklahoma City Philharmonic (since 1977).

Jacob and Lorna Larson have three children, Christina Casey (b. 1961), Eric (b. 1964), and Kurt (b. 1967), but are now divorced. Jacob is currently married to Ella Joy Nelson (since 1994). She is the Boyd Professor of Music and head of the music education department at the University of Oklahoma.

Bibl.: Greig, Murray. "The Oklahoma City Philharmonic Orchestra Trumpet Section" (*International Trumpet Guild Journal*, Mar. 2005); "Jacob F. Larson" (www.ohehs.org/hof/jacoblarson.html); personal interview, Jan. 8, 2012.

Laskey, [Joseph] Scott A. (b. Elmhurst, Illinois, Apr. 17, 1953). American designer. Laskey grew up in Itasca, Illinois. He began playing the trumpet at age ten, and studied with several local teachers including Frank Lisanti. After graduating from Lake Park High School in 1971, he attended Illinois Wesleyan University for one year, but transferred to Roosevelt University in Chicago in the fall of 1972, where he studied with Renold Schilke, Tom Crown, and Arno Lange. In 1974, he began presenting clinics and working at conventions for Schilke trumpets.

In January 1975, Laskey was surprised when Schilke hired him as sales manager for Schilke Music Products. He gradually learned how custom mouthpieces were produced, and was later put in charge of mouthpiece production. In April 1999, he formed The Laskey Company, which produces trumpet mouthpieces and custom trumpets in Lisle, Illinois.

Laskey and his wife Susan Stockton, a former advertising manager for a large insurance company, and now the chief financial officer of The Laskey Company, have a son, Alexander Laskey (b. 1991).

Bibl.: personal interview, Aug. 25, 2011.

Lässig, Karl (b. Bockau, Erzgebirge, Saxony, Germany, Dec. 21, 1924). German trumpeter. Lässig studied with Heinrich Teubig. He was a member of the State Opera Orchestra in Berlin from 1952 to 1959, played with the State Theatre Orchestra of Braunschweig from 1959 to 1963, and with the National Theatre Orchestra in Mannheim from 1963 until his retirement in 1989. He also performed with the Bayreuth Festival Orchestra during the summers of 1960 to 1963. He taught at the Musikhochschule Heidelberg-Mannheim.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lattuca, Gino (b. Mons, Belgium, Jan. 6, 1955). Belgian trumpeter and flugelhornist. After World War II, Lattuca moved with his Italian parents to Belgium. First he learned to play an E-flat military trumpet, and then he studied first at the academy of La Louvière and next with André Marchal at the Mons Conservatory. He began his playing career

as a classical performer in the National Orchestra and the Belgian Radio-Television Orchestra, but during the early 1980s, began turning his attention to jazz music. He has played with the Brussels Jazz Orchestra, ACT Big Band, Jazz Addiction Band, South Spirits, Free Time, Diva Smiles, Lilith, Belgian Trumpet Combination, and other groups. He has recorded with most of the groups he has played with, as well as with Gianna Nannini, Kris Defoort, Myriam Alter, Judy Niemack, David Linx, Michael Blass, Steve Houben, and many others.

A popular freelance soloist at jazz festivals throughout Europe, Luttuca has also performed at dozens of jazz clubs in Germany and France. He is currently active with his own Gino Lattuca Quartet, as well as with other groups such as Radoni's Tribe, Village Big Band, Alain Cupper Quintet, Marco Locurcio Sextet, and The Belgian Jazz Big Band. Among his many CDs are *My Impression* (B. Sharp), *Speed Limit* (B. Sharp), *Wait and See* (B. Sharp), *Diva Smiles* (Arpèges), *Silent Walk* (Challenge), and *Bad Influence* (Igloo).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Gino Lattuca" (www.jazzinbelgium.com/person/gino.lattuca).

Läubin, Bernhard (b. Müllheim, Baden, Germany, Sept. 21, 1959). German trumpeter. Läubin began playing the trumpet under the guidance of his father, as did his brothers Hannes (b. 1958) and Wolfgang (b. 1965). He won first prizes in solo and chamber music competitions of the National Youth Orchestra, and was a member of the German Youth Orchestra and the Junge Deutsche Philharmonie. Like his brothers, he studied with Robert Bodenröder at the Musikhochschule in Freiburg im Breisgau.

Läubin joined the NDR Symphony Orchestra in 1980, and since 1982 has also played with the Stuttgart Bach Collegium under Maestro Helmuth Rilling. Along with his brothers, he recorded the album, *Awake the Trumpet's Lofty Sound,* for DGG.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Läubin, Hannes (b. Neuenburg am Rhein, Germany, June 22, 1958). German trumpeter. Hannes is the older brother of Bernhard (b. 1959) and Wolfgang (b. 1965) Läubin, both trumpeters. Hannes began playing the trumpet at age nine under the guidance of his father, Hans Läubin. As a boy, he won three solo competitions and played in the National Youth Orchestra from 1971 to 1976. He also won second prize at the Concertino Prague competition (1974). He studied with Franz Xaver Streitwieser and Robert Bodenröder in Freiburg im Breisgau.

At age eighteen, Läubin became third trumpet of the NDR Symphony Orchestra, and two years later became principal. In 1995, he became a regular substitute in the Symphony Orchestra of the Bavarian Radio under Maestro Lorin Maazel and (in 2003) Mariss Jansons. He also plays, together with his brothers, with the Stuttgart Bach Collegium conducted by Helmut Rilling (including a Japan tour in 1985) and his own brass ensemble.

Läubin taught at the Stuttgart Musikhochschule from 1992 to 1996, and since October of 1996 has been a professor at the Munich Musikhochschule.

Läubin has recorded several solo albums including *Baroque Chamber Concertos with Trumpet* (Audite), *Awake the Trumpet's Lofty Sound* (with brothers Bernhard and Wolfgang on the DGG label), *Trompetenkonzerte* (DGG), and *Solos de Concours* (Audite). He has given concerts and master classes at numerous international music festivals.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); personal interview by Edward Tarr with H.L. on Feb. 13, 2013.

Läubin, Wolfgang (b. Müllheim, Baden, Germany, Mar. 7, 1965). German trumpeter. Läubin learned to play the trumpet from his father,

as did his brothers Hannes (b. 1958) and Bernhard (b. 1959). He later studied with Robert Bodenröder at the Musikhochschule in Freiburg im Breisgau.

Läubin's career began in 1982 when he became a member of the Chamber Orchestra of Europe and the State Youth Orchestra of Baden-Württemberg, playing all the parts in both orchestras. He also performed concerts in Germany, Poland, the Soviet Union, South America, and Japan with the Stuttgart Bach Collegium. In 1984, he became principal of the Radio Symphony Orchestra of Frankfurt, and in the following year joined the Symphony Orchestra of the Bavarian Radio in Munich.

Läubin has participated in several major music festivals. Since 1987, he has performed with the Läubin Trumpet Ensemble consisting of himself and his two brothers. In 1990, composer Siegfried Matthus wrote *Concerto for Three Trumpets* for the group.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Laudermilch, Kenneth (b. c1943). American trumpeter and conductor. Laudermilch received his bachelor of music education degree from Lebanon Valley College in 1965, a master of music degree from the New England Conservatory (studying with Roger Voisin) in 1967, and a doctor of musical arts degree from Catholic University of America (studying with Lloyd Geisler) in 1976. Other teachers include Gilbert Johnson, Robert Nagel, Gerard Schwarz, and James Thurmond.

Laudermilch was professor of trumpet and director of the university wind ensemble at West Chester University in Pennsylvania for thirty-eight years. He played in the Westminster Brass Quintet and was principal trumpet of the Delaware Symphony Orchestra for twenty-five years. He is currently an adjunct professor at Franklin and Marshall College in Lancaster, Pennsylvania, and since 2005 has been director of The New Holland Band. He has authored *An Understandable Approach to Musical Expression* published by Meredith Music/Hal Leonard, and has received citation awards from several state band organizations. He is a founding member of the American Baroque Trumpet Ensemble, and has performed as an extra/substitute with the Philadelphia Orchestra.

Bibl.: "Kenneth Laudermilch" (http://directory.fandm.edu/kenneth_laudermilch).

Laughton, Stuart John (b. St. Catherines, Ontario, Canada, Aug. 19, 1951). Canadian trumpeter. Laughton began his trumpet studies with Joseph Umbrico, principal trumpet of the Toronto Symphony Orchestra. He played in the National Youth Orchestra of Canada in 1967, and joined the Hamilton Philharmonic a short time later. He became a charter member of the Canadian Brass Ensemble (now the Canadian Brass) in 1970, but left the group in 1971 to study with Gilbert Johnson at the Curtis Institute in Philadelphia. During his senior year of study, he successfully auditioned for the principal chair of the Scala Opera Orchestra in Milan, Italy, where he played for twenty-eight years.

Laughton returned to Canada in 2001 in order to pursue a career as a soloist and chamber music performer. He again joined the Canadian Brass in 2003, replacing Ryan Anthony. He left the group in 2005 in order to pursue a career as a soloist and chamber music performer, although he occasionally returns to perform with them as part of the Canadian Brass "Trumpet Dream Team." His passion for contemporary music continues through his own record label, Opening Day Recordings (founded in 1993), and as an eight-year president of R. Murray Schafer's Patria Music/Theatre Projects.

Laughton is an adjunct faculty member at Redeemer University College, a founding member of True North Brass, and principal cornet of The Hannaford Street Silver Band. He has toured with organist William O'Meara many times; together they released the album *Baroque Banquet* on the Opening Day label. His other solo CD is *Remembrance* (Marquis Classics). In addition, he is a current member of the folk/country band, Porkbelly Futures, in which he plays lead guitar, harmonica, mandolin, and pedal steel guitar, as well as tin whistle, saxophones, and trombone. He is founder of The Forrest Festival in Ontario's Haliburton Forest and Wildlife Reserve.

Laughton and his wife (a medical doctor and former professional ballet dancer) have three daughters.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Stuart Laughton" (www.marquisclassics.com/artists/laughton_bio.html); "Stuart Laughton" (http://en.wikipedia.org).

Laumer, Jack C. (b. Rapid City, South Dakota, Aug. 22, 1945). American trumpeter. Laumer was attracted to the trumpet during third grade when his music teacher played a recording of Rafael Méndez for his general music class. When he wanted to play the trumpet in his

fourth grade band, his director told him that it would not be possible due to his disability; he was born without fingers on his right hand. Undaunted, Laumer began to play on a used cornet given to him by

Joseph Brodsky, a retired World War I Army trumpeter who also gave him his first lessons. Brodsky also took him to a concert that featured cornet virtuoso James Burke, a soloist who had to learn to play with only a left arm and hand because his right arm was severely injured during childbirth, and never developed.

After graduating from Newell High School in 1963, Laumer attended St. Olaf College in Northfield, Minnesota. He was inspired after hearing the Minneapolis Symphony (now the Minnesota Orchestra) in a concert that included his trumpet teacher, Ronald Hasselmann. After completing his music education degree in 1967, he taught music in the public schools for one semester before moving to New York City to study with Cecil Collins and William Vacchiano at the Manhattan School of Music, completing his master of music degree in 1970. While in New York, he won an audition to play in the Goldman Band (1970-74) where he sat next to his earlier idol, James Burke, and also played coprincipal in the National Orchestral Association Orchestra and Brass Quintet. In addition, he taught at Music and Art High School (1969-71) and Performing Arts High School (1971-73).

Laumer was head band and orchestra director at Manchester College in Indiana from 1973 to 1977, after which he accepted his current position as professor of trumpet at Texas State University in San Marcos. He also serves as associate principal of the Austin Symphony Orchestra. He has performed with the Austin Lyric Opera Orchestra, and plays Baroque (valveless) trumpet with the Texas Early Music Project, Texas Bach Choir, Southwest Baroque Ensemble, and the University of Texas Early Music Ensemble. His Baroque trumpet teachers were Leonard Candelaria, Edward Tarr, and Niklas Eklund.

Jack Laumer has been married to pottery and jewelry artist De Anne Laumer since March of 2012. His children from a previous marriage are Kurt (b. 1975) and Anne (b. 1977). His hobbies include driving and restoring vintage BMW automobiles, camping, hiking, and sailing his twenty-six-foot MacGregor.

Bibl.: "Jack Laumer" (www.music.txstate.edu/facultystaff/bios/laumer.html); "Professor's Musical Talent Unhindered By Disability" (http://star.txstate.edu/node/4033); "Newell native is among nation's top trumpeters" (http://rapidcityjournal.com/buttecountypost/news/article_5c7f2374-6b8a-11e0-ac74-001cc4c002e0.html); personal interview, Dec. 5, 2012.

Laureano, Manny (b. New York, New York, Aug. 17, 1955). American trumpeter. Laureano was born to Puerto Rican parents, and attended the public schools in New York. While in elementary school, he participated as an actor and singer in plays and short operas. He began playing the trumpet in seventh grade, and won a scholarship that enabled him to study music at the 92nd Street YMCA with Jimmy Smith, fourth trumpet in the New York Philharmonic. His early inspiration came from hearing the great Rafael Méndez on the radio. He later attended New York's High School for Music and Art, where he studied with Sid Baker and Jack Laumer. After graduating in 1973, he attended The Juilliard School, where he studied with William Vacchiano and Mel Broiles. He also studied briefly with Rob Roy McGregor at the Eastern Music Festival.

Laureano played in Latin bands and with Emerson Lake & Palmer, but shortly after graduation from Juilliard in 1977, he became the principal trumpet of the Seattle Symphony. He held this position for four years before replacing Charles Schlueter as principal trumpet of the Minnesota Orchestra in Minneapolis in 1981. While he had been in Seattle, Laureano had become good friends with the second trumpeter, Jeff Cole, who had interested him in the concepts of sound and breathing associated with the so-called "Chicago School" of brass playing. Subsequently, Laureano studied for a short while with Arnold Jacobs, Adolph Herseth, and Vincent Cichowicz.

Laureano premiered the *Trumpet Concerto* by Wildgans under Leonard Slatkin (1983), and played Dmitry Shostakovich's *Piano Concerto No. 1* with Maxim Shostakovich (1984). In 1986, he performed the *Concerto Classico* by Horovitz with Vincent DiMartino and the Black Dyke Mills Band (1986). He also premiered the *Concerto for Two Trumpets* by Paulus with Doc Severinsen and the Minnesota Orchestra (2006).

Laureano has taught on a part-time basis at the University of Minnesota, has presented numerous clinics and master classes throughout the world, and has appeared at the conferences of the International Trumpet Guild. He is a highly respected soloist who has appeared with the Minnesota Orchestra and other leading groups. He is also a fine conductor who serves as an assistant conductor of the Minnesota Orchestra and the Minnesota Youth Symphonies. Laureano frequently collaborates with Luis Loubriel, authoring books on the teachings of Arnold Jacobs and Vincent Cichowicz.

Laureano has held a black belt in Martial Arts since 2000, and is also a chess enthusiast—he studies with William Harrison of Minneapolis. He and his wife Claudette R. Laureano, a string teacher at the Breck School in Golden Valley, Minnesota, have a son, Max (b. 1989) and a daughter, Kiko (b. 1995).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Loubriel, Luis. "Manny Laureano's Quarter Century with the Minnesota Orchestra" (*International Trumpet Guild Journal*, Jan. 2008); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, July 13, 2010.

Lavrik, Vladislav ("Vlad") Mikhailovich (b. Zaporozhie, Ukraine, Sept. 29, 1980). Russian trumpeter. Lavrik comes from a musical family. His father is a trumpeter, military conductor, and teaches at the Moscow Institute of Military Conductors. His mother is a pianist. In his youth, Vladislav studied piano and trumpet, and attended the Moscow State Conservatory of Music where he studied with Yury Vlasenko, graduating in 2003. He also received a master's degree there in 2005. At ages fourteen and sixteen, he won the Dokshitser Competition for Young Trumpeters, and in 1994 won the Classical Heritage International Competition in Moscow. He was also a prizewinner in the 1997 and 1998 International Festival of Young Soloists in Moscow.

Lavrik was named principal trumpet of the National Russian Symphony in 2001, the youngest principal in the orchestra's history.

Since 2008, he has served as a faculty member at the Moscow State Conservatory. He is leader of the NRS Brass Quintet and an active soloist, having toured Russia, Brussels, and the United States. He has served as a judge for the 2008 and 2009 National Trumpet Competition in Fairfax, and appears at numerous music festivals. Since 2008, he has served as a faculty member at the Moscow State Conservatory. He has premiered solo works by Tatiana Smirnova, Oleg Oblov, and Rashid Kalimullin. Lavrik was a featured artist during the 2011 International Trumpet Guild Conference in Minneapolis.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Vladislav Lavrik" (www.russianarts.org/mo/lavrik.cfm); Vladislav Lavrik's official website: http://vladlarik.com.

Lawler, Roy (b. Miami, Florida, Jan. 4, 1960). American hornist and designer. While growing up in South Miami, Lawler began playing the French horn at age ten; his first teacher was Elizabeth Bobo. After graduating from South Dade High School in 1978, he attended the University of South Florida, studying with horn professor Tom Newell. Lawler attended the Boston Conservatory, but left in 1982 before

graduating. While in Boston, he freelanced for five years, and learned about instrument repair and design by apprenticing with Robert Osmun. In 1985, Lawler started his own company in Longwood, Florida, now located in Flat Creek, Tennessee, that makes high quality trumpets and trombones. Lawler attributes his talents to his "Lord and Savior, Jesus Christ...To Him the Glory."

Lawler is married to Tysh Lawler, CFO of Lawler Trumpets and Trombones, Inc. His hobbies include fine automobiles.

Bibl.: Reeves, Mary. "A joyful noise as horn maker relocates to Flat Creek". (www.t-g.com/story/1592650.html); personal interview, July 26, 2011.

Lawrence, Andy (b. Swindon, south England, Nov. 2, 1954). British trumpeter, vocalist, and composer. Lawrence began playing trumpet at age eleven, and at age fourteen began to teach himself harmony and arranging. After playing with local brass bands, he began playing professionally at age seventeen when he joined the American pop group, The Fantastics. He then toured for five years with the Roy Pellet Jazz Band. He moved to south Germany where he coached the Baden-

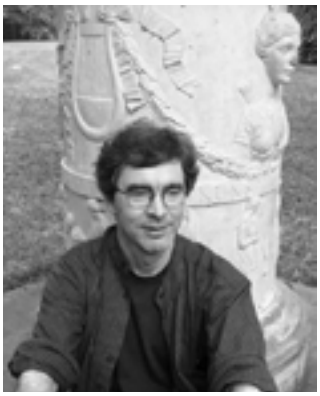
Württemberg Youth Jazz Orchestra, and became the busiest traditional jazz trumpeter in South Germany.

Lawrence led his own big band Swingtime and combo Andy Lawrence Swingtet, and played as lead trumpeter on numerous television shows with the Joe Schwarz Orchestra. He also fronted the Louis Prima revival band, Jump & Jive. He became a popular singer during the 1980s, and recorded over twenty LPs and CDs. During the 1990s, he played a great deal of commercial music. He also composed over 140 original works.

More recently, Lawrence has played cornet with such groups and leaders as the Lindfors Swing Affairs, The Chicagoans, Stuttgart New Orleans Society, New Storyville Jazz Band, Flat Foot Stompers, Frl. Mayer's Hinterhaus Jazzers, and Alexander Katz.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Andy Lawrence" (www.will-lindfors.de/lsa/index.php?lang=en).

Lawrence, Peter J. (b. Barrow-in-Furness, England, May 19, 1965). British trumpeter and composer. Lawrence studied in London at the Royal College of Music where he received the David Mason Orchestral



Trumpet Prize and the Malcolm Sargent Award. In 1988, he joined the Scottish Opera Orchestra, Royal Shakespeare Company orchestra, and the English Philharmonic. After that, he played for two years with the Broadway musical, *Cats,* in Zürich. In 1994, he joined the Hof Symphony Orchestra (becoming principal trumpet in 1995). He is a versatile musician who is comfortable in styles ranging from Baroque to jazz. He has also played with the groups Bach Blech und Blues, Munich Brass, Fürstbischöfliches Bläserconsortium zu Würzburg, and German Brass.

Lawrence is best known as a composer. He has written works for orchestra, brass ensemble, and solo instruments. His *Trumpet Concerto* with orchestra is becoming increasingly popular, and his entertaining work, *Von Méndez mit Liebe* for two trumpets and band (depicting a "duel" between Rafael Méndez and Willi Liebe) was premiered in Bad Säckingen, Germany during the Sixth

Trumpet Festival and Second International Altenburg Competition hosted by Edward Tarr. For this performance, the soloists were Vincent DiMartino and Richard Carson Steuart. They were accompanied by the Bad Säckingen Stadtmusik, conducted by Johannes Brenke (who later succeeded Tarr as director of the Bad Säckingen Trumpet Museum).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lawson, Yank [John Rhea Lausen] (b. Trenton, Missouri, May 3, 1911; d. Indianapolis, Indiana, Feb. 18, 1995). American trumpeter. As a boy, Lawson learned to play various saxophones and studied piano with his mother. He switched to the trumpet during his teen years, and later attended the University of Missouri as a music student. During the early 1930s, he played with Wingy Manone, and in 1932 made his recording debut with Slatz Randall. He joined Ben Pollack's orchestra in 1933, and when Pollack's band broke up a year later, Lawson worked with Will Osborne, recorded with the Mound City Blues Blowers, and freelanced as a studio player.

In 1935, Lawson and several other former members of the Pollack orchestra, along with bassist Bob Haggart, formed the Bob Crosby Orchestra in which Lawson was a featured soloist. He received a great deal of recognition when he recorded *Dogtown Blues* and *Five Point Blues* with Crosby. He played with Haggart and Crosby until 1938 when he joined Tommy Dorsey's orchestra, with which he became well known through his recordings of *Hawaiian War Chant* and *Milenberg Joys*.

In 1939, Lawson joined the bands of Abe Lyman, Richard Himber, and several theater orchestras. He rejoined Bob Crosby's Bob Cats in 1941-42 and played for a short while with Benny Goodman in 1942. Lawson then became a studio player, working for television, radio, and various recording studios. In 1944, he backed Frank Sinatra in a recording of *Stormy Weather*.

During the early 1950s, Lawson recorded as coleader of the Lawson-Haggart band, and also played on and off with guitarist Eddie Condon. About that time, Louis Armstrong selected Lawson to play the part of King Oliver in a recording project called *Satchmo: A Musical Autobiography*. Armstrong and Lawson appeared together at the 1962 Newport Jazz Festival; Lawson also played at times with reunions of the Bob Crosby Bob Cats in New York. From 1966 to 1969, Lawson was a regular with Eddie Condon's band whenever the Lawson-Haggart band wasn't working. In 1968, Lawson and Bob Haggart co-led the World's Greatest Jazz Band, which continued for much of the next ten years until 1978. Trumpeter Billy Butterfield joined the group in its early days.

After 1978, Lawson worked mostly as a freelance performer and recording artist. He appeared at many jazz festivals and was known for his beautiful tone, powerful sound, soft mute work, and wide range. Among his many albums are *Yank Lawson's Dixieland Jazz* (Riverside), [Yank Lawson] *Plays King Oliver Jazz* (Decca), *The Best of Broadway* (Signature), *Century Plaza* (World Jazz), *Ole Dixie* (ABC/Paramount), *South of the Mason-Dixon Line* [with Haggart] (Decca), and [Lawson-Haggart] *Plays Jelly Roll's Jazz* (Decca). Many of Lawson's recordings as soloist and sideman are now available on labels such as Atlantic, Dr. Jazz, Jazzology, ABC, GRP/Decca, and Bluebird.

Lawson died from a heart attack at the age of eighty-four. He was active up until his death and was even scheduled to perform in Japan in the following May. He was survived by his wife Harriett, son John, and daughters Margaret Armont, Elizabeth Burgess, and Linda Franke.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Yank Lawson. 84, Trumpeter with Prominent Jazz Bands" (The New York *Times*, Feb. 21, 1995); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Laycock, Arthur (b. Todmorden, England, Mar. 4, 1887; d. St. Austell, England, Feb. 5, 1929). British cornetist. Laycock received a used cornet as a present from his parents on his ninth birthday. His first lessons were with Arthur Hirst, a local bandmaster, and later with George Nicholls, a well-known cornetist. Laycock improved quickly and began his career in 1904 when he joined the Hebburn Colliery Band in northeast England. He then played with the Earby Band where he sat next to the legendary cornetist Edwin Firth, and in 1908 joined the Dalton-in-Furness Band.

Beginning in March of 1909, Laycock was principal cornet of the St. Hilda's Band, an ensemble that garnered numerous championships. He played continuously with this band for fourteen years, except for a world tour with the Besses o'th Barn in 1910-11. During World War I, Laycock joined the 16th Durham Light Infantry, and was later assigned duties as bandmaster of the 1st Training Reserve Battalion Band, and then the 58th London Division Band in France. He returned to his old position with the St. Hilda's Band in 1919.

Laycock's career as a cornet soloist hit its stride in the early 1920s. He won forty medals, three silver Challenge cups, four Championship Crystal Palace Medals, and performed Command Performances for the King and Queen of England. He was known as an immaculate, if not pedantic, man. His pains-taking attention to appearance was well known, and he was governed by a sense of routine and perfection in his personal and professional life. Two of his best-known solos were *Rule Brittania* and *The Miniature*. He made several recordings as soloist, and performed on a par with other great soloists such as Jules Levy and Herbert Clarke. His recordings with the St. Hilda Colliery Band were on the Zonophone and The Winner labels;

recordings under his own name were on the Pathé and Columbia labels (1912-14).

In 1923, Laycock became a member of the Eastbourne Municipal Orchestra. However, in 1926, he suffered for months from a nervous breakdown, and was also hospitalized in London for a serious heart infection. In 1928, he played with the Whitby Municipal Orchestra and was a frequent guest soloist with bands throughout the United Kingdom. One of these engagements, in 1929, turned out to be his last. Even though he had the flu, he not only fulfilled his solo duties with the band of a close friend, but also sat in with the band for the entire concert. He was hospitalized the next day, and was diagnosed with bronchopneumonia; he died a week later at the young age of forty-one.

Laycock's funeral was considered a "Who's Who" of the brass world, and his widow Maggie (Cowgill) Laycock (married in 1914) received over two hundred letters and telegrams of sympathy.

Arthur Laycock was known as an immaculate man, both as a performer and person. Harry Mortimer once said: *Perhaps one day I might be as good a cornet player as Arthur Laycock.* Someone responded: *Yes, you might...but you will never look as well dressed as he does.*

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Helme, Chris. "Thanks for the Memory No. 10—Arthur Laycock" (www.4barsrest.com/articles/2004/art390.asp); "Arthur Laycock" (www.earbybrassband.co.uk/index.php/en/personalities/arthur-laycock).

Lazarus, Charles ("Chuck") (b. Shelby, North Carolina, July 14, 1969). American trumpeter and composer. The highly versatile Lazarus

grew up in North Carolina. His father Larry Lazarus (now retired) was a drug store owner and pharmacist, and his mother Sandy Tucker (also retired) worked as a manager and owner of a retail health food store. Lazarus studied with Don Morris and David Mills (both tuba players) during junior high and early high school, and with Raymond Mase during his last two years of high school at the North Carolina School of the Arts. After graduating in 1987, he attended The Juilliard School of Music in New York under Mase until 1990.

Lazarus performed with the Dallas Brass from 1990 to 1999, and with the Meridian Arts Ensemble from 1998 to 2000. He taught at Princeton University from 1999 to 2000, and performed with the New York Trumpet Ensemble, the New York Big Brass, the London Brass, Montreal Symphony Orchestra, Barry White, Joe Williams, and other leading artists. He joined the Minnesota Orchestra as fourth trumpet in September of 2000. In 2005, he took a one-year leave of absence to perform and record with the Canadian Brass, but resumed duties with the orchestra in 2006. He also served as an adjunct faculty member at St. Olaf College in 2006.

A skilled jazz player, Lazarus has given performances at the Montreal and Ottawa jazz festivals, and has released two jazz albums on his own label, Lazarus Music. Both CDs, *Solo Settings* (2005) and *Zabava* (2008), received rave reviews and awards for his compositions. He also recorded three CDs and a video with the Canadian Brass. In 2007, he premiered his orchestral pops program, *A Night in the Tropics,* with the Minnesota Orchestra. In addition, his jazz quartet has opened for Tony Bennett. Lazarus has performed as a soloist with many orchestras including the Minnesota Orchestra, Oregon Symphony, Florida Orchestra, North Carolina Symphony, and Les Violons du Roy. He presented a jazz concert of original music during the 2009 annual conference of the International Trumpet Guild.

In 2010, Lazarus and arts entrepreneur Paul Grangaard established a production company called *American Riffs*, named after the Steve Heitzeg concerto commissioned for Lazarus that same year. Dedicated to the creation of original programming for solo trumpet with symphony orchestras, Lazarus initiated several jazz programs and a series of young peoples' concerts designed to feature original music, and teach young people about the creative process.

Bibl.: Greig, Murray. "The Minnesota Orchestra Trumpet Section" (*International Trumpet Guild Journal*, Mar. 2006); Charles Lazarus's website (www.charleslazarus.com); personal interview, Mar. 19, 2010.

Leach, Cathy (b. Springfield, Vermont, July 26, 1956). American trumpeter. Cathy's father, Dr. William A. Leach, was a dentist, and her mother, Frances Johnson Leach, a homemaker, part-time teacher, and dental office manager. Cathy grew up in Springfield, Vermont, and studied trumpet with her band director, Malcolm Rowell, as well as with Gary Partridge and Walter M. Chestnut. After graduating from Springfield High School in 1974, she attended the University of Michigan where she studied with Clifford Lillya (1974-78), and earned a bachelor of science degree in music education. She was a member of the Toledo Symphony Orchestra and the Galliarde Brass Ensemble (1976-79). She then studied with Jeffrey Piper at the University of New Mexico in Albuquerque (1979-81), where she earned a master's degree while also playing in the faculty brass quintet, and performing with the New Mexico Symphony. Immediately after graduating, she played in the Orquesta Sinfonica del Estado de Mexico (summer 1981).

Leach became the trumpet professor at the University of Tennessee and second trumpet of the Knoxville Symphony Orchestra

in 1981. In 1984, she won an audition to become principal trumpet of the orchestra, a position she continues to hold concurrently with her teaching job at UT-Knoxville. In 1995-96, she took a leave of absence from her positions in order to pursue a doctor of music degree at Northwestern University in a one-year residency. There, she studied with Vincent Cichowicz, continued study during several summers, and completed the degree in 2002. Leach took another leave of absence in 2009-10 to study jazz trumpet and improvisation.

Leach has received several awards for teaching: 2004 School of Music Leadership Award, 2006 Chancellors Award for Outstanding Teaching, and 2007 James R. and Nell W. Cunningham Outstanding Teaching Award. She has been a member of the UT Brasswind Quintet since 1981, and plays in the Monarch Brass, an all-star ensemble consisting of many of America's finest female brass performers, as well as the all-female Stiletto Brass quintet. Her playing can be heard on the Musical Heritage Society and Opus One labels. Her hobbies include running, working out at the gym, playing electric bass and violin, spending time with her dogs, reading, knitting, and studying languages. Leach served on the board of directors of the International Trumpet Guild in 1990-94, 2005-07, and 2007-11.

Bibl.: Hardin, Anne. "The Knoxville Symphony Orchestra Trumpet Section" (*International Trumpet Guild Journal*, Mar. 2010); "Dr. Cathy Leach" (www.music.utk.edu); personal interview, May 18, 2010.

Leasure, Timothy ("Tim") (b. Marietta, Ohio, Dec. 22, 1965). American trumpeter. Leasure received his bachelor of music degree from Ohio University in 1990, and a master of music degree from The Ohio State University in 1993. Following post master's work at OSU, he joined the US Navy Band in Washington, D.C. in 1995, selected with the group as the 1997 national tour soloist. He was also its soloist for concerts in Stockholm, Sweden.

Leasure has performed as a member of the Springfield (OH) Symphony (principal, 1994-95), ProMusica Chamber Orchestra of Columbus, Arlington Symphony, Annapolis Symphony, West Virginia Symphony, and the Columbus Symphony. He is currently second trumpet with the ProMusica Chamber Orchestra and a fulltime faculty member at The Ohio State University (since 2001). He is the author of three software applications for the Apple iPhone: *Tromba Musica, Wotton Dictionary of Music, and Mahler Translations*. New York Public Radio selected Mahler Translations as a top five App of the Year for Classical Music in 2011.

In 2001, Leasure was awarded the Distinguished Alumni Award from Ohio University, and was also the recipient of the 2004 Distinguished Teaching Award at OSU. Recently, he was made an honorary member of Phi Mu Alpha Sinfonia.

Leasure and his wife Lasea (a reference librarian) have three children: Andrew, Elizabeth, and Grace.

Bibl.: "Timothy Leasure" (http://music.osu.edu/people/leasure); personal interview, Apr. 18, 2013.

Le Barbier, Henri Charles (b. Le Mans, France, Nov. 13, 1873; d. after 1936). French trumpeter. Le Barbier studied at the Paris Conservatory under Jules Cerclier (1893-94) and Merri Franquin (1895, second prize). He became principal trumpet of the Concertgebouw Orchestra in the Netherlands in 1904, and played there until 1909 when he replaced Christian Rodenkirchen as principal trumpet of the Philadelphia Orchestra, a position he held through 1914 before accepting a position as principal trumpet of the Minneapolis Symphony Orchestra (now the Minnesota Orchestra) (?-1920, 1923-36).

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe siècle; CD-Rom*, Oct. 2008); www.Stokowski.org/Philadelphia_Orchestra_Musicians.htm.

Leczkowski, Gregor (b. Tczew, Poland, Apr. 6, 1959). Polish trumpeter and flugelhornist. Leczkowski learned to play the trumpet at a music school in his hometown of Tczew, and attended a Gymnasium in Danzig. He then earned a master's diploma from the Frédéric Chopin Music Academy in Warsaw. Already during he study period, he became principal trumpet of the Warsaw Radio Orchestra, and in 1981 joined the Warsaw National Philharmonic in the same capacity. Equally strong in classical and jazz music, he performs with dance and show bands, and became a member of the Wuppertal Symphony Orchestra in 1989. Since 1992, he has been principal of the Beethovenhalle Orchestra in Bonn.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Ledford, Mark (b. 1960; d. Los Angeles, California, Nov. 1, 2004). American trumpeter, composer, and singer. Ledford attended the Berklee College of Music in Boston (1978-82) where he studied music composition and arranging. After graduating, he played trumpet in the bands of Jon Hendricks and for the Broadway musical, *Sarafinal!* He also became the music director for Stephanie Mills, produced television jingles, and released his only solo album in 1998, *Miles 2 Go*.

Ledford was a fine singer in the style of Jon Hendricks and Bobby McFerrin. He sang in McFerrin's vocal group, Circle, and played trumpet, guitar, and drums in Pat Metheny's band. He recorded

with Joe Locke, Michael Brecker, Special EFX, Bill Evans, Eliane Elias, Don Byron, Kevin Eubanks, and Branford Marsalis.

Bibl.: "Mark Ledford" (www.billboard.com).

Leduc, Alphonse Girard (known as Leduc) (b. Nantes, France, Mar. 9, 1804; d. Paris, France, June 17, 1868). French publisher. Alphonse

Girard was a teacher, composer, virtuoso flutist, and played guitar and bassoon at a professional level as well. The Girards were a large family, originally from the French town of Arnay-le-Duc, and when they moved to Nantes, France, added Leduc to their name. Girard founded a publishing business, and in 1841, transferred it from Nantes to Paris, reorganizing it as Éditions Alphonse Leduc, which initially only published songs and piano pieces, but which has since become perhaps the largest publisher of trumpet and brass music in the world.

The company has been run by five successive generations of the Leduc dynasty:

- Alphonse Girard (known as Leduc)
- Alphonse-Charles Leduc (1844-1892)
- Alphonse Émile Leduc (1878-1951)
- Claude-Alphonse Leduc (1910-1995) and Gilbert Leduc (1911-1985)
- François Leduc (son of Claude), Basile Crichton (nephew of Claude and Gilbert), assisted by their respective brothers, Jean Leduc and Michel Crichton.

After Alphonse's death in 1868, his son Alphonse-Charles ran the company and expanded it by acquiring several small music publishers. He began selling solos and methods for all band and orchestral instruments, and gradually vocal music, including the rights to Verdi's opera, *Aida*, which made the company wealthy. When Alphonse-Charles died prematurely at the age of forty-eight, the company was taken over by his wife Emma Leduc-Ravina. Their son, Alphonse Émile, expanded the company considerably by signing the well-known composers Messiaen, Ibert, and Glazunov. Alphonse Émile's sons, Claude-Alphonse and Gilbert, ran the firm from 1951 to 1985, and greatly expanded worldwide sales by translating many of the Leduc methods publications into various languages. Today, the company is headed by François, son of Claude-Alphonse, and Basile Crichton, nephew of Claude-Alphonse and Gilbert, assisted by brothers Jean Leduc and Michel Crichton. The company acquired Robert King Music Sales in 1987.

There is historical uncertainty regarding the connection of the current publisher and the publishing house Leduc on rue du Hazard, which ceased operation in 1823. That publisher was founded in 1767 by Simon Le Duc ("L'Aîné," b. Paris, c1745; d. Paris, Jan. 1777), a violinist who studied under Gaviniès, and played at the Concert Spirituel in Paris. The company was later operated by Pierre Le Duc ("le Jeune," b. Paris, c1755; d. Holland, 1816), younger brother and pupil of Simon Le Duc. After 1804, the company was run by Auguste Le Duc (d. c1825), son of either Simon or Pierre. Upon Auguste's death, his wife succeeded him and sold the company to Alphonse Girard Leduc.

Bibl.: "History of Éditions Alphonse Leduc & Cie." (www.alphonseleduc.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); http://en.wikipedia.org/wiki/Éditions_Alphonse_Leduc; http://imslp.org/wiki/Alphonse_Leduc; http://www.alphonseleduc.com/EN/historique_editions_leduc.php.

Photos: First photo, Alphonse Girard Leduc. Second photo, Alphonse-Charles Leduc.

Lee, R. Matthew ("Matt") (b. Monmouth, Illinois, July 15, 1961). American trumpeter. Lee grew up in Little York, Illinois. He began playing trumpet at the age of ten; his first music teachers were his band directors Joe DeWeese, John Spurgeon, Greg Bimm, and Carl Meyer, as well as his trumpet teacher John Schlabach. He attended Western Illinois University (1979-83), studying with William DeJong and earning a bachelor of music education degree. He then studied with Vincent Cichowicz at Northwestern University (1983-84) where he received a master of music degree. He was a member of the Civic Orchestra of Chicago (1986-88), and guided by Adolph Herseth, won the orchestra's concerto competition during the 1987-88 season.

Lee's experience includes a long list of performances with ensembles such as the Chicago Symphony Orchestra (extra/substitute since 1986), Illinois Philharmonic Orchestra (principal trumpet, 1987 to present), Chicago Sinfonietta (principal since 2005), Joffrey Ballet Orchestra (principal since 2005), Lyric Opera of Chicago Orchestra (extra/substitute since 1992), Millar Brass Ensemble (1985), Grant Park Symphony, Tower Brass of Chicago (1997), Chicago Brass Quintet (1994), Lancaster Festival Orchestra, and Woodstock Mozart Festival Orchestra. He has served

on the faculties of the VanderCook College of Music (1988-94), Elmhurst College (1988 to present), and DePaul University (since 1994). He has recorded several times with the Chicago Symphony Orchestra, including live performances at Carnegie Hall with Sir George Solti, Kiri Te Kanawa, and Luciano Pavarotti. He can also be heard on seven compact discs with the Millar Brass Ensemble on the Crystal, Koss, and Delos International labels.

Lee and trumpeter Kari Phelps Lee have been married since 1996, and have three children: Ella (b. 1999), Erin (b. 2001), and Nathan (b. 2003). His hobby is cooking.

Bibl.: "R. Matthew Lee" (http://music.depaul.edu/FacultyAndStaff/L/mlee.asp); personal interview, July 20, 2011.

Leeb, Leonhard J. (b. Graz, Austria, Jan. 17, 1962). Austrian trumpeter. Leeb studied with Carole Dawn Reinhart and Josef

Pomberger at the Vienna Musikhochschule, and had additional study with Arturo Sandoval, Edward Tarr, Friedemann Immer, Maurice André, and Ludwig Güttler. He has played with the Berlin Brass Ensemble, Orpheus Chamber Orchestra in New York, and the Moscow Virtuosi. An active soloist, Leeb has appeared at numerous music festivals across Europe, and recorded CDs such as *Ciaconna* (trumpet and organ). Several composers have written works for him. He also completed a law study at the Vienna University. In 1993, he began teaching concert management (artistic self-management) at the Vienna Musikhochschule, and in 1994 founded the trumpet ensemble, The Art of Trumpet Vienna, that has released CDs such as *Imperial Fanfares* and *What a Wonderful World—Trumpets in Concert*. He has also commissioned several new works for trumpet.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lehman, Richard B. (b. Kettering, Ohio, Apr. 2, 1958; d. Washington, District of Columbia, Jan. 12, 1999). American trumpeter. Lehman began playing trumpet at age six under the guidance of his father, Donald. He studied with Dr. Richard Burkart at The Ohio State University, earning a bachelor of music degree in 1980. He continued his studies under Leon Rapier at the University of Louisville, receiving a master of music degree in 1982.

Lehman taught at Illinois State University from 1982 to 1989. He became principal cornet of the US Marine Band "The President's Own" in 1990, performing solos on many tours until leaving the group in 1998. He remained in Washington where he taught at the Landon School in Bethesda, Maryland, freelanced, and played with the National Guard Band. His unexpected death at the age of forty-one stunned the trumpet world. His parents and friends established the Richard B. Lehman Memorial Scholarship Fund through the International Trumpet Guild in 1999.

Bibl.: "Richard B. Lehman (1958-1999)" (www.trumpetguild.org/news/lehman.htm).

Leick, John S. (b. 1878; d. 1951). American cornetist. Little is known of Leick's early life. He was cornet soloist with the Innes Band from

1902 through 1904, soloist and associate conductor of the Kilties Band of Canada during the 1904-05 season, and a featured member of The Military Octet during the 1905-06 season. He married another brilliant cornet soloist, Mabel Keith, known to many as "The Sousa Girl." They directed bands in Nebraska before moving to Denver, Colorado, where they became members of the Denver Municipal Band under Albert Sweet and Frederick Innes. John was also principal trumpet of the Denver Symphony from 1924 through 1935.

John and Mabel toured a great deal together, and toured Europe seven times between c1904 and 1911. He performed at Balmoral Castle in Scotland on September 27, 1904, and on November 9 of that same year, at Sandringham House in England for King Edward VII, Queen Alexandra, and the Royal Family. Numerous concert reviews in newspapers of England, Scotland, and Wales during these years give high praise to Mr. Leick's talents: *Mr. John S. Leick is an expert cornetist, his solo, the "Whirlwind Polka" (Levy) being loudly applauded. He obtains a bright, clear ringing tone, his extreme upper notes telling wonderfully, while his triple tongueing was amazing in its rapidity and distinctness; apparently nothing ever written for the cornet could come wrong to so adept and facile a player* (*Portsmouth Times*, Oct. 15, 1904). John and Mabel also performed at the Coronation of King George of England in 1911.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008).

Leick, Mabel Keith (b. Holdrege, Nebraska, Nov. 7, 1883; d. Denver, Colorado, Mar. 12, 1961). Amerian cornetist. Mabel learned to play the piano at an early age and studied with her mother, who was a professional pianist. She later learned to play the cornet and attended

the C.G. Conn Conservatory of Music in Elkhart, Indiana. For three months, she took cornet lessons from the famed Jules Levy. She also took conducting lessons from John Philip Sousa, who named her "The Sousa Girl."

Mabel became a virtuoso on the cornet, a leader and soloist with The Military Octet, and toured the United States as a soloist. She married John Leick, a leading cornetist. Together, they toured Europe seven times, and even performed at the Coronation of King George in 1911.

She and John directed bands in Nebraska before moving to Denver, Colorado, where they played in the Denver Municipal Band under Albert Sweet and Frederick Innes. Mabel taught the members of the first DeMolay Band in Denver, and taught cornet at the University of Denver.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *The Cornet Compendium* (self-published); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Leiner, Peter (b. Landau, Pfalz, Germany, Oct. 14, 1962). German trumpeter. Leiner studied trumpet and conducting with Reinhold Lösch at the Musikhochschule in Mannheim (1984-92), was a prizewinner in various competitions, and in 1986 became a member of the SWF Radio Orchestra. An active soloist and chamber musician, he has released several solo CDs for the Brilliant Classics label, presented master classes internationally, and served as a jury member at important competitions. Since 1993, he has been a professor of trumpet at the Musikhochschule Saarbrücken, and is a member of the SWF Brass Quintet ("Das Rennquintett").

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Leisring, Stephen W. (b. Waterbury, Connecticut, Mar. 28, 1963). American trumpeter. Leisring grew up in Watertown, Connecticut, the son of Clarence (a factory administrator) and Helen Leisring (a homemaker); he has a sister named Nancy (b. 1957). Stephen began playing the trumpet at age ten, and studied with Carl Berg. After graduating from Watertown High School in 1981, he attended the University of North Texas, where he studied with professors Keith Johnson and Leonard Candelaria, and earned bachelor of music education and bachelor of music performance degrees. Leisring also attended the Mannes College of Music in New York City, where he studied with Vincent Penzarella, and earned a master of music degree. He has also studied with Don Jacoby, Richard Giangiulio, and Bert Truax.

Leisring's professional career began in 1989 when he became assistant principal of the Tenerife Symphony Orchestra in the Canary Islands, Spain. During his fourteen years in Spain, he also taught as interim professor at the Conservatorio Superior de Música de Santa Cruz de Tenerife (1994) and the Orchestral Academy of the Tenerife Symphony Orchestra (1997-2003). Additionally, for three years he played semiprofessional baseball for Los Rojos de Tenerife. In 2003, he accepted a position as professor at the University of Kansas in Lawrence. He has been an active clinician and has appeared in China, Finland, Puerto Rico, Taiwan, Latvia, and throughout the United States. He has also performed with the Gothenburg Symphony Orchestra (Sweden), Tokyo Symphony Orchestra, Milwaukee Symphony, Dallas Symphony Orchestra, Kansas City Symphony, Music in the Mountains Festival Orchestra (Durango, Colorado), and is a member of the Kansas Brass Quintet.

Leisring is on the advisory board of the National Trumpet Competition. Among his leading former students are Adan Delgado and Antonio Marti. In 2009, he married Dr. Peilien Wu-Leisring. His hobbies include baseball and sports psychology.

Bibl.: "Stephen Leisring" (Kansas University Trumpet Ensemble program booklet for the 2010 International Trumpet Guild Conference in Sydney, Australia); "Stephen Leisring" (http://arts.ku.edu/music/faculty); personal interview, July 11, 2010.

Le Lann [Lelann], Eric (b. Ploeuc-sur-Lié, Bretagne, France, Nov. 4, 1957). French trumpeter and composer. Le Lann studied trumpet with his father Hervé, and began to play in the Dixieland band led by his father. He began his career in Paris at age twenty, and won the Grand Prix at La Défense in 1979, the Django Reinhardt Prize in 1983, and the Critic's Grand Prix for "Best Theatre Music" in 2001. He has performed with René Urtreger (Antibes, 1980), Roger Guérin-Jean-Loup Longnon (1980), Caratini-Fosset Onztet (1980-81), Big Band Martial Solal (1980-94), Pepper Adams (1980, 1982), Glenn Ferris (1981), Archie Shepp (1996), Chet Baker, Herbie Hancock, Billy Hart, Dexter Gordon, Mike Stern, Eddie Gomez, as well as with his own groups. He has recorded fifteen albums under his own name, including with Martial Solal. Two documentary films have been made about him. He can also be heard with Hancock on the soundtrack for the film, *Round Midnight*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Eric Le Lann" (http://store.harmoniamundi.com/eric-le-lann.html).

Lemos, Alexander Vasilyevich (b. Žytmyr, Ukraine, Apr. 15, 1875; d. Leningrad, Russia, Mar. 29, 1942). Ukrainian cornetist. Lemos studied the cornet with his father, a cornet player and conductor of the opera in Kharkow, and later studied with August Marquardt at the Musical College of the Moscow Philharmonic Society (graduating in 1902). Lemos played at the Mariinsky Theatre (1903), and then the St. Petersburg/Petrograd Opera Orchestra from 1903 to 1922. He was also a conductor, composer, and teacher. However, he is best known as an excellent cornet soloist.

Lemos participated in many of the Pavlovsk summer concerts. After one particular performance of *Danse Napolitaine*, Tchaikovsky gave Lemos an autographed photograph of himself. Lemos made several recordings of cornet solos, some of which he had composed himself. During the 1930s, he mostly conducted amateur orchestras in Leningrad.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *East Meets West* (Pendragon Press); Tarr, Edward H. "European Cornet and Trumpet Soloists" (Notes to a CD recording published by the International Trumpet Guild, 2004); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008**)**.

Lenicheck, Charles Edwin (b. Denver, Colorado, Aug. 30, 1922; d. Denver, Colorado, Nov. 19, 2002). American trumpeter, conductor, and educator. Lenicheck grew up in Denver where he studied with cornetist Mabel Leick. While in high school, he began his fifty-year association with the Denver Municipal Band—25 as cornet soloist, and 25 as conductor. He earned bachelor and master of music degrees at the University of Denver before embarking on a teaching career in the Denver public schools.

Maestro Saul Caston hired Lenicheck as principal trumpet of the Denver Symphony Orchestra in 1942, a position he held for twelve years while also teaching trumpet at the University of Denver. Although he was encouraged by Caston to audition for orchestras such as those in Philadelphia, New York, and Boston, Lenicheck elected to remain in Denver due to his love of Colorado, and having relatives in the area. He served for a total of twenty-nine years in the Denver school system, and taught at North High School, South High School, Cole Junior High, and Byers Junior High. He was also a leading dance band musician in the Denver area, and a member of Milton Schredrik's KOA Radio Orchestra.

In 1944, Lenicheck married his wife Elaine, a flutist with the Denver Symphony Orchestra for forty-three years. He and Elaine had three children: Rob (b. 1950), Debra (b. 1952), and Diane (b. 1957), all musicians. His hobbies included hiking and tennis. He was a highly respected trumpeter, educator, conductor, and friend to all who knew him. He died of a massive stroke at the age of eighty.

Bibl.: personal interviews with Elaine Lenicheck on Aug. 17 and 26, 2010.

Leonhart, Michael J. C. (b. New York, New York, Apr. 21, 1974). American trumpeter. Leonhart comes from a musical family. His father Jay Leonhart is a bassist and songwriter, and both his mother Carolyn Leonhart and his sister Carolyn are fine vocalists. Michael began playing violin, but also took classical trumpet lessons from Jim Hamlin

from 1985 to 1992. Leonhart became interested in jazz before studying at New York's Fiorello LaGuardia High School of Performing Arts. By age thirteen, he was performing as a guest jazz soloist with various local jazz bands; his first professional gig was with his father's group, The Blue Note. He began composing while in high school and won over twenty international composition awards before graduating. At age seventeen, he won a Grammy Award, and was named the most outstanding musician in a U.S. high school. His 1991 composition, *Suite for Jazz Trumpet,* was premiered during his senior year by family friend, Clark Terry. Making national news, Leonhart was named

Person of the Week by ABC's *News with Peter Jennings*. The *New York Times* newspaper also published a feature article on his early accomplishments. In 1992, together with Wynton Marsalis, Jon Faddis, Harry "Sweets" Edison, and Doc Cheatham, he presented a tribute concert to Dizzy Gillespie.

Leonhart received a scholarship to attend the Manhattan School of Music, but after studying composition for six months, he transferred to Columbia University where he studied French literature. Before graduating from Columbia, Leonhart decided to leave school in order to pursue his interests in music. He composed for films, produced shows and recordings, and played trumpet with many of New York's finest jazz musicians including the Mel Lewis Orchestra, Phil Woods, James Moody, Jon Faddis, Stanley Turrentine, Milt Hinton, A Tribe Called Quest, Arif Mardin, Arto Linsday, Caetano Veloso, Bill Withers, D.J. Spooky, Henry Mancini, James Brown, Bobby McFerrin, Slash, Wynton Marsalis, and Yoko Ono. In 1996, he joined Steely Dan, recording two albums, one of which won a Grammy. He has also worked as a singer and songwriter.

Leonhart is comfortable playing jazz, pop, and hip-hop music, and has played on over one hundred recordings, many of

which were as the staff trumpeter for the Truth and Soul record label. Albums that he led include *Aardvark Poses* (Sunnyside), *Glub Glub* (Sunnyside), *Out of Nowhere* (Sunnyside, with Meredith d'Ambrosio), *Slow* (Sunnyside), *The Suzy Lattimore EP* (St. Ives), *The Ballad of Minton Quigley* (St. Ives), *Hotel Music* (St. Ives), and *Seahorse and the Storyteller* (Truth and Soul).

Leonhart is an avid sports fan and participant. He and his wife singer/songwriter Jamie Leonhart have one son, Milo Quincy Leonhart.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Michael Leonhart" (www.allaboutjazz.com); "Michael Leonhart (http://en.wikipedia.org).

Letman, John ("Johnny") [Bernard] (b. McCormick, South Carolina, Sept. 6, 1917; d. New York, New York, July 17, 1992). American trumpeter. Letman grew up in Chicago. He studied the trumpet in 1930, and played in a boys' band and a school band. Soon, he joined Frankie François and other Louisiana players in Chicago. He played with Nat King Cole at the Royal Dukes (1933-34), and it's thought that his first professional engagements were with Ray Charles, then an obscure pianist (1934-35). Letman spent the next several years playing in numerous Midwest bands including those of Gerald Valentine, Scat Man Carruthers, Jimmy Raschelle, Delbert Bright, Bob Tinsley, Johnny Long, Horace Henderson (1941-42), Red Saunders (1942), Ted Buckner (1943), and his own group (1940-41).

Letman moved to New York in 1944 and played with Lucky Millinder (1944), Phil Moore (1944-45), Cab Calloway (1947-49, 1950, 1958), Milt Buckner (1948-49), Count Basie (1951), and Sammy Benskin. He also played in television studio bands and in Broadway pit orchestras during the early 1950s. Throughout the mid 1950s, '60s, and '70s, Letman led combos and played as a sideman with Eddie Condon, Sam "The Man" Taylor, Wilbur De Paris, Claude Hopkins, Panama Francis, and Tiny Grimes.

Although he had previously recorded a great deal as a sideman, Letman led his own recording sessions (1959, 1960, 1968) while continuing to record with such artists as Joe Thomas (1958), Stuffy Smith, Chubby Jackson, Panama Francis, Lionel Hampton, Cozy Cole, and Earl Hines. He played in Paris with Milt Buckner in 1968 and reached the zenith of his fame during the 1980s when he toured Europe and the U.S. with the New Orleans Blues Serenaders. The group performed at numerous festivals including the New Orleans Jazz and Heritage Festival, Oude Stijl Jazz Festival (Breda, Netherlands), and the Festa New Orleans Music in Switzerland.

Although Letman never became world-famous as a jazz soloist, he was a prominent swing-era performer and sideman for over fifty years. The albums *Many Angles of John Letman* (Bethlehem) and *A Funky Day in Paris* (Black & Blue) represent two of his best.

Bibl.: Kernfeld, Barry (Edit.). *The New Harvard Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Levine, [Dr.] Henry ("Hot Lips") (b. London, England, Nov. 26, 1907; d. May 6, 1989). American trumpeter and bandleader. Although born in London, England, Levine came to New York City with his parents when he was six months old. He began playing the bugle for

the Boy Scouts when he was a boy, and soon took lessons from Max Schlossberg. After graduating from Brooklyn Boys' High School, at age nineteen he replaced Harry Gluck as the trumpeter in the Original Dixieland Jazz Band (1925 for seven weeks), and beginning in 1925, was the usual substitute for Red Nichols. In 1927, he went to England to play with a popular band led by Bert Ambrose that also included trombonist Ted Heath. In 1930, he returned to New York where he established himself with various bands, including that of Rudy Vallee.

Levine became a staff trumpeter for NBC studios from October 1933 to 1944, and from 1945 to 1958. He soon became director of a jazz band called The Chamber Music Society of Lower Basin Street (also known as The Barefoot Dixieland Philharmonic) that aired a weekly radio show. The band worked with several celebrity artists, and recorded with Dinah Shore, Lena Horne, Sidney Bechet, Jelly Roll Morton, and others. Levine was drafted into the Army in 1944-45, and after serving as a bandleader in Italy and Sicily, he returned to his NBC job in New York. The band was transferred to an NBC affiliate, MTAM Radio in Cleveland, during the mid 1940s, and performed live for the daily *Johnny Andrews Morning Bandwagon Show*. When NBC sold the Cleveland studio to Westinghouse in 1956, Levine moved to Miami Beach, Florida, during the late 1950s where he was trumpet soloist and leader of several hotel bands. He recorded numerous albums for labels such as RCA, RCA Victor, Saga, Swaggie, Harlequin, Masters of Jazz, Music Memoria, and Shamrock. He spent the latter part of his career leading hotel bands in Las Vegas.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Henry 'Hot Lips' Levine" (www.cleveland.oh.us/wmv_news/jazz43.htm).

Levora, Josef (b. c1913). German trumpeter. Levora is a pupil of Franz Dengler. He was coprincipal trumpet of the Vienna State Opera Orchestra and the Vienna Philharmonic from 1934 to 1974, and taught at the Vienna Conservatory of Music and Dramatic Art from 1959. One of his best-known students is Josef Pomberger. Together with Helmut Wobisch, Levora worked with Karl Breslmair in 1968 to produce the Breslmair (wooden) mouthpiece.

Bibl.: www.trumpetmaster.com/vb/f131/helmut-wobisch-30908.html.

Levy, [Issac] Jules (b. London, England, Apr. 24, 1838; d. Chicago, Illinois, Nov. 28, 1903). British cornetist. Levy was the most celebrated cornetist of his day, and one of the most colorful and egotistical musicians that ever lived. He billed himself as "The World's Greatest Cornetist."

As a boy, he was kept awake at night by the cornet sounds emanating from a theater next door. He asked his parents to buy a cornet with money he had saved, but instead they purchased him a pair of boots. He loved music and listened to the cornetists in local bands, sometimes turning pages for them; they would signal a page turn by winking. At age nine he performed on stage in a pantomime, and at age twelve as a skater in the opera, *Le Prophète,* at the Grand Opera House. He saved his pay in hopes of buying a cornet, but could only afford a mouthpiece, which he practiced on for hours each day. After a few years of mouthpiece work, he developed a strong embouchure and keen ear.

When he was fifteen, he summoned enough courage to pick up one of the opera musicians' cornets and play it. He had learned the fingerings from watching others, and his embouchure was well trained. Everyone was amazed that he could play a tune so well on his first try. Finally, at age seventeen after he had saved enough money, he convinced his father to purchase an old cornet at an auction. He practiced many hours each day, but did not play correctly. Rather than using his tongue to articulate, he "huffed" the notes, causing in his words, "a consumption." He was hospitalized for three months at the Charing Cross Hospital in London. Subsequently, in order to learn to play correctly, he took six lessons from a well-known cornet player in London.

Levy joined the Grenadier Guards Band at the age of eighteen, for which he was paid two dollars per week. He practiced ten to twelve hours per day and improved rapidly. At age twenty-one, he played at the Princess Theater for eight dollars per week. The theater often performed music between acts, and one night Levy was featured playing his own *Whirlwind Polka*. The applause was deafening and continued long after the curtain rose for the start of the next act. Finally, the curtain had to be lowered until Levy had finished his bows and the audience settled down again. Due to his popularity as a regular evening soloist, Levy was given a salary of fourteen dollars per week. Later, he auditioned for the Royal Opera House Orchestra and was paid a weekly salary of twenty-five dollars.

In 1864, Levy won a gold medal in Paris, leading to an engagement with Pape Bateman's music troupe, which toured America, arriving in Boston in 1865. The following year, he returned to London for engagements with Alfred Mellon, with whom he appeared in Buckingham Palace, Windsor Castle, and other venues throughout England, Ireland, and Scotland. He then played with the Parepa Concert Company, which toured Holland and America. When Parepa became ill in 1869, the group disbanded and Levy joined the Theodore Thomas Company for concerts at Central Park in New York City. Two years later, he became soloist with Fiske's band for an amazing annual salary of ten thousand dollars. When Grand Duke Alexis of Russia visited America, he was so ecstatic over Levy's playing, that he offered him a position as Chief Bandmaster and Imperial Cornetist of the Russian Army, and invited him to live at the Duke's luxurious palace. Levy stayed in Russia for some twenty months, often supping with the Tsarevich (the future Alexander III), himself an accomplished amateur cornetist, and for his achievements received numerous medals, which he proudly wore at every concert. A hitherto overlooked review from the *Neue Zeitschrift für Musik* of a performance of his in the large theater of St. Petersburg on March 23, 1873 shows that his reputation as "The World's Greatest Cornetist" must have been justified: *Mr. Levy is incontestably the greatest and foremost living virtuoso on his instrument; in the bravura realm and in that of the most delicate poetry he is the master over all difficulties. His accomplished performances generated the greatest enthusiasm.* During this period, he was a reinforcing member of Alexander III's amateur band, on cornet. It is probably then that Levy composed his *Grand Russian Fantasia* for cornet and piano.

A weekly salary of one hundred pounds brought Levy to London in the late 1870s to perform at the London Promenade Concerts. Afterwards, Patrick Gilmore hired Levy to appear at the

Hippodrome in New York City where he played for one year. Levy accepted other solo engagements in Philadelphia, Manhattan Beach, and Brighton Beach. He toured throughout the 1880s and 1890s, and became a household name. He was a natural cornet player with a knack for removing the mouthpiece quickly at every breath or rest in order to relax his lips.

Jules Levy was the first musician to test Thomas Edison's Grammophone recording device. As legend has it, Levy was performing in a park concert one afternoon in 1878 while Edison was at home working on his machine. Edison wanted to try recording music, so he went to the concert and approached Levy about coming to his house and playing into the Grammophone. Imagine Levy's puzzlement as he heard of Edison's device! He went with Edison and

played *Yankee Doodle* into the large bell of the machine. When Edison played it back, Levy was amazed and played again with "garnished variations," but Edison's machine repeated it back flawlessly. Not completely understanding how a contraption could play as well as he could, Levy returned to the challenge and played his fastest variation. But while playing it back, Edison turned the crank faster than normal, which made the recording sound even faster and higher than Levy's own rendition. Feeling upstaged and upset, Levy's cornet was "shut up and put in its box."

Levy's conceit was well known. When another cornet soloist was billed as the "World's Greatest Cornetist," Levy changed his own title to the "World's Greatest Cornetist of All Time." Gilmore took advantage of Levy's reputation, by advertising contests between Levy and Matthew Arbuckle, another Gilmore soloist at the time. Although Gilmore meant the daily duel to be a publicity stunt, it caused enough friction between Levy and Arbuckle that they actually broke into a fistfight after a performance. As a result, Levy left Gilmore's band.

Levy toured Australia and New Zealand in 1877, performing over two hundred concerts. The press hailed him as the "Cornet King," the "greatest living instrumentalist," the "people's idol," the "wonder

of the age," and, in an accolade that placed him squarely in the company of Gabriel, "the best player of the cornet-à-piston that has ever appeared on this side of the Line." Despite his success as a soloist, the tour was not without mishap. He was sued by his first Australian manager whom he had fired, and also sued by a contralto singer who was terminated before the end of the tour. He lost both lawsuits and went bankrupt. However, his second manager was able to arrange concerts in New Zealand. After weeks of touring there, he realized that there would not be enough concerts to sustain him and the orchestra until the next ship sailed for America in a few weeks. He secretly booked passage for him and his family to sail to San Francisco before the tour ended, leaving the orchestra musicians without payment or money to return to Australia.

Levy's last years were spent as a cornet tester for C.G. Conn in the Elkhart, Indiana, factory. In 1883, Conn presented him with a diamond-studded cornet. However, after a later argument with Conn, he left to work for the Lyon & Healy Company in Chicago. He taught students to supplement his income, and was considered to be a fine teacher; his best-known student was Edwin Franko Goldman. He wrote *Levy's Instruction Book* (published by Conn) in 1895.

According to an article in the July 28, 1883 *New York Times*, Levy had previously been married before marrying Minnie Conway on August 15, 1875. Minnie and Jules had two children, a boy and a girl (names unknown). Minnie had the marriage annulled, probably because Levy never legally divorced his first wife. In 1885, Levy was married a third time to Stella Corbett, a music teacher. They had two daughters (Louise M. Levy, born August 1885 in New York, and Julliette Levy, born February 1895 in New York). They also had a son (Jules Levy Jr., born January 8, 1889 in New York), who became a cornetist of some repute.

Levy died in Chicago in a fit of apoplexy (stroke) on November 28, 1903. Herbert Clarke stated, *I was fortunate to hear Levy when he was at his best in the eighties, as a young man just beginning to play the cornet seriously; his wonderful power, technique and endurance was a marvel to me. How could he master the extreme intervals, from the lowest to the highest notes, without changing the quality of tone or missing a note, the absolute command over the embouchure was wonderful. Levy was acknowledged the head of all cornetists from 1870 through the 1880s. His most critical and sometimes jealous contemporaries had to admit that he had no close rivals with the possible exception of Liberati and Emerson as soloists. Few came close to Levy, either as to technical ability on the cornet, the power of execution in the most demanding and brilliant compositions, or the ability to sing with the instrument, with all the phrasing and power of the human voice*. Unfortunately, all of Levy's many recordings for Columbia and Victor were made after his prime, and only occasionally provide a glimpse of his former abilities.

A few of Levy's more than thirty-eight recorded solos are *Au Revoir, Blue Bells of Scotland, The Last Rose of Summer, Levy-Athan Polka, Robin Adair, The Lost Chord, The Palms, My Country 'tis of Thee* (in four octaves), *Home Sweet Home, In the Gloaming, Our Own Make Polka, Nancy Lee,* and *Ye Merry Birds* (his last recording on October 8, 1903). His cornet compositions include *Whirlwind Polka, Emily Polka, Salute Polka, Ye Merry Birds, Grand Russian Fantasia, Lizzy Polka, Best Shot Polka, Levy's Cornet Polka, Palm Branches, Robin Adair, Carnival of Venice, Yankee Doodle with Variations, Young America Polka,* and *The Promenade Polka*.

Although he was considered to be the most egotistical of all cornet soloists, Levy's reputation as the world's greatest cornetist was well deserved. Reviews of his concerts consistently describe flawless precision, amazing endurance, and complete mastery of the instrument. He was treated as royalty around the world, no small accomplishment considering that during his prime there were no recordings, radio, television, or Internet!

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Levy, Jules. *Levy's Cornet Instruction Book* (C. G. Conn); Schwartz, H. W. *Bands of America* (Doubleday); Schwartz, Richard I. *The Cornet Compendium* (self-published); "Jules Levy" (*O. J.s Page*, http://abel.hive.no/trumpet/links.htm); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008); lecture at International Trumpet Guild Conference in Sydney, Australia, by George Foreman, titled "Jules Levy – The World's Greatest Cornetist's Tour of Australia and New Zealand." July 10, 2010.

Photo: Jules Levy model cornet, owned by Gerald Endsley.

Levy, Robert (b. New York, New York, Apr. 4, 1943). American trumpeter and conductor. Levy grew up in Freeport, New York. He began playing the trumpet at age nine, and studied with Arthur Goldstein. After graduating from Freeport, New York Senior High School in 1961, he attended Ithaca College from 1962 to 1966, studying with James Burke, Joan Beeler, and James Ode. He then earned a master of music degree at North Texas State University (now the University of North Texas) studying trumpet with John Haynie in 1967. He pursued doctoral studies at the University of Iowa (1968-70) with John Beer, completing the coursework and performing the required DMA degree recitals. Additionally, he studied with Robert Nagel and Armando Ghitalla.

Levy has performed with the National Symphony Orchestra, Ithaca Brass Quintet, University of Iowa Brass Quintet, Lawrence Brass, and the Tidewater Brass Quintet with which he recorded Alec Wilder's *Brass Quintets* Nos. 4-8. Along with marimba virtuoso Gordon Stout, he founded the Wilder Duo in 1976, performing throughout the U.S. and commissioning and premiering many new

works. He has been a guest faculty member at the National Music Camp at Interlochen, Tanglewood Institute, Red Lodge (Montana), Tidewater Music Festival (Maryland), St. Mary's College of Maryland, Blue Lake Fine Arts Camp, and other summer festivals. As a soloist and clinician, he has toured the U.S., China, Portugal, Australia, Canada, Haiti, and Jamaica. He was a featured recitalist during the 1975 and 1985 International Trumpet Guild conventions, and was a founder and member of the ITG's first board of directors. He also conducted the Composers Brass Orchestra in New York.

Levy joined the faculty at Lawrence University in 1979, where in addition to teaching trumpet, he was Director of Bands, and was given an Honorary Master of Music degree. Among his more than forty recordings, Levy has recorded for the Albany, CRI, Golden Crest, Trilogy, Serenus, Accurate, Klavier, and Northeast labels. He has also recorded the solo albums, *Cross Over* (Stellar Sound Productions) and *Blackberry Winter* (Mark Records). He is leader of Big Band Reunion, an eighteen-piece big band, and has performed with the improvisation quartet, the Flex Ensemble. An advocate of and leader in furthering new music for trumpet, Levy has premiered over 130 works, many composed expressly for him and published by Ensemble Music and several other publishers.

Levy retired from Lawrence University in 2004 to focus on composing. He still performs and regularly presents in-school clinics. He is married to Jacqueline Levy, owner and manager of a quilt shop in Lawrence. His daughter, Randi (b. 1968) teaches middle school instrumental music in Germantown, Maryland. Levy's hobbies include composing, writing poetry, and reading. He is currently working toward producing a documentary film on the life of American composer Alec Wilder.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Robert Levy's official website: www.robertlevymusic.com; personal interview, Apr. 21, 2011.

Levy, Yoram (b. Tel Aviv, Israel, Sept. 28, 1955). Israeli trumpeter. Levy grew up in Tel Aviv and Kibboutz Naan, Israel, the son of Niko (an auto mechanic) and Aviva (a theater actress and later a beautician). He has two brothers—Dan (b. 1966) and Shai (b. 1969). Yoram began playing the trumpet at age eleven after hearing a Chet Baker LP album he saw in a supermarket. His teachers were Yerah Lampert and Edmund Cord. After graduating from Kibboutz Naan High School in 1973, Levy spent three years in the Israeli Army Band (1973-76) before attending McGill University in Montreal, Canada (1976-79), where he studied with James Thompson and earned a bachelor of music degree. He also traveled to New York City (1978-79) for lessons with Vincent Penzarella. After graduating, Levy became the principal trumpet of the Israel Sinfonietta (1979-80). He then earned a master of music degree studying with Vincent Cichowicz at Northwestern University (1980-81). While in the Chicago area, he also took several lessons from Arnold Jacobs.

Levy was appointed to the trumpet section of the Israel Philharmonic in 1982, a position he held until 1990 when he accepted a senior lectureship at the Queensland Conservatory in Brisbane, Australia (1990-97). He was associate principal trumpet of the New Zealand Symphony Orchestra in 1994, working alongside principal John Tabor. Since 1998, Levy has been principal trumpet of the Tasmanian Symphony Orchestra. He also serves as an adjunct professor and brass coordinator at the Tasmanian Conservatory in Hobart (since 2010), and has performed with the Australian Chamber Orchestra, Sydney Symphony Orchestra, Musica Nova (Israel), and the Queensland Symphony, and continues to occasionally perform with the Israel Philharmonic. Levy has released a solo CD with organ titled *One 2 One* (Move Records).

Levy is considered one of Australia's finest trumpet teachers. Among his many students are David Elton, John Foster, and Mark Carter. He claims that his interest in teaching grew from his own physical and mental struggles in his early career. He is president of the Island Brass Academy in Hobart.

Since 1999, Levy has been married to his wife Elinor; they have three children: Tomer (b. 2000), Iris (b. 2004), and Adam (b. 2008). Yoram's hobbies include tennis and history.

Bibl.: "Yoram Levy" (2010 ITG Conference program book biography); "Yoram Levy" (www.australianbrass.com); personal interview, July 10, 2010.

Lewark, Egbert (b. Mainz, Germany, Sept. 7, 1953). German trumpeter. The highly versatile Egbert Lewark studied in Mainz with Rudolf Güttler and Heinz Zickler (1974), and with Helmut Erb in Würzburg (1980-84). Additional study was with Edward Tarr, David Tasa, and Günther Beetz. He also studied composition, music education, and political science. He was given fixed positions at the Kreismusikschule Ludwigshafen (1980-82) and the Städtishe Musikschule Frankenthal in 1982.

Lewark was an assistant professor at the Gesamthochschule Kassel (1992-94), and played in various jazz groups and big bands. He has also performed with the Kurpfälzisches Chamber Orchestra, Mannheim Bach Collegium, Walter Scholz's ensemble (on flugelhorn), Mainz Theatre, and other ensembles. He was the trumpeter with, and founder of the chamber groups La Banda Palatina (1989), Con Voce Festiva (1991), and Splendid Brass (1992). He has recorded numerous solo CDs of Baroque and Classical trumpet works, and has published several of his compositions for trumpet.

His daughter Sarah (b. 1988) began to play the trumpet at age five, before she could read or write. She practiced daily with her

father and began to perform in public in 1999; the following year she played in Ibiza with her father's group, Splendid Brass.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lewis, Bobby (b. Oshkosh, Wisconsin, Jan. 23, 1936). American trumpeter. Lewis's father and uncle were musicians. Bobby began playing the cornet at age nine, and by age sixteen was performing

professionally with his own band. After graduating from Oshkosh West High School, Lewis attended the University of Wisconsin in Madison, where he studied with Ed Mirr and Don Whitaker, and earned a bachelor's degree in music education, and a master of music degree in 1958.

Lewis moved to Chicago in 1961, and worked with Jack Teagarden (1962-63), toured with Peggy Lee (1965-85), played first trumpet for Tony Bennett for fifteen years, took part in the First International Brass Congress in Montreux, Switzerland (1976), and worked a great deal as a studio musician. He formed and led four groups during his career: Ears (1975-92), Muggles (a Dixieland and Louis Armstrong-style group), Rhythmakers (1978-92), and Forefront (four trumpets plus drums, 1972-77).

Bobby Lewis's solo recordings include *Inside This Song, Passion Flower, Flugel Gourmet, Just Havin' Some Fun, In the Forefront, Instant Groove, On Fire!, Here I Go Again*, and *Another Time*, all made on the Southport label beginning in 1993. He has played over 7,000 studio sessions for television, radio, films, and record albums. Among the hundreds of musicians he has worked with are Tony Bennett, Ella Fitzgerald, Peggy Lee, Doc Severinsen, Maynard Ferguson, Natalie Cole, Al Hirt, Curtis Mayfield, Jack Teagarden, Rosemary Clooney, Alice Cooper, Sy Zentner, Tex Beneke, Jerry Butler, Ramsey Lewis, Barry Manilow, Clark Terry, Jabbo Smith, Roy Eldridge, Art Hodes, Richie Cole, Skitch Henderson, Sarah Vaughan, Liza Minelli, Sammy Davis Jr., Bernadette Peters, Henry Mancini, Benny Carter, Harry Belafonte, Benny Goodman, Lena Horne, Mel Tormé, Vic Damone, Maureen McGovern, Nancy Wilson, Bill Conti, Judy Garland, Johnny Carson, Buddy Morrow, the Modernaires, Claude Thornhill, Frank Sinatra, and Ira Sullivan. He has also performed with the Chicago Symphony Orchestra, Saint Louis Symphony, Milwaukee Symphony, and Grant Park Symphony.

Lewis received the "Musician of the Year" award in 1997 from the Del Segno Musicians Club of Chicago, as well as the "Distinguished Alumni Award" in 2000 from his alma mater, Oshkosh West High School. Lewis has been a jazz instructor at the University of Illinois-Chicago.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Bobby Lewis's official website (www.bobbylewis.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lewis, Carroll ("Cappy") (b. Brillion, Wisconsin, May 18, 1917; d. 1991). American trumpeter. Lewis began playing the trumpet at age ten, and was inspired by recordings of Bunny Berigan, Bix Beiderbecke, and Louis Armstrong. At age twenty-three, he joined Woody Herman's

band (1939-44), and played for a few months with Tommy Dorsey while in the military. After his service obligations, Lewis returned to Woody Herman's band (now called the First Herd) in late 1946.

Lewis moved to Hollywood during the late 1940s to become a studio musician. His work for television, film, and recordings included backing celebrity vocalists such as Frank Sinatra, Ella Fitzgerald, and Helen Carr with magnificent trumpet solos. He made a television film called *Louis Armstrong: Chicago Style* (music by Benny Carter). He recorded with Nellie Lutcher (1956), Frankie Carle (1967), and Nelson Riddle's orchestra on numerous albums, as well as playing on the soundtracks for films such as *Hello, Dolly!* and *The Jungle Book*. He also played lead trumpet for Benny Goodman on occasion. Lewis doubled on harmonica, and often played the instrument on recordings.

In addition to the hundreds of recordings Lewis played as a studio musician, he also recorded his own album for HiFi titled *Get Happy with Cappy*. Unfortunately, a stroke in 1978 (at the age of sixty-one) put an end to his performing career. He died about thirteen years later at the approximate age of seventy-four. His son, Mark Lewis, played trumpet with Woody Herman's band.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace. Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: Woody Herman's trumpet section 1940, Cappy Lewis, Bob Price, and Steady Nelson.

Lewis, Charles ("Charlie") (b. Wilmington, Delaware, Oct. 18, 1948). American trumpeter. Lewis's early introduction to music was at age five through piano lessons with his mother, Harriet White Lewis. He took up the trumpet at age ten, studying for a brief time with William Wallace. He continued his trumpet studies under Richard Rizzo for about a year while attending the Wilmington School of Music (now the Delaware School of Music), and finishing his public education at P.S. DuPont High School under the tutelage of Harold Rehrig of the Philadelphia Orchestra. Lewis then earned a bachelor of music degree at the Peabody Conservatory of Music (1966-70) and a master of music degree at the New England Conservatory (1970-72), studying with Armando Ghitalla.

Lewis received a fellowship to the Berkshire Music Center at Tanglewood in 1972 where he performed under Maestro Leonard Bernstein and received the C.D. Jackson Prize. His professional career

began when Bernstein invited him to play as principal trumpet on his *Mass* at the opening of the Kennedy Center in Washington, DC in 1973. In the same year, he became a founding member of the Empire Brass (until 1985), a quintet that was the first brass ensemble to win the

prestigious Naumburg Chamber Music Award. He was also hired to play in the orchestra for the New York Shakespeare Festival production of *Much Ado About Nothing* that later went to Broadway and CBS Television. In addition, he has performed with the Boston Jazz Repertory Orchestra, Boston Orchestra and Chorale, Boston Pops, Duke Ellington Orchestra, New Japan Philharmonic, New York Philharmonic, Rhode Island Pops, and for Gunther Schuller's Grammy Award-winning *Red Back Book of Scott Joplin*. Beginning in 1978, Lewis received career saving help from James Stamp.

As a teacher, Lewis taught for many summers during the Empire Brass Quintet seminars at Indian Hill (associated with Tanglewood), and was on the faculty of the New England Conservatory (1972-73), Williams College, and Boston University (early 1970s to 1997). Since 1997, he has been on the faculty of the Berklee College of Music in Boston; he received the 2006 Teaching Excellence Award as well as the 2001 Brass Department Achievement Award. With his Berklee colleague, Tiger Okoshi, he has coauthored the *Berklee Practice Method: Trumpet* (Berklee Press). He has recorded with the Empire Brass, Commonwealth Brass Quintet, Carol Comune, Big Bang, Don Byron, and David Amram. He also recorded for the 1982 film, *Koyaanisqatsi: Life Out of Balance* (music by Philip Glass).

For leisure, Lewis enjoys cooking, baseball, travelling, and spending time at the ocean.

Bibl.: "Charles Lewis, Associate Professor" (www.berklee.edu/faculty/detail/charles-lewis); "Charlie Lewis Biography" (http://people.brandeis.edu/~adeb/Lewis/bio.htm); personal interviews, Apr. 17 and 20, 2013).

Lewis, (Big) Ed (b. Eagle City, Oklahoma, June 22, 1909; d. Blooming Grove, New York, Sept. 18, 1985). American trumpeter. Lewis grew up in Kansas City. He played baritone horn in Shelly Bradford's Brass Band (alongside his father who played brass instruments) and with Jerry Westbrook in 1924. He switched to trumpet in 1925, and for a short while played with Paul Bank and Laura Rucker before playing from 1926 to 1932 with Bennie Moten's Orchestra with which he first recorded. These recordings often feature Lewis as a soloist, and best represent his solo work during his career. His main influences were Joe Smith, Red Nichols, and Bix Beiderbecke.

In February of 1932, Lewis left Moten and played with several leading groups in the Kansas City area including those of Thamon Hayes, Pete Johnson, Harlan Leonard, and Jay McShann. Because of his strong upper register, Count Basie hired him as his lead trumpet player, a position he held from February 1937 through September 1948. (Buck Clayton and Harry "Sweets" Edison were the featured soloists.) Lewis also composed several tunes for Basie's band including *Justrite* and *It's Sand Man.*

When Basie disbanded the group, Lewis worked as a cabdriver and motorman on the New York subways. In 1954, he began playing again and led a part-time twelve-piece band. In 1984, he toured Europe with the Countsmen, but died in the following year at the age of seventy-six. His son, Oscar Lewis, also played trumpet.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lewis, H[orace] M[onroe] (b. Little Rock, Arkansas, Nov. 26, 1945). American trumpeter and cornetist. Lewis's father was a Methodist minister, so the family moved several times while H.M. was growing up. He began playing the trumpet at age twelve, and studied with Dr. Ashley Coffman at Hendrix College in Conway, Arkansas, when he was a junior in high school in the neighboring town of Morrilton. He later continued study with Coffman at Hendrix College, receiving bachelor of music (with honors) and bachelor of arts degrees in 1967. From 1967 to 1968, he earned a master of music degree at Northwestern University studying with Vincent Cichowicz, and later attended Louisiana State University where he received his PhD in 1975.

Lewis began his teaching career in 1970 when he taught at The College of the Ozarks. In 1982, he moved to Shreveport, Louisiana, to teach at Louisiana State University, and in 1989 accepted his current position at Georgetown College in Georgetown, Kentucky, where he teaches music history and literature, brass classes, music appreciation, orchestration, and conducts the Chapel Brass ensemble and the orchestra. He has performed with the Fort Smith Symphony, Arkansas Symphony Orchestra, Shreveport Symphony, Baton Rouge Symphony, Red River Brass (1983-89), and has played solo cornet and flugelhorn with the Lexington Brass Band.

A prolific author, Lewis has penned hundreds of articles about brass instruments and their history. He has edited numerous editions of trumpet works, and is an avid collector of antique trumpets and cornets. He has presented lectures at the 1991, 1998, and 2001 International Trumpet Guild conferences.

Lewis and his wife, violinist Eloise Reeves Lewis, have two children: Matthew (b. 1978) and Jonathan (b. 1982).

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "H.M. Lewis" (http://spider.georgetowncollege.edu/music/Faculty/Lewis/lewis.html); personal interview, July 27, 2011.

Lewis, Jon (b. Gainesville, Florida, Nov. 15, 1959). American trumpeter. Now one of the top studio players in Los Angeles, Lewis grew up in Falls Church, Virginia, and began playing the trumpet at age nine; his first teacher was Pat Mastroleo. After graduating from Falls Church High School in 1977, he attended the University of Kansas, studying with Roger Stoner (1977-81) and receiving a bachelor of

music degree. Subsequently, he studied with Thomas Stevens, James Stamp, Armando Ghitalla, and Anthony Plog.

After college, Lewis moved to Los Angeles and began a career as a freelance and studio musician. Over the years, he has performed over one thousand soundtracks for feature films such as

Transformers, Blades of Glory, Pirates of the Caribbean, Alien vs. Predator, Fracture, Enchanted, The Reaping, The Matrix, The Patriot, Cars, Monsters Inc., Shooter, Spiderman 3, and *National Treasure*. Television credits include *Star Trek, Deep Space Nine, Next Generation, Voyager*, and many others. He is also principal trumpet of the Hollywood Bowl Orchestra and the Santa Barbara Symphony, and is a charter member of the Los Angeles Chamber Brass Quintet. In addition, he often performs with the Los Angeles Philharmonic, Pasadena Pops Orchestra, Los Angeles Opera Orchestra, and Los Angeles Chamber Orchestra. Lewis was a featured artist at the 2003 International Trumpet Guild Conference in Ft. Worth, Texas.

Lewis and violinist Laine Mautner were married in 2011. He has five children from a previous marriage: Ben (b. 1989), Jeff (b. 1990), Tim (b. 1994), Amy (b. 1996), and Andrew (b. 1999); and a stepdaughter, Caitlin (b. 1989). His hobbies include traveling, and computer-related technology and gadgets.

Bibl.: "Jon Lewis" (www.moviebrass.com/intro/Musicians/trumpetplayers/jon_lewis.html); personal interview, July 25, 2011.

Liberati, Allesandro [Alessandro] (b. Frascati, Italy, Aug. 24, 1847; d. New York, New York, Nov. 6, 1927). Italian cornetist. *Handbook of American Music and Musicians* (1886) refers to him as Alessandro; otherwise his name is curiously and commonly spelled Allesandro. Liberati grew up in Italy and learned music from his parents, both professional musicians. At age twelve, Alessandro learned to play the cornet from his father Carlo, a well-known bugler and keyed trumpet player, and at age fourteen performed his first public solo. In 1864, he joined the Papal army and played first cornet in the First Cacciatori Band of Rome. Two years later, he became the bugler in Garibaldi's army. From 1866 to 1872, he performed as a cornet soloist, band conductor, and teacher throughout Italy. In 1871, he was in the French Foreign Legion for a brief period.

Patrick Gilmore heard of Liberati and sent for him to be a special soloist in the 1872 Peace Jubilee in America. The following year, Liberati became director of Artillery Bands for all of Canada. He returned to the United States in 1873 and became a citizen in 1876. In 1975, he became the conductor of the Michigan National Guard Band in Detroit as well as the Detroit Police Band, with which he performed the following year in the Philadelphia Centennial Exposition.

Liberati was cornet soloist with Baldwin's Band of Boston for two seasons beginning in 1877. He and the band performed at the 1878 and 1879 Interstate Exposition in Chicago. In the summer of 1879, he was invited to be a special soloist at the opening of the famed Brighton Beach Hotel on Coney Island. He made such a strong impression that he was engaged for the following two summers. During the winter seasons of 1879 and 1880, Liberati was first trumpet (on cornet) in the Philharmonic Society of New York.

In 1881, Liberati was specially selected to play a series of concerts in New York's Central Park for several French and German dignitaries. One of them, the Margrave de Rochambeau, was so impressed with Liberati's performances that on his return to Paris he commissioned a portrait of Liberati as a souvenir of New York. Liberati was also engaged for a series of concerts at the West End Resort in New Orleans. His concerts were so impressive that a leading newspaper sponsored a large dinner in his honor, at which Count Marafoschi, the Italian consul, awarded him an elegant medal containing diamonds. In 1881 or 1882 (sources disagree), he was engaged to entertain foreign guests at the Centennial Celebration in Yorktown, Virginia. In 1883, Liberati was the main musical attraction at the Southern Exposition in Louisville, Kentucky. Again, there were many dinners given in his honor including one by Governor Knott.

Liberati became soloist with the Regiment Armory Band in New York City, which performed for President Grover Cleveland. Liberati was by this time a household name across America, and was in great demand. When several San Francisco band musicians learned that he was in town on vacation in 1886, they honored him by inviting him to perform at a concert in Golden Gate Park. The trolley cars that were used to transport the audience to the park were not able to accommodate all of the people wanting to attend, so Liberati agreed to several repeat performances.

In 1889, Liberati organized his own band—"The World Renowned Liberati Band"—that toured all of America and Canada. Concerts in Portland, Oregon, were so popular that he was invited back each year and received many expensive gifts including one from Governor Pennoyer. He eventually received more medals than any other cornetist, due in part to his magnetic personality and handsome appearance.

In September 1899, Liberati had his perhaps greatest public triumph as the Grand Marshall and band director of a parade of the Grand Army of the Republic in Philadelphia, which he led dressed in his medal-decorated uniform, riding a black stallion, and playing his own *Kansas City Star* march with variations on a gold cornet, while President McKinley and other officials looked on.

Liberati was known for his incredibly fast single-tongue articulation. Herbert Clarke said that Liberati was a close rival of the great Jules Levy, and that he was able to single-tongue four sixteenth notes per beat at a metronome speed of 160. (!) Liberati made numerous cylinder recordings for Edison in 1898-1915 and

toured until 1922. His best-known recorded works are *Four and One-Half Octave Schottische, Remembrances of Switzerland, Facilità,* and *The Pyramids*. Some of his many cornet solo compositions include *Canzone Neapolitaine, Battle Cry of Freedom, Equatone Cornet Polka, Felice Waltz, La Mia Speranza, Polka Tirolese, Pyramids Polka, Souvenir de la Suisse, Valse Caprice, Spring Song, Past and Present Polka, Gabriel's Trumpet Polka,* and *Golden Gate Polka.* His band recorded four cylinders for Edison.

Liberati died in New York City on November 6, 1927. He was arguably one of the two or three finest cornet soloists that ever lived. Even more amazing is that he achieved this while wearing dentures for many years.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *The Cornet Compendium* (self-published); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

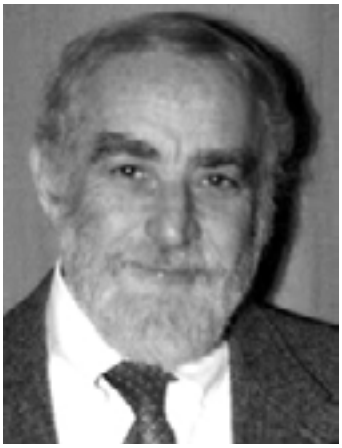
Liebe, Willi (b. Wuppertal-Elberfeld, Germany, Aug. 31, 1905; d. Bad Tölz, Germany, Mar. 30, 1977). German cornetist and trumpeter. Liebe came from a musical family; his father was a trumpet player. He attended a conservatory in Cologne from November 1919 to July 1921, studying with Ludwig Werle. At age fifteen, he was a substitute trumpeter in the Gewandhausorchester Leipzig; at age sixteen was third and assistant first in the Münster City Orchestra; and a year later he played with the City Orchestra of Baden-Baden. In 1925 at the age of twenty, he began his forty-year career as principal trumpet of the German Opera Orchestra in Berlin under Maestro Bruno Walter.

As a soloist, Liebe performed in clubs in Berlin and Heidelberg from 1945 to 1949, getting to know Louis Armstrong and Harry James. He was also one of the pioneers in performing cornet solos in Germany. In his programs, whether with piano or orchestra accompaniment, he usually played six solos plus two encores. Some of his cornet solo compositions and arrangements include *Bravour Polka* (1930), *Napoli* (Bellstedt, arr. Liebe), *Bravour Fantasie* (Nägeli, arr. Liebe), and *Liebesgeschichten* (1923). Liebe always included the first and last of these in his concert appearances.

Approximately twenty-five years after Liebe's death, Liebe's widow Gudrun donated her husband's Vincent Bach B-flat trumpet and his music library to the Trumpet Museum in Bad Säckingen, Germany, where he had once enjoyed one of his biggest successes. She also commissioned a work for two trumpets and wind ensemble that represents a duel between Liebe and Rafael Méndez. This entertaining work, *Dialogue: Von Méndez mit Liebe* by Peter J. Lawrence, was premiered on November 3, 2001 during the Sixth Trumpet Festival and Second International Altenburg Trumpet Competition hosted by Dr. Edward Tarr and Frank Amrein in Bad Säckingen. The soloists were Richard Carson Stewart (playing the part of Liebe) and Vincent DiMartino (playing the part of Méndez). The accompanying wind ensemble was the Bad Säckingen Municipal Band, conducted by Johannes Brenke (who soon was to succeed Tarr as director of the Trumpet Museum).

Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lieberman, Harold J. (b. Hartford, Connecticut, Apr. 17, 1931). American trumpeter. Lieberman earned a bachelor of music degree at



The Juilliard School, and a master's degree at Columbia University. At age eighteen, he played second trumpet in the Hartford Symphony Orchestra, before joining a US Air Force Band (for four years). He began his career in New York City, performing in various Broadway pit orchestras, and eventually becoming a staff musician for CBS. With the anticipation of having a child (daughter Rhonda), he and his wife Toby moved to Mount Vernon, New York, in order to live in a home larger than their downtown New York apartment. To earn more money than he was making as a freelance artist, Lieberman accepted a job as a band director at a high school in New Rochelle, New York.

In 1962, with the encouragement of saxophonist Tommy Newsome, Lieberman auditioned for Benny Goodman's orchestra. After hearing him perform the trumpet solo in *And The Angels Sing*, made famous by Goodman's former trumpeter Ziggy Elman, Goodman hired Lieberman for a two-month tour of the United States. Lieberman played with several other big bands, and later in the rock band, Pink Floyd.

Lieberman released an album titled *Complete Arban Duets* for the Music Minus One label, and *Progressive Records All Star Trumpet Spectacular*. In 1973, Lieberman commissioned composer Richard Peaslee to write *Nightsongs* for a trumpet recital at Carnegie Hall. The work, for flugelhorn and trumpet, has become a popular work in the repertoire.

Lieberman taught at Ramapo College, the Mannes College of Music, and the Manhattan School of Music. Now retired, he is an award-winning professor emeritus.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Lieberman, Harold J. "The Love Call of Harold J. Lieberman" (http://harldj.blogspot.com/2008/08/early-60s_07.html).

Liesering, Ludwig (b. Haintchen [now Selters im Taunas], Germany, May 5, 1861; d. Würzburg, Germany, Feb. 10, 1943). German trumpeter and cornetist. Between 1877 and 1883, Liesering studied trumpet, violin, piano, and music theory, after which he made a living as a musician in Holland (1883-84), France (1884-85), England (1885-87), and North America (1887-89). He served as principal trumpet of the City Theater Orchestra of Halle in Germany (1890-93), and was also an active chamber music musician. He taught trumpet at the Würzburg State Conservatory (1893-1923, becoming professor of trumpet and violin in 1914).

Liesering wrote *Method for Transposition* (1909), a book still used today (published by Simrock), as well as *Concertino for Cornet* and piano or orchestra (1904), *Cornelia* (Concert-Polka for cornet and piano, 1911), and *Serenade for Trumpet* and piano or orchestra (1912).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lillya, Clifford P. (b. Joliet, Illinois, Jan. 20, 1910; d. Ann Arbor, Michigan, May 3, 1998). American cornetist and trumpeter. Lillya

began his music studies in the public schools of Joliet, Illinois; in high school he took cornet lessons from H.A. VanderCook, and won a first

place medal in the State Solo Contest in 1925 and 1926. After graduation, he attended the VanderCook College of Music in Chicago, and graduated in 1931.

Lillya taught music in Chicago's Van Steuben Junior High School, Englewood High School, and Marshall High School before

earning a master of music degree from Northwestern University in 1944 where he studied with Veran Florent. Lillya taught at the Interlochen Camp (1945-53), and joined the music faculty at the University of Michigan in 1947 where he taught there for thirty-two years before retiring in 1979. He was awarded the Earl V. Moore Professor of Music title in 1974 for his outstanding teaching and academic abilities. Beginning in 1971, he was made chair of the department of winds and percussion. Lillya had numerous students; among the best known are Emerson Head, Donald E. McComas, Rob Roy McGregor, Cathy Leach, Stephen Jones, Terry Sawchuk, Donald R. Tison, and the jazz soloist Louis Smith. He also influenced Pierre Thibaud.

Lillya wrote several articles and books for trumpet including the *Lillya Cornet Method* and *Trumpet (Cornet) Technic* (1952). In 1931, he married his high school sweetheart, Helen Keltie. He received the Goldman Citation from the American Bandmasters Association, and was posthumously awarded the Honorary Award of the International Trumpet Guild. He was vice president of the International Trumpet Guild from 1975 to 1977.

Bibl.: Jones, Stephen G. "Portrait of a Teacher: Clifford P. Lillya" (*ITG Newsletter*, Oct. 1979); "Clifford P. Lillya" (*Orbituaries*: www.umich.edu); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lindblom, Peter ("Pete") (b. Jamestown, New York, Oct. 19, 1961). American trumpeter. Lindblom began playing trumpet at age nine, and studied with David Kuehn, James Stubbs, and Robert Nagel. He graduated from Jamestown High School in Jamestown, New York, in 1979, and attended the Eastman School of Music where he studied with Barbara Butler from 1979 to

1983, earning a bachelor of music degree. From 1984 to 1985, he studied with David Hickman at Arizona State University where he received a master of music degree and served as a graduate teaching assistant. He then studied for a doctorate with Ronald Anderson at the State University of New York-Stony Brook where he served as a graduate teaching assistant from 1990 to 1992.

Lindblom's orchestral career began when he accepted a position as coprincipal trumpet of the Charleston Symphony Orchestra in South Carolina (1985-89). From 1991 to 1996, he toured as principal trumpet with the American Sinfonietta, a select chamber orchestra led by Maestro Michael Palmer. He is a founding member of the Emerald Brass Quintet which won first prize in the Summit Brass International Brass Ensemble Competition, and has been substitute principal of the Buffalo Philharmonic Orchestra. Since 1999, he has been the trumpet instructor at the State University of New York-Fredonia, and since 1991, assistant principal of the Chautauqua Symphony Orchestra.

Lindblom and his wife Bonnie, a fellow classmate and trumpeter at Eastman during the mid 1980s, have three children. His hobbies include golf, running, and watching his children compete in gymnastic competitions.

Bibl.: personal interview, Sept. 11, 2011.

Lindemann, Jens [Horst] (b. Peine, Germany, June 13, 1966). Canadian trumpeter. Born in the small town of Peine, Germany (near Hanover), Lindemann was raised in Edmonton, Alberta, Canada, where he studied with Alvin Lowrey and William Dimmer. His father

Horst is a retired welder, and his mother Helga is a homemaker. After graduating from McNally High School in 1984, he attended McGill University in Montreal (1985-88) studying with James Thompson, and spent the summer of 1985 at the Banff Centre for the Arts studying with David Hickman. After finishing his bachelor of music degree at McGill, he received a grant from the Canada Council to study in Los Angeles and Phoenix where he took lessons from Roy Poper, Donald Green, Mario Guarneri, and Hickman. Lindemann then received his master of music degree from The Juilliard School in New York City as a student of Mark Gould (1990-92).

Lindemann won a solo competition in Canada that provided

funds under the Canada Council to present recitals and residencies in many small communities throughout Canada. He was in residence at the Banff Centre of the Arts (1992-93) where he took a few lessons with Hickman, and developed his solo skills before entering several international competitions. In 1992, he won first prize in the Ellsworth Smith-International Trumpet Guild Solo Competition (Florida), a prize at the ARD Competition in Munich (1992), and first prize at the Prague International Trumpet Competition in 1992.

When Fred Mills retired from the Canadian Brass in 1996, Lindemann was hired as his replacement. He toured and recorded with this prestigious ensemble for five years before leaving the group to launch a solo career in 2001. In the same year, he was hired as a professor of high distinction at the University of California-Los Angeles (UCLA). He released his first solo album, *Flying Solo*, on the Marquis label and began concertizing throughout the world. His other two CDs for Marquis include *Rising Sun* and *The Classic Trumpet*. He received the Echo Klassik award in Germany for his recordings and has also been nominated for Grammy and Juno awards

Lindemann has performed with the Mormon Tabernacle Choir, given a Command Performance for the Queen of England, performed recitals at various conferences of the International Trumpet Guild, and performed during the Stanley World Cup competition. He has performed at many of the world's most renowned venues and was featured in front of forty thousand people during the Last Night of the Proms in London. He also performed a solo during the opening ceremonies of the 2010 Winter Olympics in Canada before a television audience of billions.

Lindemann served as a member of Summit Brass while teaching at the 2003 and 2004 Rafael Méndez Brass Institutes at the University of Colorado in Boulder. He also hosted the 2008 International Trumpet Guild Conference in Banff, Canada, and was the artistic advisor for summer sessions at the Banff Centre for the Arts for several summers. In 1999, McMaster University awarded him an Honorary Doctorate of Music degree.

Lindemann has been a guest soloist with leading orchestras throughout the world, including the London Symphony Orchestra, Philadelphia Orchestra, Beijing Symphony, Bayerischer Rundfunk Orchestra, Buenos Aires Chamber Orchestra, Atlanta Symphony, Toronto Symphony, Vancouver Symphony, Saint Louis Symphony, Detroit Symphony, Seattle Symphony, Houston Symphony, Montreal Symphony, Warsaw Symphony, Thailand Symphony, National Arts Center Orchestra of Canada, Welsh Chamber Orchestra, Mostly Mozart Orchestra of Lincoln Center, I'Musici de Montreal, Pro Musica Chamber Orchestra of Columbus, and many others. He performs classical as well as jazz styles. Recently, *The Brass Herald* magazine named him the "International Brass Personality of the Year."

Lindemann and pianist Jennifer Snow have been married since 1998.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Jens Lindemann" (www.music.ucla.edu); personal interview, Mar. 22, 2010.

Lindenau, John R. (b. c1945). American trumpeter. Lindenau grew up in Michigan, and spent much of his time fishing with his father. He majored in music at Baldwin-Wallace College Conservatory, and then attended graduate school at the University of Michigan, where he studied with Clifford Lillya and earned a master of music degree. His first trumpet teaching position was at Morningside College in Sioux City, Iowa. In 1976, he was a guest trumpet instructor at Michigan State University.

Lindenau spent much of his music career as the trumpet instructor and brass ensemble coach at the Interlochen Arts Academy in Interlochen, Michigan. In 1989, he served again as a visiting professor of trumpet at Michigan State University, where he substituted for Byron Autry who was on leave during the winter session. Lindenau has performed with the Sioux City Symphony, American Wind Symphony, Chicago Little Symphony, Interlochen Jazz Quartet, Dave Sporny Big Band, Woody Herman Orchestra, and the New York Trumpet Ensemble.

In 1984, John and his wife Pamela purchased the fishing vessel, Infinity, and began a charter fishing service out of Leland, Michigan ("Fishtown"). Their son, Jon, is also a fisherman who helps with many of the charters. John is still somewhat active as a jazz musician.

Bibl.: "Lindenau Accepts Post at Michigan State University" (news item, *International Trumpet Guild Journal*, May 1989); "The Crew" (www.infinity.charter-fishtown.com).

Lindgren, Lasse (b. Göteborg, Sweden, Mar. 11, 1962). Swedish trumpeter. Lindgren fell in love with the sound of the trumpet at age five after hearing Louis Armstrong on the radio. He began taking

lessons on the trumpet at age nine, and later attended high school music programs in Ljungskile (1980-81) and Ingesund (1981-83). He attended the Royal College of Music in Stockholm (1984-86) and spent the next several years working as a freelance trumpeter in Stockholm.

Lindgren formed his first band, Outfront, and moved his wife and family to the city of Sandviken where he played as lead trumpet and jazz soloist with the Sandviken Big Band (1989-97). He has also played with the Bohuslän Big Band (1991-97) and the Danish Radio Big Band (1997-2000), among many others. His solo CDs include *Walkin' Around, Spirits, In the Mood for Standards, Right On Time,* and *To My Friends*—all on the Imogena Records label. He has toured the world with jazz artists such as Ray Charles, Clark Terry, Kenny Wheeler, George Gruntz, Maria Schneider, Joe Henderson, and Bob Mintzer.

Currently, Lindgren performs with his three groups: Lasse Lindgren's Hip Bop Constellation, Lasse Lindgren's Quartet Constellation, and Lasse Lindgren's Big Constellation. He is the proud owner of Maynard Ferguson's original Conn "Connstellation" B-flat trumpet used by Ferguson during the 1950s and '60s.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Lasse Lindgren's official website: www.lasselindgren.se.

Lindsay, Douglas ("Doug") Stephen (b. Plainfield, New Jersey, June 18, 1962). American trumpeter. Lindsay began playing piano at age five, and later studied trumpet with Herb Tiemeyer. He received a bachelor of music degree at Baldwin-Wallace College Conservatory,

studying with James Darling, and a master of music degree at the Manhattan School of Music in New York, studying with William Vacchiano.

Lindsay began his orchestral career with the National Symphony Orchestra of the Dominican Republic, where he met his wife, a Dominican Republic native. He then played with the Charlotte (North Carolina) Symphony Orchestra and the Dayton Philharmonic in Ohio. He joined the Cincinnati Symphony Orchestra in 1991, and since 1996 has been associate principal trumpet (sometimes playing the majority of principal parts) of the CSO and Cincinnati Symphony Pops.

Lindsay's solo CD is titled *French Recital Music for Trumpet* (Trumpet Studio Recordings). His hobbies are golf, reading, backpacking, and camping.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Douglas Lindsay" (http://concertnova.com/trumpet).

Linn, Leslie ("Les") (b. Topeka, Kansas, May 28, 1961). American trumpeter. Linn grew up in Wichita, Kansas, and began playing the trumpet at age nine. His first teachers were Clifford Sproul, John Aley, and Walter Myers. After graduating from Wichita High School East in 1979, he studied with Myers at Wichita State University from 1979 to 1983, earning a bachelor of music education degree, and playing as third trumpet in the Wichita Symphony Orchestra (1981-83). From 1984 to 1986, he attended Arizona State University under David Hickman where he received his master of music degree and served as a graduate trumpet teaching assistant. He was also a member of the National Repertory Orchestra in Colorado during the summer of 1986.

Linn began his professional career as second trumpet of The Phoenix Symphony from 1985 to 1986. He accepted a position as principal of the Wichita Symphony Orchestra in 1986, and also taught as an adjunct faculty member at Friends University in Wichita (1986-88). In addition to his orchestral duties, he was an instructor at Wichita State University from 1987 to 1993.

Les Linn returned to Tempe, Arizona, to study with Hickman towards a doctor of musical arts degree (1993-95). He freelanced in the Phoenix area, and performed on occasion with the New Mexico Symphony Orchestra and the San Diego Symphony Orchestra. During the 1996-97 season, he was principal trumpet of the Bilbao Symphony Orchestra in Spain. Since 1997, he has been coprincipal of the Arizona Opera Orchestra, a regular extra or substitute with The Phoenix Symphony, and third trumpet of the Chautauqua Symphony Orchestra each summer since 1999.

Les Linn married his second wife Lynn Tuttle (a flutist and Director of Arts Education for the Arizona Department of Education), in 2000. Their two sons are Landon (b. 2004) and Peterson (b. 2007). His hobbies include hiking, bicycling, and reading.

Bibl.: personal interview, Jan. 26, 2012.

Linn, Ray[mond Sayre] (b. Chicago, Illinois, Oct. 20, 1920; d. Columbus, Ohio, Nov. 4, 1996). American trumpeter. Linn studied with Forrest Nicola, even though his father was a trumpet player. Linn played in several Chicago area society orchestras before joining the Tommy Dorsey Orchestra (1938-41). He then played on and off with Woody Herman (1941-42, 1945, 1947), Jimmy Dorsey (1942-45), Benny Goodman (1943, 1947), and Artie Shaw (1944-46).

Linn moved to Los Angeles in 1945 and led two swing recording dates that year. In 1946, he became a member of the Boyd

Raeburn band and was one of the earliest bop trumpet players on the West Coast. In that same year, he began working as a studio musician,

but also worked with the big bands of Bob Crosby (1950-51), Shorty Rogers, Maynard Ferguson. Buddy DeFranco, Barney Kessel, Les Brown, and again with Woody Herman (1955-59). Most of his career during the 1960s and '70s was as a studio player.

In 1973, Linn formed his own Dixieland band that made two fine LP recordings, *Chicago Jazz* (Trend, 1978) and *Empty Suit Blues* (Discovery, 1980).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Listo, Juhani (b. Rovaniemi, Finland, June 10, 1952). Finnish trumpeter. Listo began playing trumpet at age eleven and later studied at the Sibelius Academy in Helsinki, and the Orchestra Academy of the Berlin Philharmonic. While in Berlin, he acquired an interest in the Baroque (valveless) trumpet, and eventually studied the instrument with Holger Eichhorn and Edward H. Tarr.

Listo played with the German Opera Orchestra in Berlin from 1976 to 1977, and since 1977, has been principal trumpet of the Philharmonic Orchestra in Turku, Finland. He is an active performer on Baroque trumpet throughout Europe, and teaches the instrument at the Sibelius Academy and the Tampere Conservatory. He also teaches modern trumpet and chamber music at the Turku Conservatory. In working towards the unification of the technical and musical possibilities on both types of trumpet, he has often been collaborating with Friedemann Immer.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Little, Booker [Jr.] (b. Memphis, Tennessee, Apr. 2, 1938; d. New York, New York, Oct. 5, 1961). American trumpeter. Born into a musical family, Little started playing the trombone under his father Booker Sr., followed by the clarinet when he was twelve, but he switched to the trumpet a few months later. He studied the trumpet under his cousin Louis Smith, then Matthew Garrett at Memphis High School. While growing up, he played in various jazz groups including those of Charles Lloyd, Phineas Newborn, and Harold Mabern. He also backed Dave Bartholomew and B.B. King. He established himself in Chicago (1954) and took lessons from Joe Summerhill of the Chicago Lyric Orchestra. Booker played with the Chicago Civic Orchestra alongside Bill Fiedler. Booker even received advice from Louis Armstrong, a friend of Booker Sr. He attended the Chicago Conservatory of Music in 1955, graduating with a bachelor of music degree in 1958. While in Chicago, he played with Johnny Griffin and Walter Perkins's MJT + 3.

In June of 1958 at the age of twenty, Little joined the Max Roach Quintet, making some of his first recordings. He stayed with Roach until February of 1959 when he moved to New York City and began working with Mal Waldron and John Coltrane. He returned to Chicago in 1960 and formed his own groups that recorded for Time-Bainbridge (1960), Candid (1961), and Bethlehem (1961). He also recorded *Africa/Brass* with Coltrane in 1961. During the summer of 1961, Little spent two weeks in New York playing with Eric Dolphy at the Five Spot. They recorded three albums during those two weeks.

Just as he was hitting his prime, Little died from uremia, a disease of the kidneys. He was twenty-three years old. Booker Little played an Al Cass mouthpiece, an Olds trumpet Recording-model and a V. Bach trumpet. His routine was based on Schlossberg exercises. A disciple of Clifford Brown, Little opened the post-bop area with harmonies that influenced later players such as Terence Blanchard and Dave Douglas.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom with extract on mp3, video clip; Oct. 2008).

Litzler, Philippe [Charles] (b. Mulhouse, France, Nov. 13, 1969). French trumpeter. As early as age four, Litzler started his music making in his hometown of Saint-Louis as a member of the firemans' band conducted by his father, Charles Litzler, and at age six he became a flugelhornist. In 1987 at age seventeen, he entered the École Normale de Musique de Paris where he studied with André Daire, winning his diploma in trumpet in 1988, and as a soloist in 1989. He then attended the Paris Conservatory where he studied with Pierre Thibaud. There, he won first prize in chamber music in 1990, and first prize with distinction in trumpet in 1991.

Litzler began his orchestral career at age fifteen. He has been a member of the Basel Symphony Orchestra, Radio Symphony Orchestras in Basel and Sarrebruck, the

Straßburg Philharmonic Orchestra, and principal trumpet of the National Orchestra of France (1991-2005) under Maestros Charles Dutoit and Kurt Masur. In 2005, he moved to Switzerland to assume duties as principal of the Zürich Opera Orchestra. He is currently principal of the Zürich Tonhalle Orchestra.

An active soloist, Litzler toured South America in 1994 with the instrumental ensemble, La Follia. He also founded the trumpet ensemble, Die Basler Bachtrompeter, in Basel, Switzerland. He performed the premiere of the trumpet concerto by the French composer, Christian Gouiguené, in 1995, and of the concertino Segments by Anthony Plog in 1998, and was a featured artist during the 2001 International Trumpet Guild Conference in Evansville, Indiana. After a memorable performance of the *Second Brandenburg Concerto* with the Mainz Chamber Orchestra in 1995, he was invited to perform it again on the 250th anniversary of Bach's death on July 28, 2000. He is a member of the Grand Ensemble de Cuivres d'Alsace, and since 2008 has been teaching at the Musikhochschule in Lucerne, Switzerland.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Philippe Litzler" (http://en.wikipedia.org); http://www.philippelitzler.com).

Llewellyn, Edward B[each] (b. St. Louis, Missouri, Jan. 11, 1879; d. Monahans, Texas, Sept. 25, 1936). American cornetist and trumpeter. Edward's father, James D. Llewellyn, was a cornetist and trumpeter of note who played professionally in St. Louis, and was a featured soloist with the Official Band of the St. Louis World's Fair in 1893. In 1895, the family moved to Chicago where James continued performing as a musician. At the age of eleven, Edward began learning the cornet from his father.

Edward attended the Chicago Music College where he studied violin, piano, and harmony. At age seventeen, he joined T.P. Brooke's band (1896-1904), and at age twenty became principal trumpet with the Adolph Rosenbecker Symphony Orchestra (1898-1900); for a while he was concurrently in both organizations. During the summer of 1903, Llewellyn was soloist with a band on Catalina Island, and in the following year a special soloist at the 1904 St. Louis World's Fair. He was soloist with the US Marine Band in Washington, D.C. (1905-06), and in the summer of 1907 was guest soloist with the British Guards Band at Manhattan Beach, New York.

Conductor Emil Pauer hired Llewellyn as principal trumpet of the Pittsburgh Symphony Orchestra in 1907 (until 1909). Pauer said of him, *I've never heard a more remarkable trumpet player in Europe or America than this Llewellyn*. During the summers of 1908-12, Llewellyn played as soloist with the Rochester (NY) Municipal Band. He was principal of the Minneapolis Symphony Orchestra from 1909-11, and from 1911-12 was principal of the Chicago Opera Company orchestra. Llewellyn spent twenty-two years as principal trumpet of the Chicago Symphony Orchestra (1912-33), but then lost his teeth and moved to the third trumpet position until 1936; Elden Benge succeeded him as principal trumpet. He was also orchestra manager from 1925 to 1936. At the same time he was in the CSO, he played principal trumpet during the summers with the Ravinia Park Opera Company (1916-23). Llewellyn played an arrangement of the *Second Brandenburg Concerto* by Bach on a Besson trumpet in F.

Llewellyn composed over twenty-five cornet solos including *My Regards, Salute Polka, You and I, Ocean Breezes Waltz, Premiere Polka,* and *Anne: Valse Caprice*. He was killed in an automobile accident near Monahans, Texas, on September 25, 1936 at the age of fifty-six when a truck in front of him suddenly stopped and pipes fell off, going through his windshield. He died instantly, and his wife was severely injured. Few people today know that he was a champion bicyclist who also loved to wrestle, box, and golf.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Crown, Thomas. "The Chicago Symphony Orchestra Trumpet Section 1902-1932" (*International Trumpet Guild Journal*, June 2011); Keim, Friedel. *Das große Buch der Trompette* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008).

Llewellyn, James D. (b. Wales, Great Brittan, 1854; d. Chicago, Illinois, 1920). British-born American trumpeter. Llewellyn's career began at the age of ten; his first musical experience was with the Volunteer Regiment Band in Abersychan, Wales, and while still young, he became a star cornet soloist, sometimes being called "The Little Giant."

Llewellyn immigrated to the United States in 1869 at the age of thirteen, and soon found employment in various bands. He moved to St. Louis, where he had relatives, to become cornet soloist with Postlewaite's Great Western Band, later played in De Bar's Grand Opera House, and in 1879 performed at Pope's Theater. He moved to Chicago in 1885, and became cornet soloist at the Chicago Opera House, a vaudeville theatre. In 1893, he was a featured soloist at the World's Columbian Exposition in Chicago; his son, Edward, also participated. In 1894-99, he and his son toured the country and played solos and duets with Brooke's Chicago Marine Band that was featured during the 1901 Pan-American Exposition in Buffalo, New York.

In 1902, James Llewellyn joined the Chicago Symphony Orchestra as second trumpet (succeeding Frederick Dietz) and its first non-German trumpeter; he played with the CSO until 1907. He was a union official with the Chicago Federation of Musicians from 1902 until his death at the approximate age of sixty-four. He taught at the American Conservatory of Music in Chicago.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008); Crown, Thomas. "The Chicago Symphony Orchestra Trumpet Section 1902-1932." (*International Trumpet Guild Journal*, June 2011).

Lohse, Peter (b. Freiberg, Saxony, Germany, Apr. 3, 1960). German trumpeter. Lohse began playing the trumpet at age six, and, from ages thirteen to eighteen, attended a special school for music that was associated with the Hochschule in Dresden. He then studied at the Carl Maria von Weber Hochschule für Musik with Rudolf Haase, Bernd Hengst, and Ludwig Güttler. While a student, he substituted in the Staatskapelle Dresden, and joined the orchestra as coprincipal trumpet in 1982 (principal in 1987).

Since 1984, Lohse has taught at the Dresden Music Academy, and in 1999 became an honorary professor; since 1992 he is a guest teacher for solo playing and chamber music at the Hochschule in Tokyo. The Staatkapelle Dresden gave him the title of Chamber Virtuoso in 1998 and the Musikhochschule made him Honorary Professor one year later. In 2003, he was awarded the Fritz-Busch Prize of the Foundation for the Semper Opera. Lohse often performs with other leading German orchestras, often on world-wide tours, and as a soloist and chamber musician with Concertino Dresden, Musica Viva Ensemble Dresden, and Capella Sagittariana. On his CD recording, *Italienische Trompetenkonzerte*, he plays not only piccolo trumpets in A and G, but also on the reproduction of a Saxon trumpet from the time of August the Strong (1670-1733).

Bibl.: Keim, Friedel. *Das große Buch der Trumpete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Peter Lohse" (www.staatskapelle-dresden.de); http://www.hfmdd.de/studium/dozenten/kv-prof-peter-lohse-trompete.

Lokumba, Hannibal [Marvin "Hannibal" Peterson] (b. Smithville, Texas, Nov. 11, 1948). American trumpeter, composer, and poet. Born as Marvin Peterson, Lokumba grew up in Smithville and Texas City, Texas. His mother (a pianist) gave him a trumpet when he was thirteen, and in 1961 while in high school he formed a jazz group called The Soul Masters that backed several name artists including Otis Redding, Jackie Wilson, and T. Bone Walker. After graduating from high school, Lokumba toured with T-Bone Walker's band (1965-67). He attended North Texas State University (now the University of North Texas) from 1967 to 1970, but dropped out and moved to New York City.

Lokumba worked with Rahsaan Roland Kirk in 1970, and during the 1970s played with the Thad Jones/Mel Lewis Orchestra, Pharoah Sanders (1972), Gil Evans (1973-74, 1980), Roy Haynes, Elvin Jones, Archie Shepp, and many others. In 1974, he began leading the Sunrise Orchestra, a group that received a great deal of attention due to his compositions that combined jazz and classical styles. He also recorded with Frank Foster, Eric Kloss, Kip Hanrahan, Grachan Moncus III, and McCoy Tyner.

Lokumba became very interested in African history during the late 1970s. He traced his roots back to slavery and changed his name at that time. His compositions for symphony orchestra have drawn huge attention and have been performed or recorded by the Chicago Symphony Orchestra (*African Portraits*, conducted by Maestro Daniel Barenboim on Teldec), Detroit Symphony Orchestra, Philadelphia Orchestra, Cleveland Orchestra, Baltimore Symphony Orchestra, Houston Symphony Orchestra, and many others, totaling over two hundred performances. The Kronos Quartet and other leading chamber ensembles have performed other works by Lokumba. Among his best-known works are *Diary of an African-American* (based on the composer's life), *Dear Mrs. Parks,* and *A Shepherd Among Us*. Lokumba received grants from the National Endowment for the Arts and the Lifetime Achievement Award from the Detroit Symphony Orchestra.

Hannibal Lokumba's trumpet recordings include *The Angels of Atlanta* (Enja), *Visions of a New World* (Atlantic), *Children of the Fire* (Sunrise), *Hannibal* (MPS), *Naima* (EMI), *Hannibal in Antibes* (Inner City), and *Crossing* (Ear-Rational). In 2009, he won the Fellow Award in Music from the United States Artists. Lokumba is a published poet who has written two books of poetry. Since 1993, Lokumba, his wife Sumai, and their children have lived in Bastrop, Texas.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Marvin 'Hannibal' Peterson" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Marvin 'Hannibal' Peterson" (www.answers.com); Hannibal Lokumba's official website: www.hanniballokumba.com.

London, Frank (b. New York, New York, May 29, 1958). American trumpeter, composer, and bandleader. London started to play the trumpet at age nine. He studied in New York City with Bob McCoy, Vincent Penzarella, and Laurie Frink, and earned a bachelor of arts degree in Afro-American music from the New England Conservatory in 1980. He also studied with John Coffey, William Fielder, Nat Adderley, John McNeil, and Carmine Caruso.

London is best known for his role as a trumpeter in the New York City-based klezmer band, The Klezmatics, that won a Grammy Award in the Contemporary World Music category. He is also a member of Hasidic New Wave, and leads his own Frank London's Klezmer Brass Allstars. He is cofounder of the Les Misérables Brass Band and the Klezmer Conservatory Band. He can be heard on over three hundred CDs, including his own recordings *Invocations, Hazonos*, and *Scientist at Work*. He has been featured on HBO's *Sex and the City* soundtracks, and has performed or recorded with Itzhak Perlman, LL Cool, Mel Tormé, Lester Bowie's Brass Fantasy, John Zorn, Iggy Pop, and countless others.

As a composer for theater, dance, and film, London has received several Meet the Composer grants. Among his works are *A Night in the Old Marketplace* (folk opera), *Davenen, The Memoirs of Gluckel of Hameln, Romance*, *The Brothers from Another Planet* (film), *Men With Guns* (film), *Murder and Murder* (film), *Golem* (theater), *The Debt* (film), *The Shvitz* (film), *Divan* (film), and *Ivye Project* (theater).

London has appeared at the North Sea Jazz Festival and the Lincoln Center Summer Festival. He teaches klezmer music at various workshops including the KlezKanada of Montreal, and teaches Jewish music in several countries including the U.S., England, Canada, and Crimea. He is on the music faculty at the State University of New York-Purchase.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Frank London" (http://en.wikipedia.org/wiki/Frank_London); Frank London's official website: www.franklondon.com).

Longinotti, Paolo (b. Bellinzona, Ticino, Switzerland, Nov. 6, 1913; d. Geneva, Switzerland, Jan. 31, 1963). Swiss trumpeter. Longinotti's early trumpet training was with his father. He also studied piano under Casagrande and violin with Bertoni. He studied with Alfred Dupont at the Geneva Conservatory, and won the first prize in trumpet with distinction in 1939. He also studied music theory with Jules Philippe Godard and Alexandre Dénéréaz in Lausanne, and Professor Müller in Zurich.

Longinotti played with the Radio Lausanne Orchestra, and from 1935 to 1938, was principal trumpet of the Orchestra of Radio Lausanne. He then became coprincipal trumpet of the Suisse Romande Orchestra and a member of the Zurich Tonhalle Orchestra. When Ernest Ansermet became conductor of the Suisse Romande Orchestra, he immediately appointed Longinotti as principal trumpet. He was the first trumpeter in Switzerland who could play Bach's *Second Brandenburg Concerto* (on a long B-flat piccolo trumpet by V. Bach).

Longinotti taught trumpet at the Geneva Conservatory (1950-62), and conducted the official band of the State of Geneva: "Elite." He recorded Haydn's *Concerto in E-flat* with the Suisse Romande Orchestra under the baton of Ansermet, as well as composed music for various instruments, chamber ensembles, brass band, and wind band. His trumpet solo with piano, *Scherzo Iberico*, and his book of twelve etudes, *Studies in the Modern and Classical Style*, remain an important part of the trumpet repertoire.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Paolo Longinotti" (Editions BIM & The Brass Press Online Store: www.editions-bim.com).

López, Vicente (b. Navajas [near Valencia], Spain, July 4, 1948).

López began studies at the conservatory in Valencia when he was twelve, and at age seventeen began four years of study with Maurice André in Paris. After receiving his diploma, he played with the National Orchestra in Madrid (1976-81), followed by the National Orchestra and Opera in Barcelona for ten years (1987-97). Beginning in 1988, he has been professor at the conservatory in Valencia, and is currently principal trumpet of the Alicante Symphony Orchestra. López has released a CD with Matthias Beck titled *Erschallet* that includes concertos for two trumpets and organ.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lösch, Reinhold (b. Hofheim/Ried, Germany, May 19, 1924). German trumpeter. Lösch began by playing in a local Posaunenchor, and studied in Mannheim until 1942. He was drafted, and as a prisoner of war he performed with various prison bands. From 1947 to the end of 1949, he was a member of Kurt Edelhagen's dance orchestra, and in 1951 played with the SWF Baden-Baden. From 1952 to 1977, Lösch was a member of the Bayreuth Festival Orchestra, and principal of the National Theater Orchestra in Mannheim (since 1973). Since 1986, he has taught at the Musikhochschule in Mannheim. A few of his best-known students are Kurt Nagel, Wolfgang Basch, Walter Scholz, Albert Oesterle, and Joachim Pliquett.

Lösch is the brother-in-law of the famous German trumpeter, Walter Gleissle. He studied under Adam Zeyer, Franz Willy Neugebauer, and Adolf Scherbaum, among others, and recorded one of the early versions of Hindemith's *Sonata.*

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Loughnane, Lee (b. Elmwood Park, Illinois, Oct. 21, 1946). American trumpeter. Loughnane grew up in North Chicago and attended Catholic High School. His father Philip was a freelance trumpeter who conducted an Army service band during World War II. Lee attended

DePaul University as a music education student and studied trumpet with George Quinlan. His early influences were Maynard Ferguson, Doc Severinsen, Snooky Young, Clifford Brown, Marvin Stamm, John Audino, and Pete and Conte Candoli.

Some friends of Loughnane's were attempting to form a rock band with a horn section, and invited him to sit in at a rehearsal. In 1967, the group became known as The Big Thing, and in 1968 moved to Los Angeles, renaming itself The Chicago Transit Authority. The group recorded its first album (a double disc set) in 1969 that soon became a success. The group shortened its name to Chicago and its popularity soared, performing concerts for tens of thousands of fans each night and selling millions of recordings each year. Playing with a rock band was very tiring, and Loughnane was worried that he would soon ruin his embouchure and ability to play. He quit smoking and took lessons from Paul Witt, a long-time student of the late Claude Gordon. He developed a tremendous breathing technique and became one of the most powerful trumpeters in the world.

As a charter member of the group, Loughnane has performed with Chicago for over forty years, occasionally performing vocals, and has composed numerous tunes for it. The group sold over one hundred million records and has released thirty-two albums. Loughnane assumed responsibility for overseeing the remastering of its earlier recordings, resulting in the group's continuing popularity. Chicago remains a major headliner rock band today and is one of the top ten selling U.S. bands of all time.

Loughnane has been married four times and has five children.

Bibl.: LaBarbara, John. "Lee Loughnane—30 Years with Chicago" (*International Trumpet Guild Journal*, Feb. 1998); "Lee Loughnane" (http://en.wikipedia.org).

Lowery, Perry G[eorge] (b. Topeka, Kansas, Oct. 11, 1870; d. Cleveland, Ohio, Dec. 15, 1942). American cornetist. Lowery was an excellent cornet soloist and conductor who was said to be the equal of Herbert L. Clarke, Walter B. Rogers, and Bohumir Kryl. However, his main career importance comes from his efforts to raise the status of African-American musicians during the late nineteenth and early twentieth centuries in America.

Lowery began music studies as a child, and played drums and cornet in the family band in Eureka, Kansas. As a young man**,** he joined the band of *Darkest America,* a traveling Negro show with the Mallory Brothers Minstrels. After one year, he joined the Wallace Circus**,** where he played from 1893 to 1906. He then joined the Original Nashville Students musical group.

After winning a cornet solo contest in Hutchinson, Kansas, he went to Boston to study with Henry C. Brown. In 1898, he conducted the Richards and Pringle's Minstrels, and during that summer played solo cornet at the Trans-Mississippi Exposition. In the following year, he formed P.G. Lowery's Famous Concert Band, as well as the P.G. Lowery's Vaudeville Company. He is credited with being the first African-American musician to establish his own vaudeville act in a circus. It performed in many fine venues including Madison Square Garden in New York City. Prior to this, black musicians were only used in supporting bands and did not appear on stage.

In 1906, Lowery formed his own Progressive Musical Enterprise. He later started a group known as P.G. Lowery's Mighty Minstrels, which played for the Wallace & Hagerbeck Circus*,* touring to the Alaska-Yukon-Pacific Exposition in 1909. In the following years, the P.G. Lowery & Morgan Minstrels toured the United States.

Lowery traveled and performed as a cornet soloist for thirty more years with his own groups that were part of various circuses. These included the Ringling Brothers & Barnum and Bailey Circus (1919-31), Gorman Brothers Circus (1934), Cole Brothers Circus (1935-37 and 1940-42), Robbins Brothers Circus (1938), and Downie Brothers Circus (1939). Many noted musicians worked for him: trombonists John Mayfield, Harvey M. Lankford, and Zue Robertson; clarinetists Wilber Sweatman, Horace Eubanks, and William Blue; and cornetists H. Qualli Clark, William Bolden, Charlie Creath, Willie "Bunk" Johnson, and Roger Q. Dickerson.

The Boston Musical Instrument Company made a special cornet for Lowery—a gold- and silver-plated "3 Star" model with heavier than normal construction. He also played and endorsed Holton's "New Proportion" Cornet, and in appreciation for his help in advertising Holton instruments, Holton gave him an elaborately engraved, gold-plated instrument. Scott Joplin dedicated *A Breeze from Alabama* to him.

Lowery was a very kind man who always had a smile for his fellow musicians. He was a well-known cornet soloist and conductor, who also composed music, his best-known composition being his band gallop, *Prince of Decora*. He wrote an article, "The Cornet and Cornetists Today," for *The Freeman* magazine (Jan. 13, 1900), and is considered an important proponent of racial equality in the American musical scene. He died at the approximate age of seventy-two.

Bibl.: Schwartz, Richard I. *The Cornet Compendium* (self-published); Watkins, Clifford Edwards, *Showman, The Life and Music of Perry George Lowery* (2003, Jacksonville); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lowrey, Alvin ("Al") Leon (b. Winfield, Kansas, Jan. 3, 1943). American trumpeter. While growing up in Winfield, Kansas, Lowrey began playing the trumpet at age ten, studying with Richard Brummett through high school. He attended the University of Kansas from 1961 to 1965, earning a bachelor of music education degree while studying with Kenneth Bloomquist. He continued his education with Haskell O. Sexton at the University of Illinois from 1965 to 1967, receiving a master of science degree in music education. When Sexton took a one-semester sabbatical leave in 1967, Lowrey (a graduate assistant) and Gordon Mathie (a doctoral student) were hired to teach the trumpet studio. Mathie taught the graduate students, and Lowrey the undergraduates. (Lowrey also studied with Mathie during this period.) In 1967, Lowrey studied briefly with Arnold Jacobs, tubist of the Chicago Symphony Orchestra.

Lowrey taught at Colorado State College (now the University of Northern Colorado) from 1967 to 1971, and then became an assistant professor at Western Michigan University during the 1971-72 academic year. In 1971, he took lessons from Vincent Cichowicz in Chicago, and in 1972 enrolled as a doctoral student and teaching assistant at Michigan State University under Byron Autrey (1972-73; degree not completed). Concurrently, he also played principal trumpet in the Lansing, Grand Rapids, and Battle Creek Symphonies (1972-74), and taught privately. Additionally, he studied with Edward Tarr (European study tour, 1972) and Robert Nagel (Montreux, Switzerland, 1974).

Lowrey became principal of the Edmonton Symphony Orchestra in Canada in 1975, a position he held for thirty-three years until retiring with emeritus status in 2009. During his tenure, the orchestra made sixteen recordings for the CBC label, and was frequently featured in coast-to-coast recorded live broadcasts on the CBC network. He has been an adjunct professor at the University of Alberta since 1975, and among his many students are Canadians Jens Lindemann and Larry Knopp. Lowrey was a frequent soloist with the Edmonton Symphony and Alberta Baroque Ensemble, and in recitals with piano and organ. He has performed worldwide.

As a writer, Lowrey is well known for his monumental book, *Lowrey's International Trumpet Discography* (Vol. I: Albums; Vol. II: Index), commissioned by the International Trumpet Guild and published by Camden House in 1990. He had previously authored a less extensive *Trumpet Discography* (Vol. I: Maurice André; Vol. II: Individual Trumpet Performers; Vol. III: Brass Ensembles), published by the National Trumpet Symposium, University of Denver, in 1970. He was the contributing editor of "Record Reviews" for *Brass World* magazine (1969-74), and was editor of the Record Reviews column for the *International Trumpet Guild Journal* (1978-87). In addition,

he enjoys arranging music as a hobby. His arrangement of Enesco's *Légende* for trumpet, strings, and harp was premiered by Manon Lafrance at the 2008 ITG Conference in Banff, Alberta, and was subsequently published by Hickman Music Editions.

Lowrey and Canadian pianist Judy (Judith) Loewen were married in 1976 and have two children, Tricia (b. 1977) and Alden (b. 1980). They were divorced in 1997. In addition to arranging music, Lowrey's other hobbies include record collecting, genealogy, gardening, and carpentry. He has volunteered for several Habitat for Humanity projects.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Alvin L. Lowrey" (www.music.ualberta.ca/en/Our_People/Wind_Percussion.aspx); personal interview, Feb. 24, 2011.

Lowther, [Thomas] Henry (b. Leicester, England, July 11, 1941). British trumpeter and composer. Lowther learned to play the cornet from his father, a cornetist with a Salvation Army band. He took an interest in classical music and began studying the violin, for a while studying at the Royal Academy of Music. When one of his friends introduced him to Indian music and jazz, Lowther turned his interests to jazz, particularly free improvisation.

Tracing Lowther's career as a jazz artist soon reveals a "Who's Who" of the British jazz scene. The musicians he has performed with are too numerous to list, but a sampling includes Mike Westbrook, Graham Collier (1967), John Warren (starting in 1968), New Jazz Orchestra, John Mayall (1968), John Dankworth (1967-68), Neil Ardley (1968), Bob Downes (1969), Mike Gibbs (1970-76), Alan Cohen (1972), Kenny Wheeler (on and off since 1972), Tony Coe (1976), Kurt Edelhagen (1974), Stan Tracey (since 1976), Gordon Beck (1978), Michael Garrick (1972-73), Keef Hartley, Charlie Watts Big Band (1986-87), London Jazz Orchestra (1989-96), Pete King (since 1983), John Surman's Brass Project, Berlin Contemporary Jazz Orchestra (1989-93), Buzzcock (1980), Talk Talk (1983-91), Gil Evans (1984), Dedication Orchestra (1994), Creation Jazz Orchestra (1996), and the George Russell Living Time Orchestra (since 1995).

Lowther is also a fine classical musician. He has performed with the London Brass Virtuosi, London Philharmonic Orchestra, City of Birmingham Orchestra, London Sinfonietta, Matrix Ensemble, and the BBC Radio Orchestra (five years). As a studio musician, he has backed artists such as Nelson Riddle, Bing Crosby, Henry Mancini, George Harrison, Paul McCartney, Van Morrison, Simon Rattle, and Elton John.

Lowther has led many of his own groups, including Still Waters (1987), Quaternity, and Jazzmoss. He is also a current member of Swingstrasse, and New Memories (from the Charlie Watts band). Lowther now devotes much of his energies to composing, and has received numerous classical and jazz commissions.

Bibl.: Yanow, Scott. Trumpet Kings (Backbeat Books); "Henry Lowther" (http://en.wikipedia.org); "Henry Lowther—Trumpet" (www.jazzwisemagazine.com); "Henry Lowther" (www.jazztrumpet.co.uk).

Lucas, William ("Bill") (b. c1960). American trumpeter. Lucas is a highly versatile trumpeter who began playing at age ten. While in high school, he studied with Jeff Drifmeyer, and was influenced by the recordings of Maynard Ferguson, Doc Severinsen, and Don Ellis. He attended the University of Michigan where he studied with Clifford Lillya in his freshman year, and with Armando Ghitalla in the remaining three. However, he did not complete his bachelor's degree, but instead joined the Toledo Symphony as third trumpet.

In May of 1988, Lucas joined the Detroit Symphony Orchestra as fourth trumpet. He also freelanced in the Detroit area as a jazz musician. He played jazz in Vail, Colorado, and at the Montreux Jazz Festival in Switzerland. He played lead and jazz trumpet with the J.C. Heard Orchestra during the 1980s, as well as leading his own jazz quartet. He has taught at Wayne State University and the Oberlin Conservatory, and is an adjunct professor of jazz at the University of Michigan.

Bibl.: Roberts, Steve. "Developing the Versatile Trumpeter: Interviews with Three Multi-Talented Musicians" (*International Trumpet Guild Journal*, Mar. 2006); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Luciano, Anor Jr. (b. São João da Boa Vista, São Paulo, Brazil, Dec. 21, 1959). Brazilian trumpeter. Since 1995, Luciano has been the trumpet professor at the Universidade Federal de Belo Horizonte, and is a former member of the well-known Brazilian brass quintet, Brassil.

He has served as principal trumpet of the orchestras of Campinas, Santo André, São Paulo, Tatui, Recife, and Paraiba, and has taught at numerous festivals throughout Brazil. As a soloist, he has performed premieres of several commissions from important Brazilian composers. The Brazilian government has supported his research in the form of various grants, and he is a past president of the Brazilian Association of Trumpeters. He has been an active clinician and design consultant for Weril instruments. Weril brought him to the U.S. in 2006 to demonstrate their instruments at the International Trumpet Guild Conference at Rowan University in New Jersey. Before attending the conference, he performed as a soloist with the US Naval Academy Band in their final concert of the season on June 2, playing Edmundo Villani Cortes's *First Concerto for Trumpet and Band*.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Weril presents Brazilian performer Anor Luciano in the United States" (www.trumpetguild.org/news/news06/577werilusa.htm).

Luening, Warren [Jr.] (b. New Orleans, Louisiana, 1942; d. Mar. 18, 2012). American trumpeter. Luening grew up in New Orleans, and began playing the trumpet at age ten. When he was twelve, his father began taking him to various Dixieland recording sessions. At age thirteen, Luening began taking lessons from Al Hirt (one year). Luening moved to Los Angeles in 1956**,** and while still in high school, became a featured soloist on the television program, *The Lawrence Welk Show*. After graduating from high school (age seventeen), he started studies at the University of California-Los Angeles, but left school to play in the NORAD Jazz Band (1964-67).

After his military service, Luening returned to New Orleans in order to play with various small groups. He moved back to Los Angeles in 1970, worked with Burt Bacharach and Peter Matz, and played for seven years with *The Carol Burnett Show* on television. He also recorded with Burt Bacharach, Barbra Streisand, Andy Williams, and Glen Campbell. During the 1970s, '80s, and '90s, he recorded in the studios with celebrities such as Frank Sinatra, Willie Nelson, Barry Manilow, Paul Anka, Mel Tormé, Quincy Jones, and Natalie Cole.

Luening has recorded soundtracks for over 1,500 films including *Love at First Bite, The In-Laws, High Anxiety, Silent Movie, Airport 1975, Funny Lady, The Muppet Movie, Cheap Detective*, and *A Star is Born*. Television credits include *Dancing with the Stars, Family Guy, American Dad, America's Got Talent*, and the *Academy Awards* (twenty-five television specials). On the jazz side, Luening recorded with Tony Almerico (1956), Dave Pell (1970), and Bob Florence.

Bibl.: Hood, Boyde. "Ten Outstanding Trumpet Players in the Los Angeles Area" (*Brass Bulletin*, no. 41, 1983); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Luftman, Adam (b. Springfield, Massachusetts, July 9, 1979). American trumpeter. Luftman grew up in Longmeadow, Massachusetts. He began playing the trumpet at age nine, studying with Michael Mucci, Jim Simpson, and from 1995 to 1997, for the last two years of high school, with John Lindenau at the Interlochen Arts Academy in Michigan.

Luftman attended the Cleveland Institute of Music from 1997 to 2001, studying with Michael Sachs. He joined the Civic Orchestra of Chicago in 2001-02 where he studied with Adolph Herseth of the Chicago Symphony Orchestra. Additionally, he studied with Raymond Mase and Mark Gould.

Luftman was a coprincipal trumpet of the New World Symphony in Miami from 2002 through 2005, and a member of the Baltimore Symphony Orchestra from 2005 to 2007. He won his current position as principal of the San Francisco Opera Orchestra in 2007. He has also performed on occasion with the Cleveland Orchestra, Philadelphia Orchestra, Chicago Symphony Orchestra, San Francisco Symphony Orchestra, Seattle Symphony, Saratoga Opera Orchestra, Bay Brass, New World Brass Quintet, and at summer festivals such as the Grand Teton Music Festival, Tanglewood Music Center, National Repertory Orchestra, National Orchestral Institute, Spoleto Festival, Music Academy of the West, and the Pacific Music Festival.

Luftman has been an adjunct faculty member at the University of California-Berkeley since 2010, San Francisco State University since 2009, and St. Mary's College of California since 2007. He has recorded for ESPN Television's *Sunday Night Football*, and for numerous film and video game soundtracks.

Luftman is married to his wife Reva, a merchandise planning and distribution manager at GAP, Inc. His hobbies include swimming, running, basketball, soccer, tennis, skiing, golf, disc golf, and hiking.

Bibl.: "Adam Luftman" (http://musicdance.sfsu.edu/lecturers/380/adam-luftman); personal interview, Feb. 15, 2011.

Lujan, Tony (b. Albuquerque, New Mexico, Oct. 3, 1956). American trumpeter. Lujan's ancestors have lived for generations in New Mexico; his is a diverse ethnic heritage including Pueblo Indian, Mexican, Spanish, and English. He first learned to play the trumpet at age nine under the guidance of his father and soon played in his mariachi band. While in Taft Junior High School, he studied with Kenny Anderson, and at Manzano High School in Albuquerque he took lessons from Fenton Katz and Ed Wolfe. He was a member of the Albuquerque Youth Orchestra, and graduated in 1974. It was during high school at the age of fourteen that he met Clark Terry, a lifelong mentor, who states: *To say that Tony is gifted is an understatement*.

Lujan attended New Mexico State University under Sam Trimble from 1974 to 1976, and completed his bachelor of music degree at the University of Nevada-Las Vegas (1978-80), studying with Walter Blanton, Tony Rodriguez, Carl Saunders, Woody Shaw, Freddie Hubbard, Tom Holden, Luis Valizan, and Dick Alber. He has performed with Clark Terry, Tito Puenté, Poncho Sanchez, Peter Herbolzheimer, Eddie Palmieri, Tony Bennett, Dizzy Gillespie All-Star Big Band, Gerald Wilson, Lester Bowie, Louie Bellson, Frank Sinatra, Jimmy Heath,

Ray Charles, Luis Miguel, and others. He then lived and worked in Los Angeles where he did a great deal of studio work and was a member of the Bill Holman Band. His manager Liliana Scenna formed Bella Records in 1998, which featured his solo playing on many albums, including *Tribute, You Don't Know What Love Is, Miles Away, Groovin' Low, Live in Cologne*, and *Live at the Biltmore*. He also recorded the albums, *Magic Circle* and *Zulu* for Capri. Film credits include *Mambo Kings, In the Line of Fire, War and Remembrance*, *Salsa with Celia Cruz, Mi Vida Loca*, *Chaplin,* and *The Marrying Man*. Television shows include *The Drew Carey Show* and *The Paul Rodriguez Show*. Lujan taught harmony, sight-reading, and jazz improvisation at the Dick Grove School of Music, University of Southern California, Cal Arts, and California State University-Los Angeles as an adjunct faculty member.

Lujan suffered a severe automobile accident in 2001. For six weeks, he could not remember that he was a trumpet player, but seeing himself playing in a video helped him come around. The physical recovery was slow and difficult. He had TMJ (jaw) injuries that prevented him from playing for more than thirty seconds. Also, hand injuries made it difficult for him to hold the trumpet, and his fingers began to lose technique due to neurological problems. As part of his therapy, he had to place his hand in hot melted wax several times each day. When he tried to play the trumpet loudly, he often triggered brain seizures that caused him to collapse on the floor, gasping for air. Remembering his lessons with the great lead player Dick Alber, he began to develop his embouchure by practicing softly. Alber called this technique the "sympathetic vibration approach," which is a very singing style of playing. Alber said that he had learned this technique from Victor Kress of the San Francisco Symphony Orchestra. Lujan practiced long tone exercises and chromatic passages from Herbert Clarke's *Technical Studies*. He also practiced pedal tone exercises, keeping the front of the tongue in a low position. Over the next year, range and volume increased to G above double high c'". Today, he still feels that he must not overblow the horn, or dizziness can occur.

In 1997, Tony moved to New York, but now resides in Cape Cod, Massachusetts. His children are Ambar (b. 1981), Tiana (b. 1991), and twin sons Mitchell and Miles (b. 1995). His hobbies include drawing, painting, swimming, and gardening.

Bibl.: "Tony Lujan" (http://en.wikipedia.org); Tony Lujan's official website: www.tonylujan.com; personal interview, Aug. 22, 2011.

Photo credit: Jim Warner.

Lukyanov, Herman [German Konstantinovich] (b. Leningrad, Russia, Aug. 23, 1936). Russian trumpeter, flugelhornist, and composer. Lukyanov's father was a seaman, and his mother a pianist, poet, and translator. He developed an interest in jazz from listening to recordings as early as age twelve, and by age seventeen entered a local music school. At age twenty, he studied music composition at the Leningrad Conservatory with Vadim Salmanov, and in 1957 transferred to the Moscow State Conservatory where he graduated in 1961, studying with Aram Khachaturian; his final project was composing a concerto for trumpet and orchestra. His development as a jazz musician during his years in school was mostly on flugelhorn. He formed a jazz trio consisting of flugelhorn, double bass, and piano that was considered to be at the forefront of Soviet jazz at the time. In 1962, he participated in a jam session in Moscow with several of Benny Goodman's musicians.

In 1965, Lukyanov formed a trio that consisted of flugelhorn, piano, and drums, that won awards at the Third Moscow Jazz Festival in 1966, and participated in the movie *Seven Notes In The Silence*. From 1969 to 1973, he was the lead singer with a pop All-Union Radio Big Band led by Vadim Lyudvikovsky, and from 1974 to 1976 he was a soloist and conductor of the orchestra of Soviet Azerbaijan under Muslim Magomayev. He formed the group Cadence (anagram for KAmerny Djazz ANSembl) in 1978, which was one of the most complex and sophisticated jazz ensembles in Soviet jazz during the 1980s. Cadence performed at numerous jazz festivals including the Warsaw Festival (1984) and the North Sea Jazz Festival (1984), and released four LP albums that have been reissued as CDs on the Boheme Music label. However, due to poor economics during the 1990s, Cadence gradually dissolved, and Lukyanov formed a new trio that included a large African drum as part of the percussion; beginning in 1998, a saxophone was added to the group.

In 1992, he played with Dizzy Gillespie in Moscow. He occupies the same position in Soviet jazz as Miles Davis in American music. In 1960, he wrote *Sequences*, exercises to develop the jazz mind and technique, which has been very successful.

Lukyanov is an award-winning poet who has published poetry in the Russian anthology, *Time X*.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Herman Lukyanov" (http://persona.rin.ru/eng/view/f/0/20917/Lukyanov-Herman).

Lukyanov, Yury Vasilyevich (b. Moscow, Russia, Mar. 21, 1934; d. Moscow, Dec. 11, 1980). Russian trumpeter. Lukyanov graduated from the Gnesin Music College in Moscow under Nikolay Nikolayevich Yavorsky in 1960. He studied composition at the Leningrad Conservatory, and continued trumpet study at the Moscow Conservatory. From 1957 to 1961, he played in a variety show orchestra and developed his abilities as a jazz trumpeter, and from 1961 to 1978 was principal trumpet of the All-Union Cinematography Committee Orchestra. Acording to Andrey Ikov, *Yury Lukyanov was one of the main cinema Russian trumpeters, same as Hollywood studio musicians.* [Note: Yury Lukyanov is not to be confused with Herman Lukyanov, a Russian jazz trumpeter and flugelhornist.]

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lyamin [Liamin], Pyotr Yakovlevich (b. Kazan, Russia, June 17, 1884; d. Moscow, Mar. 17, 1968). Russian trumpeter and cornetist. Lyamin graduated from the music school of the Moscow Philharmonic Society in 1906, and studied with Willy ("Vasily") Brandt at the Moscow Conservatory from 1906 to 1911. Beginning in 1909, while still a student, he played in Sergey Diaghilev's *saisons russes* in Paris. Igor Stravinsky composed the cornet solos in *Petrouchka* (1911) for him, which he premiered on June 13, 1911. Lyamin also participated in the premiere of Stravinsky's *Le Sacre du printemps* on May 29, 1913 under Pierre

Monteux. In the Ballet Russe, Lyamin played trumpet, cornet, and E-flat alto horn. He was also a conductor of bands.

Upon Brandt's death in 1923, Lyamin was named his successor as professor at the conservatory in Saratov (until 1926). He later taught at the Moscow Music College (1933-45) and served as principal trumpet in several orchestras in Moscow including the Bolshoi Theater (1912-24 and 1931-48). He was the best source of information about Brandt, having been interviewed about him by Anatoly Selianin. He was considered to be a rather forgetful man who often left his trumpets lying around, which motivated him to have all of his instruments engraved with his name on them. His rotary-valve B-flat trumpet, rather light in weight and made by F.X. Hüller & Co. (Graslitz 1882-1945), a gift of Vadim A. Novikov (1991), is in the Bad Säckingen Trumpet Museum (Inv. No. 14116). He was also a practical joker. In his old age, he grew a long white beard. He died at the age of eighty-three.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Lynch, Brian (b. Urbana, Illinois, Sept. 12, 1956). American trumpeter and composer. Lynch grew up in Milwaukee, Wisconsin, and began playing the trumpet at age nine, having been influenced by his parents' Louis Armstrong recordings. At age fifteen, he heard a concert by

Miles Davis and John Coltrane, and decided to become a professional jazzman. He attended the Wisconsin Conservatory of Music and played in Milwaukee with Melvin Rhyne and Buddy Montgomery between 1975 and 1980. He then went to New York, where he studied trumpet under Doug Myers, William Vacchiano, Vincent Penzarella, Mark Gould, Peter Bond, and William Fielder.

In 1980, Lynch moved to San Diego where he joined Charles McPherson's group. In late 1981, he moved to New York City, performing with musicians such as George Russell, Junior Cook (1982), Angel Canales (1982-83), Horace Silver (1982-85), Toshiko Akiyoshi (1982-88), Hector La Voe (1983-87), Jim Snidero, Jack McDuff (1986-87), Mel Lewis, Eddie Palmieri (since 1987), Art Blakey's Jazz Messengers (Dec. 1988 until Blakey's death in 1990), Barbarito Torres, Phil Woods (since 1992), Benny Golson, and Terell Stafford. Lynch is equally comfortable playing hard bop, post bop, and Latin jazz.

Lynch has released numerous albums, including Grammy Award-winning CDs such as *Simpatico* (ArtistShare), *Spheres of Influence Suite* (EWE), *24/7* (Nagel-Heyes), and *ConClave* (Criss Cross). Other albums include *Peer Pressure* (Criss Cross), *Back Room Blues* (Criss Cross), *In Process* (Ken Music), *At the Main Event* (Criss Cross), *Keep Your Circle Small* (Sharp Nine), *Sphere of Influence* (Sharp Nine), *Tribute to the Trumpet Masters* (Sharp Nine), *One for All* (A&M, with Jazz Messengers), *Souvenirs* (Evidence, with Phil Woods), *La Perfecta II* (Concord), *Ritmo Caliente* (Concord), *The Latin Side of Miles Davis* (Half Note), and *Que Viva Coltrane* (Criss Cross). He has also appeared as an actor in several movies, including *Chasing Amy* (1997), *A Better Place* (1997), *Big Helium Dog* (1999), and *Jay and Silent Bob Strike Back* (2001).

As a composer and arranger, Brian Lynch has received numerous commissions. He has also received composition grants from the National Endowment for the Arts, Meet the Composer, and other institutions. He has performed with pop artists Prince, Maxwell, and Sheila E.

Lynch is an active educator and clinician. He served on the faculty at New York University and North Netherlands Conservatory, and is now a professor of jazz at the Frost School of Music at the University of Miami. He continues to present clinics and workshops throughout the world.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Brian Lynch" (www.allaboutjazz.com); Brian Lynch's official website: http://brianlynchjazz.com.

Lyren, Delon ("Del") G. (b. Fort Collins, Colorado, May 18, 1966). American trumpeter. Lyren grew up in Brookings, South Dakota, and began playing trumpet at age ten. His first teachers were his mother, Erling Engstrom, Stan Hanson, and Keith Weigandt. From 1984 to 1988, he attended South Dakota State University in Brookings under Dr. John Colson, earning a bachelor of music degree. Graduate work was done at Arizona State University with David Hickman (master of music degree in 1990, and doctor of musical arts degree in 1994). His dissertation, *Rafael Méndez: A Study of His Life and Influence in the Trumpet World*, prompted the establishment of the Rafael Méndez Library at ASU in 1993. He also coauthored with Dr. Jane Hickman a biography of Rafael Méndez titled *Magnificent Méndez* that is published by Summit Records. He has presented lectures about Méndez in various countries, as well as at the 2006 International Trumpet Guild Conference at Rutgers University in New Jersey.

As a performer, Lyren has played with The Phoenix Symphony, Lake Charles Symphony, National Repertory Orchestra, Sun Cities Symphony, Phoenix Pops (Carl "Doc" Severinsen, conductor), Acadiana Symphony, Mesa Symphony, and Rapides

Symphony. He has been a soloist in Germany, England, Scotland, Sweden, Canada, Mexico, United States, and the Ukraine. He was a graduate trumpet teaching assistant at Arizona State University, and taught fulltime at the University of Southwestern Louisiana from 1992 to 1998. Since August of 1998, he has been on the faculty at Bemidji State University in Minnesota. He was the cohost of the 2011 ITG Conference in Minneapolis, Minnesota.

Del has been married to Betsy Lyren since 1987. Their children are Alexandra (b. 1993) and Nicole (b. 1996). His hobbies include golf, fishing, hiking, and walking.

Bibl.: "Del Lyren" (www.bemidjistate.edu/academics/departments/music/faculty/dlyren); personal interview, Jan. 9, 2012.

Lyttelton, Humphrey ("Humph") Richard Adeane (b. Eton, Buckinghamshire, England, May 23, 1921; d. London, England, Apr.

25, 2008). Trumpeter, bandleader, journalist, broadcaster, and cartoonist. Lyttelton came from a prestigious family. He taught himself to play the trumpet at age fifteen by listening to radio broadcasts of jazz trumpeters such as Louis Armstrong, Muggsy Spanier, Henry "Red" Allen, Al Fairweather, Buck Clayton, and others. He attended Eton College where he formed a quartet. After graduating, he worked in a steel plate factory in South Wales. He joined the military during World War II, serving in the Grenadier Guards (1941-45). After the war, he attended Camberwall Art College (two years) where he learned to be a cartoonist.

Lyttelton became a member of George Webb's Dixielanders in 1947. He also took a day job as a journalist and cartoonist for the *Daily Mail* newspaper. He participated in the Nice International Jazz Festival with Derek Neville (1948), formed his own traditional band (1948-56), played with Sidney Bechet (1949), became a leading figure in the New Orleans revival movement in England, and appeared in the film, *Rock Around the World* (1957). In order to feature American jazz soloists such as Jimmy Rushing (1958-59), Marie Knight, Wild Bill Davison, Clara Ward, Buck Clayton (1963-66), and Eddie Condon, Lyttelton had to depart from the British musicians union that forbade working with American musicians. His band also switched to swing music to accommodate the visiting musicians. As his band became more and more popular, recording numerous albums along the way, Lyttelton quit his job at the newspaper in 1956 in order to become a fulltime musician.

Lyttleton began playing the clarinet (in addition to trumpet) during the 1960s. His band also returned to the Dixieland style. They frequently appeared on both radio and television, leading to Lyttelton's position as host of the *Best of Jazz* program on BBC Radio, a post he held from 1967 to 2008. He played with Matty Matlock (1972), Alex Welsh (1978), Marshall Royal (Nice, 1986), Kenny Davern, Lillian Boutté, John Chilton, and Acker Bilk (in the 1990's). He also hosted a comedy program for BBC Radio called *I'm Sorry I Haven't A Clue*.

As a professional writer, Lyttelton authored several books, including his 1954 autobiography, *I Play as I Please* (Mac Gibbs and Kie, Ltd.), *The Best of Jazz 1, The Best of Jazz 2, Basin Street to Harlem, Last Chorus: An Autobiographical Medley* (JR Books), *It Just Occurred to Me...: An Autobiographical Scrapbook* (Robson Books, Ltd.), and *Enter the Giants 1931-1944*. He also wrote numerous articles about jazz and jazz musicians.

Lyttelton's albums include *Jazz at Royal Festival Hall* (Dormouse), *Best of British Jazz from the BBC Jazz Club*, Vols. 1-2 (Upbeat Jazz), *Rent Party* (Stomp Off), *Delving Back and Forth with Humph* (Stomp Off), *Duke Ellington Classics* (Black Lion), *In Canada* (Sackville), *Scatterbrains* (Stomp Off), *Life in a Glasshouse,* and *Trouble in Mind*.

Humph Lyttelton's hobbies included bird watching and calligraphy. He was elected president of The Society for Italic Handwriting, and named his own record label Calligraph. He was a

popular musician and radio personality who reportedly turned down a knighthood in 1995. He married Pat Braithwaite with whom he had one daughter early in his career, but they divorced. In 1952, he married Jill Richardson and had three more children. Unfortunately, she predeceased him in 2006.

Humphrey Lyttelton died at the age of eighty-seven, just days after open-heart surgery. On July 23, 2008 he was posthumously named BBC Radio's "Jazz Artist of the Year." His friends established The Humph Trust that provides grants to deserving young jazz musicians. The Trust also gives the annual Humphrey Lyttelton Royal Academy of Music Jazz Award.

Bibl.: Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Humphrey Lyttelton" (http://en.wikipedia.org); "Humphrey Lyttelton" (www.humphreylyttelton.com).

Photo: Lyttelton with Louis Armstrong.

M

Maalouf, Ibrahim (b. Beirut, Lebanon, Dec. 5, 1980). Lebanese trumpeter. When Maalouf was very young, his family fled Lebanon during the Lebanese Civil War. Locating in Paris, France, he took up the trumpet at age seven. He studied with his father Nassim, a professional trumpeter. Originally, Ibrahim's career path was that of a scientist and mathematician, but by age seventeen he had made the decision to devote himself completely to music. He studied with Gérard Boulanger and Guy Touvron at the Regional Conservatory in Paris (at age seventeen) and at age nineteen entered the trumpet class of Antoine Curé at the Paris Conservatory (for three years). He also received advice from Jon Faddis and Wynton Marsalis.

Maalouf become obsessed with entering solo competitions. Between 1999 and 2003 (ages nineteen to twenty-three), he won fifteen first prizes, including two international trumpet competitions, the Maurice André International Trumpet Solo Competition in 2001, the National Trumpet Competition in Fairfax, Virginia (2002), and the international competition in Pilisvörösvár, Hungary (2002).

Like his father, Maalouf often performs on the four-valve quarter-tone trumpet. A versatile musician, he plays classical and jazz styles, and has recorded with the pop singer, Sting. He teaches at the Aubervilliers-La Courneuve Conservatory.

In July 2010, Maalouf was awarded the Instrumental Revelation of the Year Victory Prize at the Victoires de Jazz competition in Juan-Les-Pins. His solo CDs include *Diasporas* and *Diachronism*, both on his own Mi'ster Productions label.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Ibrahim Maalouf" (http://en.wikipedia.org).

Maalouf, Nassim (b. Kafarakab, Lebanon, Feb. 21, 1941). Lebanese trumpeter. Maalouf studied classical music with Maurice André at the Paris Conservatory, graduating in 1970. After returning to Lebanon, he and his family fled to Paris during the Lebanese Civil War.

Maalouf made a living playing Western classical music, but wished for a way to integrate the music of his homeland with music he was performing. He developed a four-valve quarter-tone trumpet similar to that designed by Michel Wikrikaz for the Selmer Company in France. (The American jazz trumpeter, Don Ellis, used a quarter-tone trumpet made by the Holton Company during the 1960s.)

Maalouf appeared in *Le Grand Echiquier* a famous French television show with Maurice André (November 1980, playing *Saman Baïa* with an Arabic ensemble). He has also taught at the National Conservatory in Beirut. He released the solo CD, *Improvisations Orientales* on the Club Du Disques Arabe label. His son, Ibrahim Maadouf, has become a trumpeter of international fame.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Nassim Maalouf" (http://en.wikipedia.org).

MacBeth, Carlton (b. Lancaster, California, Apr. 29, 1924; d. c2000). American trumpeter. MacBeth learned to play the trumpet at Bakersfield College and Westlake College of Music (Los Angeles), and from Louis Maggio (1878-1957) in Los Angeles. After five years of study, he became a top lead player, joining the big bands of Woody Herman, Charlie Barnet, The Dorsey Brothers, Harry James, Paul Whiteman, Hal McIntyre, Perez Prado, Stan Kenton, Skinnay Ennis, Jack Teagarden, Freddy Slack, Les Brown, Freddy Martin, Esquivel, Judy Garland, Nat King Cole, Carol Burnett, and Nancy Wilson. He also worked at the NBC, CBS, and ABC television studios, playing lead with the orchestras of Nelson Riddle, Marty Paich, Ralph Carmichael, Sonny Burke, Frank DeVol, Bill Holman, Shorty Rogers, Billy May, Sy Oliver, Leith Stevens, Roy Bargy, and others.

MacBeth is best known for compiling the Maggio exercises, and publishing them as *The Maggio System for Brass* (Maggio Music) after Maggio died. The book, first copyrighted in 1968, is one of several pedal tone methods popularized during the 1960s. This, along with the methods of Claude Gordon and Roger Spaulding (among others), are based on the teachings of Maggio who learned them from Rafael Méndez in 1937-38. [See biography on Louis Maggio for details.]

MacBeth presented a lecture-demonstration of the Maggio system during one of the National Trumpet Symposiums held at the University of Denver (c1970). He also gave master classes throughout the world.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

MacCluer, Joshua ("Josh") R. (b. c1977). American trumpeter. MacCluer comes from a musical family; his grandfather played bass in the Cleveland Orchestra, and his father was a jazz bassist and bluegrass fiddler. After growing up in Charlottesville, Virginia, MacCluer attended the Oberlin Conservatory, studying with William Lucas and graduating in 1998. He also studied with Charles Couch, George Vosburgh, Ramon Parcells, and Barbara Butler.

MacCluer began his orchestral career when he became a member of the Ann Arbor Symphony in 1998. He was also third and utility trumpet of the Grand Rapids Symphony (1998-99) and a member of the Florida West Coast Symphony (1999-2000). He became acting principal of the Baltimore Symphony Orchestra (2000-01) and second trumpet of the Kennedy Center Opera House Orchestra (2000-01) before joining the Colorado Symphony Orchestra in Denver as principal trumpet (2001-03). Since 2003, he has been second trumpet in the Saint Louis Symphony Orchestra.

A highly versatile performer, MacCluer plays jazz with the Josh MacCluer Trio and has been a member of the Kate Priestley Band, Los Estados Bandidos, Florida Brass Quintet, and Detroit Chamber Winds. He has taught as an adjunct faculty member at the Oberlin Conservatory, performed and taught at the Eastern Music Festival, and has served as a guest principal of the San Francisco Symphony Orchestra, Malaysian Philharmonic, Singapore Symphony, Omaha Symphony, New Mexico Symphony Orchestra, Baltimore Chamber Orchestra, Los Angeles Philharmonic, Columbus Symphony Orchestra, and Florida Orchestra. He is currently teaching at the University of Missouri-St. Louis.

MacCluer loves to travel and hike mountains. He has lived in Guatemala, Bulgaria, and the Czech Republic.

Bibl.: Joshua MacCluer's official website: http://joshuamaccluer.com.

MacDonald, [John] Roderick ("Rod") (b. Providence, Rhode Island, Feb. 12, 1959). American trumpeter and conductor. MacDonald began playing piano at age six, and took up the trumpet when twelve. His early trumpet teachers were Bruce Hopkins, Ronald Blaise, and William Vacchiano. After graduating from Ponaganset High School in 1980, he studied engineering at the University of Rhode Island (1980-85) and continued studying with Vacchiano in New York City on a monthly basis. After receiving his bachelor of music degree, he then spent a year as a mechanical engineer, simultaneously studying music at the New England Conservatory where he earned a master of music degree under Charles Schlueter in 1988. In 1982, he had received the Leonard Bernstein Fellowship at the Tanglewood Institute.

MacDonald was hired by Maestro Kurt Masur to be principal trumpet of the Gewandhaus Orchestra of Leipzig (Sept. 1, 1988 to Apr. 30, 2005). He earned a master of music degree in conducting from him at the Leipzig Musikhochschule in 1994, and from 1989 to 2005 was also principal of the Orchestra of St. Thomas Church in Leipzig, as well as principal of the Leipzig Opera House Orchestra. He taught trumpet at the Gewandhaus Orchestral Academy (2002-05) and the Leipzig Conservatory (on and off between 1989 and 2005), and had additional study with Albrecht Eichberger. He returned to the United States in 2006 to accept his current teaching and conducting position at the State University of New York in Fredonia. He goes back to Germany each summer to lead Gewandhaus Orchestra members in a summer weekend residency at the Stelzen Music Festival, as he has done since 1993. He has conducted on several CDs, and is an active composer.

Roderick has been married to classical vocalist Alexandra MacDonald since 1998. She is currently the assistant to the music director of the Dresden Philharmonic. Their children are William and Flora.

Bibl.: Jung, Hans-Rainer. *Das Gewandhaus Orchester: Seine Mitglieder und seine Geschichte seit 1743* (Faber & Faber); Roderick MacDonald's official website: http://roderickmacdonald.com; personal interview, Jan. 12, 2012.

MacFarlane, George (fl. Britain, 1833-60). British cornetist, bandmaster, and inventor. Not much is known about him, but he nevertheless made several significant contributions to brass instrument construction. According to Farmer, he is said to have introduced the cornopean to Britain in 1833, by adding two tubular valves or "Russian valves" to the natural cornet, writing several pieces and methods for it. His instruments were first made by Köhler of London. As a member of the Duke of Devonshire's private band, MacFarlane was a leading English cornetist between 1835 and 1850.

The first music published for brass band in 1836, by Robert Cocks, consisted of *Eight Popular Airs* arranged by MacFarlane for three keyed bugles, two trumpets, two horns, three trombones, and a serpent. In addition, he wrote ten such compositions between 1845 and 1860. Cocks & Co. were the leading publishers of wind music in their day; in the following four years they issued fifty methods, a journal for keyed bugle, and scales for sixteen wind instruments, as well as music for military band.

As an inventor/constructor, MacFarlane is said to have made improvements to the cornopean, the ophicleide, and the low brasses. His main contribution is "MacFarlane's clapper key," developed in 1845, a whole-tone trill key located on the bell section of cornopeans. Such an instrument is located in the Bad Säckingen Trumpet Museum, inventory no. 34306: a cornopean in B-flat made c1850 by Metzler & Co. of London.

Together with William Edward Newton and Richard Carte, MacFarlane had to do with another patent no. 2967 of December

3, 1860, for an extra so-called cut-off valve on brass instruments, transposing the harmonic series upwards by half a tone. "This arrangement facilitates the performance of chromatic passages and shakes, and almost entirely obviates the necessity for cross fingering."

Bibl.: Farmer, George. *The Rise and Development of Military Music* (London: Reeves, [1912]). Woodcroft, B. *Patents for Inventions: Abridgement of Specifications Relating to Music and Musical Instruments AD 1694-1866* (second ed. 1871, Eyre & Spottiswoode), facsimile edition (Tony Bingham, London 1984); Scott, Jack L. *The Evolution of the Brass Band and Its Repertoire in Northern England* (PhD thesis, Sheffield University 1970); Newsome, Roy. *Brass Roots* (Aldershot et al.); Tarr, Edward H. *East Meets West* (Pendragon).

Photo: Köhler B-flat cornet with disc valves and clapper key. Instrument includes crooks in A, A-flat, G, and F, plus two small tuning (mouthpiece) bits.

Mack, Rodney (b. New Orleans, Louisiana, October 11, 1968). American trumpeter. Mack began playing the trumpet at age six, and at age eleven took classical lessons from his cousin Wynton Marsalis. At age fifteen, he debuted as a soloist with the New Orleans Symphony Orchestra, and at age nineteen also soloed with the Boston Pops Orchestra.

Mack graduated from the Curtis Institute in 1991, and received the Seiji Ozawa Prize from the Tanglewood Music Festival. He has played with the San Diego Symphony (1991-94), Tenerife Symphony Orchestra (1994-97), and Barcelona Symphony Orchestra (1997-2004), during which time he was head of the brass department at the Escuela Superior de Música de Catalunya. It was in January 2002 that he was beaten by Spanish policemen who confused him with a fugitive auto thief. One of the policemen received a broken rib, but the injuries to Mack's lip prevented him from going on a U.S. tour with the Barcelona Symphony a few days later.

Mack is presently a member of the Chamber Orchestra of Philadelphia (principal trumpet). He has performed throughout the world, and has presented clinics and master classes at the National Trumpet Competition, International Trumpet Guild Conference, North Carolina School of the Arts, The Juilliard School, Eastern Music Festival, Eaxton Music Festival, and the Interlochen Music Academy. He has given world premieres of works by Adolphus Hailstork, Alvin Singleton, and Franz Waxman.

Mack is the founder and leader of the Rodney Mack Philadelphia Big Brass, and is a member of the Brass Band of Battle Creek. His CDs include *Spirit of the Trumpeter* (Albany), *Dark Fires, Vol. 2* (Albany), and *Get Ready*.

Bibl.: Rodney Mack's official website: www.rodneymack.com; Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Mackintosh, Jack (b. Sunderland, England, Sept. 22, 1891; d. Epsom, England, Nov. 3, 1979) British cornetist and trumpeter. Known today as the "Cornet King," Mackintosh was born into a musical family, but was mostly self-taught on the cornet. As a boy, he was educated at the Barnes School of Sunderland and Scurry's College in Newcastle. His first professional engagement as a musician was at age fifteen, when he played evenings in a small band for silent movies at the Hamilton Picture House (later Palace Theater). During the day, he worked at a shipyard, where he contracted rheumatic fever from working outdoors in the rain. He was ill for some time; it took nearly a year for him to recover. Although his illness occurred at age fifteen, it affected his cornet playing for the rest of his life. Gradually, his hands became slightly deformed, and he needed to place a rubber tube between the third and fourth fingers of the right hand, so that his fingers were spaced properly for the valves of his cornet.

Mackintosh joined the Hetton Colliery Band at the Crystal Palace in 1912, and in the following year joined the St. Hilda's Band. In 1919, he became solo cornetist with the Harton Colliery Band and remained with them until 1930, when he left northern England to play in the newly-formed BBC Symphony Orchestra in London. He played in the orchestra until his retirement in 1952; his son, Ian, then took his father's position.

For many years, Mackintosh taught at the Royal Military School of Music, in Kneller Hall, where he was considered to be an excellent teacher. Although he mostly played trumpet in the BBC Orchestra, he played cornet during lessons. He recorded numerous cornet solos, some of which have been reissued on compact disc. They show him to be a spectacular player and include *Alpine Echoes, Facilita, Silver Shower, Zelda-Caprice, I'll Sing Thee Songs of Araby, O Dry Those Tears, Barcarolle, Il Trovatore, Una Voca Poca Fa, Lucille, Columbine, Showers of Gold, Sounds from the Hudson, Bride of the Waves, I Hear You Calling Me, Mac and Mort* (with Harry Mortimer), *Dot and Carrie, Until, I Know of Two Bright Eyes, Jack and Jill, Merry Mountaineers, Carnival of Venice* (Arban), and *Il Bacio*.

Bibl.: Choice Recordings (www.choicerecordings.com/jack.htm); Keim, Friedel *Das große Buch der Trompete* (Schott).

MacMurray, John Stewart Wright ("Moose") (b. Canada, Dec. 30, 1958; d. Macclesfield, England, Aug. 20, 2006). Canadian trumpeter. MacMurray grew up in St. John, New Brunswick, Canada. He began playing the trumpet at the relatively late age of fifteen. He studied in America with William Vacchiano and Armando Ghitalla, and at the age of twenty-two, went to London to study at Goldsmiths College. In 1983, he became the coprincipal trumpet (with John Dickinson) of the Hallé Orchestra in England, and in 1986 became principal, holding this position until his death in 2006 at the age of forty-seven. He taught at Chetham's School of Music and the Royal Northern College of Music.

MacMurray was known for his sense of humor and wonderful trumpet playing. He struggled with cancer for years, and although he was in remission twice, the third relapse proved fatal. He was survived by his wife Susie and their two sons, Andrew and Matthew.

Bibl.: "John MacMurray" (http://en.wikipedia.org).

Madeja, James T. (b. Joliet, Illinois, Feb. 12, 1956). American trumpeter. Madeja grew up in Lemont, Illinois. He began playing the trumpet at age ten; his early trumpet teachers were Robert Smelser and Peter Labella. After graduating from Lemont Township High School in 1974, he enrolled at the University of Illinois where he studied with Wayne Gorder and David Hickman, receiving a bachelor of science in music education degree in 1978. He then became director of bands at Elgin High School in Elgin, Illinois (1978-82), served as an adjunct trumpet instructor at Elgin Community College (1980-82), and was director of wind ensemble and brass at Judson College in Elgin. He earned a master of music education degree at the U. of I. during summers (1978-81), held a doctoral residency at the U. of I. (1982-84), and completed his Ed.D. degree in 1988.

Following one year as director of bands at Willowbrook High School in Villa Park, Illinois (1984-85), Madeja accepted his current position as trumpet professor at the Crane School of Music at the State University of New York at Potsdam. In 2007, he received the MENC Excellence in Teaching Award. He is a member of the Potsdam Brass Quintet, Orchestra of Northern New York, and Northern Symphonic Winds, and has toured as cornetist with Keith Brion's New Sousa Band. He served as Associate Editor of the *International Trumpet Guild Journal* (1990-2002). His research interests include the history of the American wind band, and in particular the contribution of Herbert L. Clarke. His written work has appeared in the *Journal of Band Research, College Band Directors National Association (CBDNA) Journal, International Trumpet Guild Journal, The Instrumentalist, The Brass Player, New York State School Music News, Association for Recorded Sound Collections (ARSC) Journal,* and *Music Educators Journal (MEJ)*.

Madeja and wife Tammara (choral director at Potsdam High School) have been married since 1979, and have three children: Thomas (b. 1982), Steven (b. 1986), and Mary (b. 1987). His hobby is photography.

Bibl.: "James T. Madeja" (http://directory.potsdam.edu/?function=user=madejajt; personal interview, May 11, 2011.

Madeuf, Jean-François (b. Riom, France, Nov. 9, 1966). French trumpeter. Madeuf played the bugle horn (French *clairon*) at age six, flugelhorn at seven, and trumpet at eight. His younger brothers also play brass instruments: Laurent, a trombonist in a professional orchestra in France, and Pierre-Yves, a horn player specializing in Baroque and Classical music. Jean-François began playing in a Batterie-Fanfare on a natural (valveless) trumpet at age fourteen while attending the music conservatory in Clermont-Ferrand (1980-85). At age nineteen, he entered the Conservatoire National Supérieur de Musique in Lyons where he studied trumpet with Pierre Dutot (1986-89), and Baroque trumpet with Jean-Pierre Canihac (1989-92). While in school, he was solo cornet and trumpeter in the Philharmonic Orchestra of Nice (1989-92). After graduating in 1993, Madeuf developed his reputation as a performer on the natural trumpet (without use of vent holes) by performing with groups such as Baroque Ensemble of Nice, Baroque Ensemble of Limoges, Ensemble Anachronisme, Ensemble Philidor, Ensemble Ars Musica von Montpellier, and La Symphonie du Marais. He has taught the modern trumpet at the conservatory in Montpellier (1992-2001) and Baroque

trumpet at the Conservatoire National Supérieur de Musique in Lyons (since 1992). Among his pupils is the famous David Guerrier.

Madeuf replaced Dr. Edward Tarr at the Basel Schola Cantorum Basiliensis in 2001, simultaneously continuing in his Lyons position. He manages the groups Les Trompettes de Plaisirs and Les Cuivres Romantiques (on nineteenth century period instruments), and regularly plays with the ensembles Les Arts Florissants (directed by William Christie), Le Concert Spirituel, La Petite Bande, and more recently, the Japan Bach Collegium. He has released several solo albums including *Purcell's Trumpets: From Shore to Shore, Heroic Art of Trumpets and Timpani,* and *The Birckholtz Trumpet from 1650*. In 2007, he recorded the *Second Brandenburg Concerto* with the Société de Musique Ancienne from Nice on a natural trumpet without vent holes, and in 2009 with La Petite Bande (as well as the *First Brandenburg Concerto* on horn with brother Pierre-Yves). Madeuf can be seen in videos with La Petite Bande (Leipzig 2004) and Le Concert

Spirituel conducted by Hervé Niquet (2010). He is considered to be the foremost player of the natural trumpet in modern times.

Madeuf has been married to Anne-Sophie Thérond since 2000.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Mathez, Jean-Pierre. "Jean-François Madeuf: Breathing New Life Into The Historical Trumpet" (*Brass Bulletin* magazine, No. 122, 2003); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Whittome, Giles. "Jean-François Madeuf" (*The Brass Herald* magazine, Aug. 2010); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Madison, Louis ("Kid Shots") (b. New Orleans, Louisiana, Feb. 19, 1899; d. New Orleans, Louisiana, Sept. 1948). American trumpeter. Like Louis Armstrong, Madison was a wild child who grew up on the streets of New Orleans and was placed in the Waif's Home for Boys where he played in the band led by David Jones. While Armstrong played cornet in the band, Madison played the drums, but later switched to the cornet, studying with Joe Howard and Louis Dumaine.

Madison's early professional experiences were on alto horn with the Zulu Band led by Punch Miller (c1921). He then played cornet with the Eagle Band, and from 1922 to 1925 with Oscar Celestin's Original Tuxedo Orchestra in which he took part in recording three tunes in 1925. He also played in the Tuxedo Brass Band.

Armstrong gave Madison a trumpet, which Madison played for the remainder of his career. During the late 1920s, Madison played with Frankie Dusen, Big Eye Louis Nelson, and Alphonse Picou.

Madison took a day job with the New Orleans Health Department and worked nights as a trumpeter at the Cadillac Café and the P & L Club on Lake Ponchartrain. Throughout the 1930s, he played with the Works Progress Administration Band, and during the late 1930s played with the Eureka Brass Band and then in the 1940s with George Lewis. He recorded with Lewis, as well as with Bunk Johnson's Brass Band.

Madison suffered a severe stroke in January of 1948 that ended his playing career. He died nine months later at the age of forty-nine. Some of his recordings have been reissued on a CD, *George Lewis with Kid Shots Madison* (American Music).

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books). Chadbourne, Eugene. "Louis kid shots Madison" (www.hurricanebrassband.nl); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Madrid, John R. (b. Maywood, California, Jan. 2, 1948; d. Los Angeles, California, Feb. 1, 1990). American trumpeter. Madrid grew up in southern California. He was fortunate to have excellent trumpet instructors including Conrad Gozzo, James Stamp, Donald S. Reinhardt, Bud Brisbois, John Clyman, Harold Mitchell, Jim Cronen, and Arthur Foster. He excelled rapidly, especially in his ability to play in the trumpet's upper register. During his senior year at Montebello High School (1966), he released a recording with the pop group The Outsiders called *Time Won't Let Me* that became a hit. He went on to perform with the Stan Kenton Orchestra (1967-69), Woody Herman Band (1969-70), Buddy Rich Band (Paris in Oct. 1971), Harry James Orchestra (late 1971-73; London, November 1971), Louie Bellson band (1973-74), Blood Sweat & Tears (1973-74), Toshiko Akiyoshi band (1974-76), Boz Scaggs (1975-79), Paul Cacia (1979-80), Donna Summers (1980), Elton John, Sonny & Cher, and Wayne Newton. He was mostly known for his remarkable power and accuracy in the high register, as well as his skill as a jazz improviser. He authored *High Register and Practical Advice*.

Madrid died of advanced HIV. His death at the young age of forty-two was a surprise to many who knew him.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "John Madrid" (http://en.wikipedia.org/wiki/John_Madrid).

Maertens, Falk (b. Meppen, Germany, Dec. 28, 1972). German trumpeter. Maertens attended the Detmold Musikhochschule at the early age of fourteen because of his special ability, studying with Max Sommerhalder. After finishing his Abitur in 1992, he took up full studies there, and won several soloist prizes including first in the 1994 Ellsworth Smith International Trumpet Solo Competition. He has also studied with Bo Nilsson, Pierre Thibaud, and Maurice André. He has performed with orchestras in the United States, Russia, and throughout Europe including the Schleswig-Holstein Festival Orchester and the Radiophilharmonie Hannover.

Maertens has been principal trumpet of the Deutsches Sinfonie-Orchester in Berlin since 1995, and since 2005 has also been principal of the Mahler Chamber Orchestra led by maestros Claudio Abbado and Daniel Harding. He is also a member of the German Brass Quintet and Brasserie Berlin, and has been a guest trumpeter with the ensemble, German Brass. He is considered to be one of the foremost trumpeters of his generation in the world.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Falk Maertens" (http://home.mnet-online.de/trumpet/Biographie-FM_en.htm).

Mager, Georges [Emile-Charles-Désiré] (b. Tourcoing, France, Nov. 7, 1884; d. Housatonic, Massachusetts, Sept. 20, 1950). French trumpeter. Mager was born in France into a musical family. His father was a cornet student of Arban, and his brother played French horn. Mager studied violin and horn, and then attended the Paris Conservatory where he studied with Jean-Joseph Mellet beginning in 1904. He won the First Prize for cornet in 1906 and graduated in that year. He was also a fine viola player and prominent musician in Paris before World War I, and played in the Léon Deliance (1910), Concerts Touche (as a solo cornet), Concerts Lamoureux, and the Concerts of the Society of the Conservatory.

Mager was an excellent tenor, and hoped for a career as an opera singer. He often sang in concert with his wife Claire, a fine soprano. He was in the French Army during World War I, and toured the United States as a flugelhorn soloist with a French military band (1918). He was given a viola position in the Boston Symphony Orchestra by Maestro Sergey Koussevitzsky in 1918 (he shared a stand with Arthur Fiedler). In 1920, he moved to the principal trumpet chair (replacing Gustav Heim) where he remained until his death thirty years later.

Coming from France, Mager preferred the C trumpet over the B-flat instrument, and sparked a huge trend toward the use of the C trumpet as the standard orchestral instrument in America. He taught at the New England Conservatory, and instilled his style of playing and tonal concepts in students such as Adolph Herseth, Bernard Adelstein, Roger Voisin, and Renold Schilke, all of whom became highly influential orchestral trumpeters. He taught his pupils to sing on their instruments.

Mager brought with him to America many older French cornet and trumpet solos that later became out-of-print public domain works, many of which he edited and published in the United States. Some of his editions included music by Enesco, Balay, Gaubert, Thomé, Ropartz, and Senée. He also recorded under his own name.

Mager died at the age of sixty-five. He was replaced in the BSO by Roger Voisin who had been the third and assistant principal trumpet. After Mager's death, Serge Koussevitsky called him *the golden voice of the Boston Symphony Orchestra.* For Herseth he was *a wonderful gentleman of the old school.*

Bibl.: Clarke, Keith C. "Beginnings of a Legend: The Young Mr. Harry Glantz and His Contemporaries" (New York Brass Conference For Scholarships *Journal,* 1978); Keim, Friedel. *Das große Buch der Trompete* (Schott); "Georges C. Mager" (www.absoluteastronomy.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Maggio, Louis (b. Italy, Oct. 13, 1881; d. Los Angeles, California, Feb. 23, 1957). American trumpeter. Maggio emigrated from Italy to Detroit in 1906. He worked in several theater orchestras and played second next to the legendary trumpeter Rafael Méndez during the late 1920 and 1930s. Maggio then moved to Minneapolis to play in the Minneapolis Symphony (now the Minnesota Orchestra).

In 1937, Maggio had a disastrous accident when running to catch a trolley, and slipped on the icy street, fell onto the train tracks and severely injured his mouth. After the wounds healed**,** he was still unable to play for months. Having known that his old friend Méndez had sustained a similar lip accident a short time earlier, Maggio contacted Méndez**,** and asked him if he could teach Maggio how he had recovered. Méndez agreed to help, so Maggio traveled to Los Angeles to work with Méndez.

Méndez had learned to play pedal tones from his father, a well-known bandleader in Mexico. Méndez showed the pedal tone exercises to Maggio who was then able to improve greatly. Maggio decided to stay in Los Angeles and establish a teaching studio. Soon, Maggio was teaching pedal tone exercises to dozens of students**,** many of who were studio performers looking to increase their range and endurance—among them as early as 1938, the great Uan Rasey. When Méndez's twin sons were in high school**,** they also studied with Maggio, because their father was on tour most of the time.

After Maggio's death in 1957, several of his students wrote pedal tone method books based on his exercises. Carlton MacBeth was the first with *Original Louis Maggio System for Brass*. The second was Claude Gordon who titled his book *Systematic Approach to Daily Practice*. The third was Roger Spaulding who wrote *Double High C in 37 Weeks*.

A great deal of confusion exists about the teaching relationship of Maggio and Méndez**,** because Méndez did in fact seek Maggio's advice after Méndez's accident in Detroit. At that time, Maggio was unable to help Méndez. After seeking help from Maggio, Herbert Clarke, Walter M. Smith, Max Schlossberg, Joseph Gustat, and others, Méndez finally found success by following his father's teaching. An interview with Méndez in 1979 helps clear up the issue.

From the October 1979 *International Trumpet Guild Journal*:

H.M. Lewis: *You said that you studied with Schlossberg, Clarke and Maggio?*

Méndez: *No, Maggio. I didn't study with Maggio. Maggio's style* [of teaching], *see, I gave Maggio, a long time ago in Detroit, Michigan when I was over there, a job. And he studied my playing and watched me when I was warming up with those pedal tones, and developed that way of teaching his system. From me, not me from him. It was my father's style* [of teaching].

H.M. Lewis: *That's fantastic. I did not realize that at all*.

Méndez: *As a matter of fact, when Mr. Maggio died, he left me all his material. I really didn't need it because he got that from my way of playing*.

H.M. Lewis: *He got it from you to begin with*.

Méndez: *That's right*.

Bibl.: Hickman, Jane and Delon Lyren. *Magnificent Méndez* (Summit Records / Books); Keim, Friedel. *Das große Buch der Trompete* (Schott); Lewis, H.M. "Rafael Méndez: Trumpeter Extraordinaire" (*International Trumpet Guild Journal*, Oct. 1979); MacBeth, Carlton. *Original Louis Maggio System for Brass* (Maggio Music); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Magnarelli, Joseph ("Joe") [Anthony] ("Mag") (b. Syracuse, New York, Jan. 19, 1960). American trumpeter. Magnarelli began playing piano at the age of twelve, then the guitar and trumpet, and performed on piano in church each Sunday. He played varsity basketball during high school, and played two years of college basketball while attending Onondaga Community College. He finished his bachelor of music degree at the State University of New York in Fredonia just before going on the road with the Broadway musicals, *Ain't Misbehavin'* and *A Chorus Line*. He studied with Louis Mucci (Berklee College of Music, 1980).

Magnarelli moved to New York City in 1986. He took trumpet lessons from William Vacchiano of the New York Philharmonic, and also studied on various occasions with Jack Palmer, Sal Amico, Tommy Turrentine, James Moody, Garry Dial, and Arnold Jacobs. He played or recorded with Lionel Hampton (1987-89), Jack McDuff (1989-94), Toshiko Akiyoshi, the New York Hardbop Quintet, Jon Hendricks, John Swana, Harry Connick Jr., the Buddy Rich reunion band, Walt Weiskopf, Dado Moroni, Grant Stewart, the Glenn Miller Orchestra, Maria Schneider, Rosemary Clooney, Tom Harrell, Harry Whitaker, Don Sebesky, John Pizzarelli, Spike Wilner, Mark Sherman, Jane Monheit, Ray Barretto (2004, in Marciac), and many others.

A gifted hard bop soloist, Magnarelli was a semifinalist in the Thelonious Monk International Trumpet Competition in 1990. He has released many albums, including *Why Not* (Criss Cross), *Always There* (Criss Cross), *The Clincher* (TCB), *Rokermotion* (TCB), *Philly: New York Junction* (Criss Cross), *New York-Philly Junction* (Criss Cross), *Song for My Mother* (Criss Cross), *Mr. Mags* (Criss Cross), and *Hoop Dreams* (Criss Cross).

Magnarelli is an adjunct faculty member at the New School for Social Research in New York, and is also on the faculty of New Jersey City University. He is a member of Ray Barretto's New Sextet.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Joe Magnarelli" (www.jazztrumpetsolos.com/JoeMagnarelliBiography.asp); Joe Magnarelli's official website: www.joemagnarelli.com.

Mahillon, **Victor [Charles]** (b. Brussels, Belgium, Mar. 10, 1841; d. St. Jean Cap-Ferrat, Belgium, June 17, 1924). Belgian maker. His father was Charles Borromée Mahillon (1813-1887), a manufacturer of woodwind and brass instruments who supplied the Belgium army with musical instruments. Charles's eldest son, Victor Charles Mahillon, attended the Brussels Conservatory of Music, and later began working at his father's company in 1865 at the age of twenty-four. Victor founded the music journal, *L'Echo musical,* in 1869, a periodical that continued until 1886 when Victor became too busy with manufacturing to oversee it. This magazine earned a silver medal in Paris in 1878.

In 1879, Mahillon became the curator of the Brussels Conservatory Museum and expanded the collection to over 1,500 ancient, modern, and non-Western instruments. His catalog of the instruments in the museum is important in that it set the standard of classifications and design details that are used by many of the leading instrument collections of the world. Mahillon also created numerous replicas of early instruments that were too fragile to repair into working order, such as the lituus and the Roman buccina. He also produced a straight cornetto with flute keys to be played in Gluck's *Orphée*. Several of his replicas received a gold medal from the Executive Council of the 1885 Inventions Exhibition.

Victor Mahillon began manufacturing high D trumpets in 1870. In 1886, he patented a valve design known as the "compensating" system that automatically added lengths of tubing when the first and third valves were depressed simultaneously. By 1892, his D trumpet model with two valves (later three valves) replaced the so-called "Bach Trumpet" by Silvani & Smith.

Perhaps his most notable invention was his piccolo B-flat trumpet, which he introduced in 1905. A leading proponent of this instrument was the Belgian trumpeter Théo Charlier who had previously performed Bach's *Brandenburg Concerto No. 2* (Liège, 1898 and Paris in 1902) on a Mahillon G piccolo. Charlier worked with Mahillon in designing the "Charlier-model" (mezzo-soprano) B-flat piston trumpet in 1909. Beginning in 1910, he produced a new "C. Mahillon" trumpet in D with a mouthpiece leadpipe that enters directly into the first valve. This model was highly successful and was used in the late 1950s everywhere in Europe. C. Mahillon and Company was the first maker to manufacture soprano and piccolo trumpets.

In 1873, Victor Mahillon published an important treatise titled *Éléments d'Acoustique Musicale* that formed the basis of design for other makers including Renold Schilke and R. Dale Olson. This important book also influenced Besson in France.

Although Victor Charles Mahillon died in 1924 at the age of eighty-two, his manufacturing firm continued to operate until 1935. In 1937, the company was taken over by Jean Smits and renamed Mahillon & Co. Succ. J. Smits, which is no longer in existence.

Bibl.: Cassone, Gabriele (Eng. trans. by Tom Dambly). *The Trumpet Book* (Zecchini Editore); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); "Victor Mahillon" (www.britannica.com); "Victor Mahillon" (www.rjmartz.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Mahoney, John E. ("Ned") (b. Aug., 1911; d. date unknown [2008 or later]). American cornetist from Sault Ste Marie, Michigan. Mahoney was one of America's greatest cornetists. He was a student of Ernest S. Williams in 1930-34 to whom he became an assistant. He graduated from the Ernest S. Williams School of Music in 1934 and began his professional career as cornet soloist of the 69th and 7th Regiment Bands of New York. He joined the famed Goldman Band in 1937, which featured him along with Leonard B. Smith and J. Frank Elsass as a member of the Goldman Cornet Trio (also known as The Three Aces). Raymond Crisara and James Burke (one of Mahoney's students) later joined him in the cornet trio.

Mahoney's time with the Goldman Band was interrupted when he was drafted into the Navy from 1942 to 1945. During his twenty-five year career with the Goldman Band, he performed 1,485 concerts on the Mall in Central Park and in Prospect Park, Brooklyn. He was also a member of the Kismet Temple Shrine Band for sixty years, twenty of which were as conductor. He retired from active performing in 1988.

Mahoney opened Ned Mahoney Music in 1946, a music store on Long Island. He retired completely at age ninety. He was inducted into the American Bandmasters Association, and in 2007 received its Edwin Franko Goldman Memorial Citation. His wife was Ann Mahoney (one of his former students) and his daughter is Barbara Mahoney.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Ned Mahoney's 94th Birthday Celebration" (www.allstarbuglers.net/nedmahoneys94thbday.htm); Zajec, Victor William "The American Bandmasters Association Edwin Franko Goldman Memorial Citation" (American Bandmasters Association, 2005); personal interview with Byron Autrey, Apr. 25, 2011.

Maier, Toni (b. Bärnbach, Steiermark, Germany, Jan. 29, 1949). German trumpeter. Maier's incredible career began when he studied trumpet with his father. He attended a music conservatory in Graz, studying classical and jazz music, and became a member of the ORF Big Band for a year. From 1969 to 1971, Maier was solo trumpeter in Max Greger's orchestra in Munich. He also played with Fatty George, and was with the Vienna Symphony Orchestra for seven years. Subsequently, he founded his own thirteen-piece big band. Throughout his career, he made many recordings and appeared on television numerous times, performing virtuoso solos with the style and technique of Harry James. His solo albums include *Isolamento* (WM Produktion), *Golden Trumpets*, *Trumpet A Go-Go* (Polydor), *Trompete Sensation*, and *Toni Maier and His Orchestra*.

Maier taught at the Graz Conservatory, and since 1988 has been director of the music school in his hometown of Bärnbach, where he teaches trumpet, composition, arranging, and conducting.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Maisch, Michael (b. Karlsruhe, Germany, May 2, 1966). German trumpeter. Maisch earned a bachelor of music degree at the Staatliche Hochschule für Musik in Karlsruhe, studying with Edward Tarr. He also studied with Bo Nilsson and Reinhold Friedrich. He studied with Horst-Dieter Bolz in Trossingen, receiving a master of music degree, and with Michael Laird, also in Trossingen, earning another master of music degree on the Baroque (valveless) trumpet. He was a member of the Stuttgart Youth Philharmonic Orchestra and the German Youth Philharmonic before joining the professional ranks of the Baden State Theater Orchestra, Stuttgart Radio Symphony Orchestra, and Ludwigburg Festival Orchestra.

As one of the leading performers on the Baroque trumpet, Maisch has performed and recorded with the Karlsruhe Baroque Orchestra, Nuremberg Chamber Orchestra, L'Arpa Festante München, Die Trossinger Trompeten ensemble, the Collegium Aureum of Cologne, and an early music ensemble in Zurich, Switzerland, led by Michael Kobelt. He is a member of the large trumpet group, trumpetARTensemble, and is a top freelance musician in Karlsruhe (jazz, Baroque, Classical, etc.). Maisch became a member of the Heidelberg Symphony Orchestra in 1996, and was promoted to principal trumpet in 2001.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Majerski, Stanislaw (b. Nowy Saçz [Neusandez], Poland, Nov. 28, 1958). Polish trumpeter. Majerski began to play the trumpet at age fifteen and studied with Ludwig Lutak at the Music Academy in

Kraków from 1979 to 1984. Since 1983, he has been a member of the Kraków Philharmonic Orchestra, and from 1993 to 1998 was also principal trumpet of the Sinfonia Varsovia chamber orchestra. He is a highly skilled player of the (valveless) Baroque trumpet, and has participated in numerous music festivals and recordings.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: Baroque ensemble, Starck Compagnay. Tomasz Ślusarczyk, trumpet/director, Stanisław Majerski, trumpet (far right), Paweł Chulisz, trumpet, Michał Tyrański, trumpet, Ryszard Haba, timpani, and Marcin Świątkiewicz, organ.

Makedonsky, Angel Kirilov (b. Pazardžik, Bulgaria, Dec. 3, 1947). Bulgarian trumpeter. Makedonsky took up the trumpet at age fifteen, and studied in Sofia with Petr Karparov at the "Pancho Vladigerov" State Music Academy. He played in the Pazardžik and Plovdiv Symphony Orchestras and the Sofia Radio Symphony. In 1983, he began teaching at his alma mater, the State Music Academy in Sofia, and is a member of the Academic Brass Quintet.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Malik, Raphé [Laurence Mazel] (b. Cambridge, Massachusetts, Nov. 1, 1948; d. Brattleboro, Vermont, Mar. 8, 2006). American trumpeter. Born as Laurence Mazel, Malik (who changed his name in 1974) grew up near Boston. He was a regional tennis champion, and studied Mandarin Chinese during high school through the US State Department's intensive language program. However, music was his passion, so he attended the University of Massachusetts in Amherst (1966-70), but left school to spend time in Paris, France. After returning to the U.S., Malik studied jazz at Antioch College in Ohio with Cecil Taylor, Jimmy Lyons, and Andrew Cyrille. His association with Taylor and Lyons became an important part of his career.

Malik moved to New York City around 1975, but continued performing with Taylor with whom he made his recording debut in 1976 on the *Dark Unto Themselves* album, and also began playing with Jimmy Lyons during the early 1980s. In order to supplement his income, Malik worked as a ceramic tile and marble setter. He also began leading his own quintet in the Boston area.

In 1992, Malik and Marguerite Serkin were married and moved to Brattleboro, Vermont, where Malik built a house and taught at Bennington College. He continued performing free-jazz on occasion with Taylor and Lyons, as well as with William Parker, Alan Silva, Sabir Mateen, Syd Straw, the Rova Saxophone Quartet, Full Metal Revolutionary Jazz Ensemble, Sun Ra, Andy Bey, Rashied McCarr, Syd Smart, Joe McPhee, Frank Wright, and many others. He was a respected composer and record producer, and recorded many albums as leader that include *The Short Form* (Eremite), *ConSequences* (Eremite), *Companions* (Eremite), *Sirens Sweet and Low* (Outsounds), *21st Century Texts* (FMP), *Storyline* (Boxholder), *Looking East* (Boxholder), *Sympathy* (Boxholder), *Last Set: Live at the 1369 Jazz Club* (Boxholder), and *Speak Easy* (La Systeme).

Malik began having health problems during the 1990s. Unable to travel as much as when he was younger, he took a part-time job as a meat cutter in a local supermarket. He underwent a liver transplant about a year before he died at the age of fifty-seven. He is best known for his bold and lyrical trumpet playing, a refreshing contrast to Cecil Taylor's fiery piano technique.

Bibl.: Jenkins, Todd S. "Raphé Malik: Free jazz trumpeter with Taylor, Lyons" (www.jazzhouse.org); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Raphé Malik" (www.allaboutjazz.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Malkov, Valentin Alexandrovich (b. Leningrad, Russia, Dec. 13, 1935). Russian trumpeter. Malkov studied with Jury Andreyevich Bolshiyanov at the Leningrad Conservatory, graduating in 1963. In 1962, he won second prize at the "Prague Spring" international solo competition, and in 1963 won first prize in the All-Union Competition of Performers.

Malkov became a member of the Leningrad Philharmonic Orchestra in 1960, serving for a brief time as principal trumpet. He also taught at the Leningrad Conservatory from 1970 to 1979. He made recordings under his own name, and after Daniil Ilyich Ginetsinsky (1919-2010), was the first to use the piccolo trumpet in the USSR; he recorded Bach's *Second Brandenburg Concerto* with the Leningrad Chamber Orchestra in 1971.

Malkov became romantically involved with violinist Nataliya Koloskova of the Leningrad Philharmonic, and the two defected from Russia to Japan, leaving behind Malkov's wife and children. A few months later, in 1979, the couple received asylum in the United States and moved to the San Francisco, California, area. For the past few years, they have been living in Australia where Valentin was an active private trumpet teacher (in Sydney during the 1980s). They are now retired in Tasmania.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. *East Meets West* (Pendragon Press); Wascowicz, Lidia. "Soviet Musicians Get U. S. 'Parole'." (*Schenectady Gazette*, June 12, 1979).

Malone, Robert ("Bob") (b. Van Nuys, California, Dec. 23, 1954). American brass instrument designer. Malone grew up in the Ridgecrest area of the Mojave Desert east of Los Angeles. His first trumpet teachers were Alberta Kline and Charles Wood. Malone wanted to become an orchestral trumpeter, so in 1975 he attended the University of Southern California, studying with Walter Laursen. After a few years, Laursen left, and Thomas Stevens (coprincipal trumpet of the Los Angeles Philharmonic) was named his replacement. Malone learned a great deal from Stevens, and also had several lessons with James Stamp. Malone's later teachers include Anthony Plog and David Evans.

While at USC, one of Malone's roommates introduced him to Larry Minick, a local instrument repairman. Minick hired Malone as an apprentice and began teaching him the basics of repair and design of brass instruments. After graduating from USC in 1979, Malone began freelancing and performing at Disneyland, while continuing to work for Minick. It wasn't long before Malone began designing his own leadpipes and making various modifications to his own trumpets. Thomas Stevens encouraged him to experiment, and in 1983 Malone organized Bob Malone's Brass Technology, a business located in Minick's shop. In 1987, Malone purchased Minick's shop and equipment, and decided to devote all of his time to brass instrument design and repair. He made very successful and popular "Bachalone" trumpet conversions by modifying Bach trumpets, and "Yamalone" trumpets by modifying Yamaha trumpets.

In 1989, Malone began working as a design consultant for Yamaha, which led to associations with numerous Yamaha artists including Bobby Shew, Mike Vax, Boyde Hood, and Håkan Hardenberger. In 1990, Malone moved his shop from West Los Angeles to Van Nuys, California. In 2001, he became a fulltime designer for Yamaha of America and soon after, sold his shop and moved to the Yamaha headquarters in Grand Rapids, Michigan. Since 2001, he has collaborated with artists such as John Hagstrom, Robert Sullivan, Jens Lindemann, James Thompson, Alison Balsom, and Allen Vizzutti in designing new models of trumpets. He has also worked with other leading brass artists to develop Yamaha trombones.

Malone is a friendly and respectful man who enjoys cooking, photography, and fast sports cars. He is also a licensed private pilot. Malone and his wife raise Kuvasz dogs.

Bibl.: Biggs, Philip. "Bob Malone from Yamaha" (*The Brass Herald*, Feb. 2010); Keim, Friedel. *Das große Buch der Trompete* (Schott); personal interview, July 26, 2011.

Mandler, Lutz (b. Gießen, Germany, June 27, 1967). German trumpeter. Mandler studied at the Peter Cornelius Conservatory in Mainz, and the Cologne Musikhochschule where he studied with Malte Burba. Since 1994, he has been teaching trumpet at the University of Mainz, and since 1996 has been teaching brass methodology at the Swiss Jazz School in Bern. Since 1997, he also teaches at the Academy of Music in Darmstadt.

Mandler has devoted his playing career to contemporary music, and has released his debut album of contemporary unaccompanied works, *Atemwege*. He has performed with the Basel Sinfonietta, Stuttgart Chamber Orchestra, Mainz Chamber Orchestra, and The Newt Hinton Ensemble H Rotterdam/Paris. He is an avid performer of the Swiss alphorn and the Australian didgeridoo, besides his main instrument, the trumpet.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Mangione, Charles ("Chuck") Frank (b. Rochester, New York, Nov. 29, 1940). American trumpeter, flugelhornist, and composer. Mangione's parents were close friends of numerous celebrity jazz musicians. After studying the piano at age eight, Mangione switched to trumpet two years later when Dizzy Gillespie visited his home for dinner and gave young Mangione one of his instruments. Mangione attended the Eastman School of Music's Preparatory Division, and at age eighteen formed and led The Jazz Brothers ensemble that included brother Gap (b. 1938), a pianist. From 1958 to 1963, Chuck earned a bachelor of music degree at the Eastman School of Music, and during his senior year, recorded his first album as leader, *Recuerdo* (now on Original Jazz Classics).

After graduating from Eastman, Mangione taught jazz in the public schools of Rochester, New York, from 1963 to 1965, after which he moved to New York City to "see what could happen." He played in the big bands of Woody Herman, Kai Winding, and Maynard Ferguson, playing jazz in the style of Dizzy Gillespie, Clifford Brown, and Lee Morgan, but his dream was fulfilled when he joined Art Blakey's Jazz Messengers, replacing Morgan in 1965. In 1967, he left Blakey to become a member of The National Gallery band.

Mangione returned to Rochester in 1968, formed his own quartet, and moved away from bebop. He switched to the flugelhorn, an instrument he felt best suited his personality, and also began doubling on electric piano. Mangione's compositions were beginning

to become noticed, and he was invited to be a guest conductor of the Rochester Philharmonic Orchestra and soloist in a 1970 PBS Television broadcast that was devoted to his compositions. One particular tune, *Hill Where The Lord Hides*, was released on Mercury Records and became an instant hit, making Mangione well known on a national basis. A string of smaller hit compositions followed, and in 1977 he achieved the height of his fame in 1977 when he released the album *Feels So Good* on A&M Records. Although the album featured Mangione's flugelhorn in a pop style rather than a jazz style, his fame became undeniable. The album quickly rose to number two on the pop charts, sold over two million copies, and went double platinum. Despite Mangione's long list of Grammy Award-winning compositions since that album, he will forever be linked to *Feels So Good*. The song remains the longest running pop hit played by smooth jazz radio stations around the world.

Mangione's trumpet/flugelhorn career seemed to coast after 1977. He appeared in the "Paradise Blues" episode of television's *Magnum PI*, and as a guest on *The Merv Griffin Show* and the children's TV program, *Sharon, Lois and Bram's Elephant Show*. However, most of his later career has focused on composing. His *Chase the Clouds Away* was used as the theme song of the 1978 Summer Olympics in Montreal, Quebec, Canada, and his *Give It All You Got* was the theme of the 1980 Winter Olympics in Lake Placid, New York. Mangione

received a Grammy Award in 1977 for his composition, *Bellavia*. He also composed *Children of Sanchez* for a 1978 film that was released as a CD by A&M Records, earning him his second Grammy Award for "Best Pop Instrumental" in 1979.

Mangione taught at the Eastman School of Music as director of the Eastman Jazz Ensemble from 1968 to 1972, and also organized the jazz program at the Hochstein School of Music in Rochester. He was voted to the top of numerous jazz and pop polls in 1978 and 1979,

including those of *Playboy* and *Rolling Stone* magazines. In 1986, he toured with the reformed Jazz Brothers group, and in 1997 began performing again with his Feels So Good band. Mangione's voice can be heard as the cartoon character spokesman for Mega Lo Mart in the television series, *King of the Hill*.

Mangione has been nominated for, or has received, dozens of Grammy Awards. Among his forty albums are *The Jazz Brothers* (Original Jazz Classics), *Hey Baby* (Original Jazz Classics), *Spring Fever* (Original Jazz Classics), *Recuerdo* (Original Jazz Classics), *Chuck Mangione Quartet* (Mercury), *Feels So Good* (A&M), *Alive* (Mercury), *Tarantella* (A&M), *Love Notes* (Columbia), *Disguise* (Columbia), *Children of Sanchez* (A&M), and *Everything for Love* (Checky). He can be seen in videos such as *Monterey Jazz Festival '75* (Storyville) and *Sarah Vaughan and Friends* (A*Vision).

Bibl.: Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Chuck Mangione" (http://en.wikipedia.org); "Chuck Mangione" (www.mangionemagic.com).

Maniero, Fabiano (b. Piove di Sacco [near Padua], Italy, Jan. 27, 1965). Italian trumpeter. He was eleven when he started to play the trumpet. Maniero graduated from the conservatory of music in Padua in 1984 where he studied with Cesare Michieli. He also studied with

Armando Ghitalla, Stephens Burns, Pierre Thibaud, Giancarlo Parodi, and Rex Martin (tuba). He graduated with honors from the Zurich Conservatory in Switzerland (1997), studying with Claude Rippas.

Maniero has been a member of the Toscanini Orchestra in Parma, Tuscany Regional Orchestra, Haydn Orchestra of Bolzano, Veneto and Padua Orchestra, Pomeriggi Musicali Orchestra in Milan, Municipal Theatre of Treviso, and the Donizetti Orchestra in Bergamo and continues to work with them and other leading northern Italian orchestras. He received a stable position as principal trumpeter in the orchestra of the theatre "La Fenice" in Venice in 1998, and one year later became the trumpeter with I Solisti Veneti. He has also taught at the C. Pollini Conservatory of Music in Padova (2004-06).

Maniero is mostly known as a soloist with his trumpet/organ duo with Silvio Celeghin. He has recorded several CDs with Celeghin, guitarist Alessandro Modenese, vocalist Erika De Lorenzi, and others. He has also recorded music for film soundtracks. He is currently teaching at the conservatories in Udine and Vicenza.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Manley, Jim (b. Saint Louis, Missouri, Jan. 5, 1954). American trumpeter. Manley, now one of the finest high note players in the world, began playing trumpet at age thirteen. At age fourteen, he formed his first band, which performed for school and civic functions. He is mostly self-taught, although he did take a handful of lessons from Gordon Alt and Bobby Shew, and received advice from Lin Biviano, Cat Anderson, and Roger Ingram.

He attended Southeast Missouri State University and worked

as a freelance musician. After he left school, he was a printing press operator at a brokerage firm for four years. He decided to quit his day job, and joined a band in Saint Louis called Fantasy, which he continues to play with now and then. He has also performed with The Charlie B Group, and The Wild, Cool & Swingin' Orchestra, and is also a fine bandleader, composer, and arranger. He developed an extraordinary upper register that has become his trademark.

Manley's solo albums include *Some Assembly Required, Lip Trip, Horns in the House and Other Criminals, Christmas Unwrapped, Splendor in the Brass, Brass Poison*, and *Eight*. He frequently gives courses at schools and universities.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Scream Trumpet Player Jim Manley of St. Louis" (www.trumpetplayerprofiles.com/jimmanley.html).

Mann, Joseph F. (b. Prague, Czechoslovakia, Apr. 11, 1868; d. United States, 1953). Czech trumpeter. Mann was a member of the Boston Symphony Orchestra trumpet section from 1891 to 1937. After retiring from playing, he was an assistant librarian for the BSO until 1952. He served with the BSO a total of sixty-one years!

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Joseph F. Mann" (www.stokowski.org/Boston_Symphony_Musicians_List.htm).

Männel, Armin (b. Falkenstein, Vogtland, Germany, Feb. 17, 1933). German trumpeter. Männel began playing trumpet at age fourteen, studying with Ernst Röder. From 1947 to 1950, he studied at the music school in Radebeul with Oskar Kirchner, and from 1950 to 1954 at the Staatliche Hochschule für Musik (now the Felix Mendelssohn-Bartholdy Conservatory) in Leipzig with Heinrich Teubig.

Upon graduation, Männel became a member of the Dresden Philharmonic (1954-57), and from 1957 to 1998 was principal of the Gewandhaus Orchestra in Leipzig. He was also an active soloist who frequently performed and often recorded many of the trumpet cantatas of J.S. Bach. For over thirty years, he taught at the Felix Mendelssohn-Bartholdy Conservatory. Among his many students are Ludwig Güttler and Annette Männchen.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Manone, Joe ("Wingy") [Joseph Matthews Mannone] (b. New Orleans, Louisiana, Feb. 13, 1900; d. Las Vegas, Nevada, July 9, 1982). American trumpeter and singer. Manone lost his right arm in a streetcar accident in 1914. He used a prosthesis so easily that audiences could hardly tell that he had no arm. He began playing the trumpet, and by age twenty-one was playing professionally on riverboats with Charlie Straight (once alongside Bix Beiderbecke). He played with the Crescent City Jazzers in Mobile (1924), and when the band moved to St. Louis, the name was changed to the Arcadian Serenaders.

During the mid 1920s, Manone toured Texas with several territorial bands and with Jack Teagarden. In 1926, he led his own band in Biloxi, Mississippi. His first recording as a leader was in 1927. His composition, *Tar Paper Stomp* (recorded in 1930), became popular and led to a great deal of work with leading jazz artists such as Benny Goodman, Ray Miller (October 1927), and Speed Webb. He was a top New York freelance musician between 1934 and 1940, largely because of his hit recording, *The Isle of Capri*, in 1935.

In 1940, Manone moved to Los Angeles and appeared regularly on Bing Crosby's radio show. He also appeared in several Hollywood films including *Rhythm on the River* (with Bing Crosby, 1940), *Beat Me Daddy Eight to the Bar* (1940), *Juke Box Jenny* (1942), *Hi'ya Sailor* (1943), *Tocadero* (1944), *Sarge Goes to College* (1947), and *Rhythm Inn* (1951). Manone was popular for his trumpet playing and his humorous vocal solos and jive talking on stage.

Manone coauthored his autobiography, *Trumpet on the Wing*, in 1954. The same year, he took part in the Mae West Show in Las Vegas. He continued recording until 1960, making only one album in 1966 and two single tunes in 1975. He also toured Europe a few times during the 1960s. His best-known compositions include *Tar Paper Stomp, There'll Come a Time, Tailgate Ramble, Stop the War, Trying to Stop My Crying, Downright Disgusted Blues, Swing Out, Nickel in the Slot, Jumpy Walkin' the Streets,* and *Fare Thee Well*. Some of his best recordings include *Up the Country Blues/Ringside Stomp* (Columbia), *Tar Paper Stomp/Tin Roof Blues* (Champion), *The Isle of Capri* (Vocalion), *The Broken Record* (Vocalion), *Memphis Blues* (Brunswick), and *Wingy Manone/Sidney Bechet—Together at Town Hall 1947* (Jazz Archives).

During Manone's career, he formed several groups including the Cellar Boys, Joe Manone's Harmony Kings, Barbecue Joe & His Hot Dogs, Joe "Wingy" Manone and His Hot Dogs, Joe "Wingy" Manone and His Club Royale Orchestra, Arcadia Serenaders, and Wingy Manone and His Orchestra. As a humorous gesture between friends, Joe Venuti used to send one cufflink to Manone each year as a birthday gift.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz*; Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Wingy Manone" (http://wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Månsson, Michael (b. Lund, Sweden, Nov. 20, 1967). Swedish trumpeter. Månsson came to the trumpet at age nine. He studied with Pierre Thibaud at the Paris Conservatory from 1985 to 1989, and with Edward Tarr at the Schola Cantorum Basiliensis in Basel, Switzerland from 1989 to 1993. He also had additional lessons in Sweden with Bo Nilsson and Roger Andersson. His career began as a member of the Basel Radio Symphony Orchestra (1993-97) and as principal of the Berne Symphony Orchestra (1999-2000). He was a section member of the Basel Symphony Orchestra during the 2000-01 season, and since 2001 has again been principal of the Berne Symphony Orchestra, and second trumpet of the Orchestergesellschaft Biel.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Mantler, Michael ("Mike") (b. Vienna, Austria, Aug. 10, 1943). Austrian trumpeter and composer. After beginning to play trumpet at the age of twelve, Mantler attended the Academy of Music at Vienna University, studying both trumpet and musicology. He then moved to the United States in 1962, studying at the Berklee College of Music in Boston. He studied trumpet with Helmut Wobisch, Franz Weiss (1955, Vienna), and John Coffey (Boston). In 1964, he moved to New York City where he started his jazz career by playing with Cecil Taylor and Lowell Davidson. Mantler was an early proponent of free jazz, and helped establish the Jazz Composer's Guild and orchestra in 1965.

Mantler met jazz pianist Carla Bley in New York during the mid 1960s, and she became his common-law spouse. They had a daughter, Karen Mantler (an organist), and toured with Steve Lacy's

Jazz Realities quintet during two European tours in 1965-66. During the 1970s, Mantler played in Charlie Haden's Liberation Music Orchestra, as well as with Gary Burton. In order to provide a vehicle for their avant-garde jazz recordings, Mantler and Bley formed the JCOA (Jazz Composer's Orchestra Alliance) label and established an indie label distribution company in 1972 called New Music Distribution Service, and a second record label in 1973, Watt Works. Mantler opened a recording studio near Woodstock, New York, in 1974 and played in Bley's big band from 1977 to 1985, but the two eventually separated, seeing each other only for occasional recording sessions or special events.

Mantler's recording output is impressive, even though he did not perform as a soloist all that often after separating from Bley. A small listing of his albums include *Cerco Un Paese Innocente* (ECM), *Dinner Music* (ECM, with Carla Bley), *European Tour* (ECM, with Bley), *Social Studies* (ECM, with Bley), *Musique Mécanique* (EZCM, with Bley), *Movies* (Watt), and *More Movies* (Watt). There are also dozens of albums by other artists that feature his compositions. His music is somewhat classical in nature, but leans toward the avant-garde.

In 1991, Mantler moved to Europe, living both in Copenhagen, Denmark, and the south of France. In 1993, he formed the Chamber Music and Song ensemble. In recognition of his life's work, he received Austria's State Prize for Improvisational Music, the Prandtauer Prize of the City of St. Pölten, and the Music Prize of the City of Vienna.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Michael Mantler" (http://en.wikipedia.org); Michael Mantler's official website: www.mantlermusic.com.

Marchal, André (b. Brussels, Belgium, July 14, 1920; d. Brussels, Belgium, Nov. 18, 2001). Belgian trumpeter. Marchal studied with Franz Wangermée at the Brussels Conservatory, and graduated after winning first prize in the annual trumpet competition in 1939. In 1947, he won second prize in the Geneva Competition. From 1939 until his retirement, he was principal trumpet of the National Orchestra of Belgium, and trumpet professor at the important music schools of his country. He authored the books, *16 Studies of Virtuosity* (Schott) and *Exercices journaliers* (éd. Brogneaux). Marchal recorded the Haydn *Concerto in E-flat*, and Robert Darcy wrote a concerto dedicated to him. He premiered many contemporary works for trumpet and orchestra.

Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Marchiando, John [Richard] (b. Stevens Point, Wisconsin, June 17, 1969). American trumpeter. John's father Richard Joseph is a retired orthopedic surgeon, and his mother Joan Ann, a former junior high school math teacher. John attended La Crosse Central High School in Wisconsin, and graduated in 1987. His musical mentors there were John Alexander, Alex Vaver, Richard Young, and Ron Fox.

Marchiando attended the University of Michigan where he earned a bachelor of music education and performance degree, studying with Armando Ghitalla (1987-89 and 1990-92) and Ramon Parcells (1989-90). He continued studies there from 1993 to 1995, studying with Charles Daval, and earning a master of music degree. He has also taken lessons from Raymond Mase and Chris Gekker. From

1995 to 1998, Marchiando freelanced in Cincinnati, and then taught at the University of Toledo in Ohio from 1998 to 2000. Marchiando then moved west to study with David Hickman and pursue a DMA degree at Arizona State University where he was a graduate trumpet teaching assistant. While at ASU, he was acting second trumpet of the Arizona Opera Orchestra (2001-02), performed with The Phoenix Symphony, Sonoran Brass Quintet, and was appointed to acting second trumpet of the PSO in 2003-04. He completed his doctorate in 2004 and freelanced and taught in the Phoenix area for two additional years. Marchiando was responsible for establishing the Rafael Méndez Library website (http://mendezlibrary.asu.edu) at ASU.

In January of 2006, Marchiando became the associate principal trumpet of the New Mexico Symphony Orchestra in Albuquerque. In September of that year, he was named the acting principal of the orchestra, and after two years in that capacity, won the permanent position of principal trumpet. Beginning in 2007, he was also an adjunct faculty member at the University of New Mexico. In addition, he has performed with the Santa Fe Opera during the summers of 2006, 2007, and 2008, and has been a member of the Summit Brass since 2008, teaching each summer at the annual Rafael Méndez Brass Institute. When the New Mexico Symphony Orchestra became insolvent in 2010, John was hired as principal of the newly-established New Mexico Philharmonic formed by many of the former members of the NMSO in 2011. He also won a fulltime professorship at UNM at that time.

John married trumpeter Jennifer Brynn Rector in 2012. His hobbies include golf, baseball, cooking, and hiking.

Bibl.: John Marchiando website (www.johnmarchiando.com); personal interview, Mar. 18, 2010.

Marcinkiewicz, Joseph ("Joe") W. (b. c1940). American trumpeter and designer. Marcinkiewicz started playing professionally at the age of sixteen. He attended the University of Washington, San Francisco State University, San Francisco Conservatory, and the US Naval School of Music in Norfolk, Virginia. His teachers include Bob Findley, Johnny Coppola, Donald Reinberg, Renold Schilke, Uan Rasey, Roy Stevens, and Carmine Caruso.

Marcinkiewicz toured with Stan Kenton, Arthur Fiedler, Don Ellis, Ray Charles, Roger Williams, The Portland Pops Orchestra,

the Portland Symphony Orchestra, and the New York Trumpet Quintet (1986). He has directed the Marylhurst Jazz Arts Ensemble at Marylhurst College in Lake Oswego, Oregon, and leads his own band called the TV Jazz Orchestra. He has authored the book, *The BuzzZzone*.

Marcinkiewicz studied mouthpiece design under Burt Herrick (1973), and in 1965 opened a brass instrument repair shop located in Canby, Oregon, where he now produces custom trumpets, and since 1983, mouthpieces as well.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Joseph Marcinkiewicz's official website: www.marcinkiewicz.com.

Mares, Paul [Joseph] (b. New Orleans, Louisiana, June 15, 1900; d. Chicago, Illinois, Aug. 18, 1949). American cornetist. Mares taught himself to play the cornet, even though he was unable to read music and his father played cornet. At age sixteen, he played with Leon Roppolo and with Tom Brown on the riverboat, Capitol.

In late 1919, Mares moved to Chicago to join Ragbaby Stevens's band. He formed a new band in August of 1921 that backed singer Bee Palmer at the Friar's Inn, and soon became the band's leader. After eighteen months, the band was renamed the New Orleans Rhythm Kings and became one of the top bands in Chicago. The band influenced many other bands and Mares's smooth style of playing inspired young cornetists including Bix Beiderbecke (who was able to sit in with the group on occasion), and Jimmy McPartland. In the use of mutes, Mares was influenced by King Oliver.

In 1922-23 the band recorded for Gennett Records in three separate sessions, one of which included Jelly Roll Morton on piano. It introduced many jazz standards including *Farewell Blues, Bugle Call Blues, Panama, That's a-Plenty, Weary Blues, Tin Roof Blues*, and *Milenberg Joys*. However, the owners of the Friar's Inn wanted the band to play newer music similar to that of Paul Whiteman's popular group, but the group refused to change styles and was let go; unable to find work elsewhere, it soon disbanded.

Mares was offered a job with Al Siegal's band in New York, and after playing in New York for a few months, was given the opportunity to replace Bix Beiderbecke in the Wolverines in Chicago, but instead decided to return to his hometown of New Orleans. He reorganized his New Orleans Rhythm Kings in 1925, but other than two recording sessions, the group broke up when a member of the band became mentally ill. Mares dropped out of music and worked for his family's fur business for the next nine years.

Mares moved to Chicago in 1934 and opened a barbeque restaurant. He reestablished his Friar's Inn band and began playing once more at his restaurant. In January of 1935, the group recorded four tunes, but eventually broke up. Mares played little after that, but continued to operate his restaurant and work for the War Department during World War II. He died at the age of forty-nine as one of the unsung heroes of early jazz. A CD titled *New Orleans Rhythm Kings and Jelly Roll Morton* (Milestone) contains his 1922-23 recordings.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Margolin, Veniamin [Savelyevich] (b. Petrograd [Leningrad, now St. Petersburg], Russia, Dec. 17, 1922; d. St. Petersburg, March 19, 2009). Russian trumpeter. Margolin studied piano as a boy, and began playing the trumpet at age eleven. He was considered a child prodigy when he successfully made his début at age twelve at the St. Petersburg Philharmonic Hall, playing Trognée's *Valse lente* in short pants with the composer in the audience. He studied with Ivan Mikhailovich Meshshanchuk-Chaban in the Music Studio of the Leningrad Pioneer House from 1938 to 1940. Margolin carried his trumpet in a violin case, causing his friends to nickname him "Busya" after the young virtuoso violinist, Busya Goldstein; Margolis retained this nickname his entire life.

As a boy, Margolin was rather small. When he asked his father if he could participate in sports, his father replied that he "had the height of a sitting dog," which gave the impressionable boy an inferiority complex. To compensate, Margolin became obsessed about working with barbells in order to physically bulk up. He also learned to play the trumpet very loudly, with a strong and bright tone.

Crooked teeth were a problem for young Margolin, so he was fitted with braces, but soon removed them with sugar tongs, upsetting his parents a great deal. At the age of fifteen during a storm, he was struck in the mouth by a window shutter that knocked out two of his front teeth. The teeth were replaced with peg teeth, and only temporarily interrupted his progress on the trumpet.

From 1940 to 1944, Margolin played in a military band, but during this period also served as a common soldier for two and a half years on the Finnish boarder. In 1944, Margolin he played in the Kirov Theater Orchestra (now the Mariinsky Theatre), performing with it until 1947. Dental problems occurred again when Margolin was involved in a street fight during which his front teeth were again knocked out. He was fitted with dentures, and again learned to play without too much difficulty.

In 1947, Margolin entered the Leningrad Conservatory of Music where he studied with Alexander Schmidt, the principal trumpeter of the Leningrad Philharmonic Orchestra. That year, Schmidt retired from orchestral playing, and Margolin won the audition for his chair. While playing in the orchestra, Margolin continued studies at the conservatory with Mikhail Vetrov (finishing in 1953). He retired from the orchestra in 1974.

Margolin was thus principal trumpet of the Leningrad Philharmonic in 1947-74 during the height of the career of its renowned conductor, Yevgeny Mravinsky (1906-88). His recordings of the Tchaikovsky symphonies are considered to be among the best, and he was praised by Shostakovich, Stravinsky, Von Karajan, and Rostropovich for his playing of works by R. Strauss, Mahler, Wagner, Shostakovich, Skryabin, and Stravinsky. Maestro Mravinsky, said of Margolin, *Brightness of sound marked Margolin among all other performers. He was not afraid to perform the most difficult trumpet solos, and he performed them with such ease that it gave the impression*

of a celebration, and of beauty. The domination of his trumpet above the orchestra only stressed the importance of an imaginative sound in music. Likewise, Sir Malcolm Sargent called him *the world's greatest orchestral trumpet player.* He also played under Gennady Rozhdestvensky.

Margolin was a professor at the Smolensk School of Music (1956-64) and the St. Petersburg Conservatory (1956-58 and 1986 until his death in 2009). He also taught at the Leningrad Institute of Culture (1974-86). Among his many students are Vladimir Aleshkov, Alexei Belyaev, Yuri Fokin, Oleg Grechner, Kirill Gusarov, Leonid Korkin, Vladislav Lavrik, Vyacheslav Panasyuk, Mikhail Romanov, Igor Shar-apov, and Dmitri Yermilov. Some of his teaching mottos were *A trumpet player is first of all a proud person* and *Trumpet is not just a musical instrument. Trumpet is character!*

The Russian government named Margolin an Honored Artist of the Russian Federation in 1963. In 1998, he was awarded the Gold Medal by The American Biographical Institute because of his being nominated for inclusion among the "Best Trumpet Players of the 20th Century." The International Trumpet Guild awarded him the Award of Merit in 2005.

Margolin was full of life and enthusiasm. He was a kind man with a gentle disposition. Always humble, he loved people and music. He was also a talented author of poetry.

Bibl.: Akhmadullin, Iskander. "Remembering Veniamin Savelyevich Margolin (1929-2009)" (*International Trumpet Guild Journal*, Oct. 2009); Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Margulies, Peter (b. Palo Alto, California, Dec. 1, 1961). American trumpeter. While growing up in Sunnyvale, California, Margulies began playing trumpet at age nine; his first teachers were Fred Padden, Carl Leach, and Jay Rizetto. After graduating from Fremont High School in 1979, he studied with Charles Geyer at the Eastman School of Music, receiving a bachelor of music degree with honors in 1984, and with Mark Gould at The Juilliard School where he earned a master of music degree in 1987. Additional study was with Charles Schlueter at the Tanglewood Institute. He taught at the Phillips Academy in Andover, Massachusetts (1986-87), played in the National Repertory Orchestra (summer 1986) the Glenn Miller Orchestra (1985), and later had an opportunity to perform with the Boston Symphony Orchestra (1989) and the New York Philharmonic.

Margulies became second trumpet of the Utah Symphony in 1989, and accepted a one-year position as principal of the San Antonio Symphony during the 1990-91 season. He returned to his former (and current) position with the Utah Symphony in 1992, and from 2009 to 2012 was acting associate principal. He has performed at the Grand Teton Music Festival (summers since 1993) and the Cabrillo Music Festival in California (2007). He is an adjunct professor at the University of Utah (since 1993). As a soloist, he helped commission and premiere Anthony Plog's *Concerto for Two Trumpets and Orchestra* with Nick Norton and the Utah Symphony in 2002.

Margulies has been married to Louise Vickerman, principal harp of the Utah Symphony, since 2003. His hobbies include cooking, jogging, bicycling, gardening, and wine collecting.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Peter Margulies" (www.rochester.edu/pr/Review/V66N2/cn-east.html); "Peter Margulies" (www.utahsymphony.org/about/the-orchestra/itemlist/category/25-trumpet); personal interviews, July 30 and 31, 2012.

Margulis, Charles ("Charlie") A. (b. Minneapolis, Minnesota, June 24, 1903; d. Little Falls, Minnesota, Apr. 24, 1967). American trumpeter. Margulis began playing trumpet under the guidance of someone he called "professor Heintzman;" he later studied with Tony Caffarelli, Benjamin Klatzkin, and (in 1932) Max Schlossberg. His career started in various territorial bands led by Eddie Elkins, Paul Specht, Sam Lanin, and others, and in the Liberty Theatre movie house orchestra in Minneapolis. His reputation grew considerably when he joined the Jean Goldkette Orchestra (1924) and the Paul Whiteman Orchestra (1927-30). He also played with the Ray Miller Band, Mason Dixon Band, the Dorsey Brothers, Benny Goodman, Artie Shaw, and the Glenn Miller Orchestra (1938).

During the Great Depression of the 1930s and through the 1940s, Margulis worked a great deal in the New York City studios as a lead trumpet (mostly with Mannie Klein as second trumpet, 1930-34). However, he became extremely ill in the early 1930s and moved to southern California to regain his health before moving back to New York during the mid 1930s. In 1943, he played George Gershwin's *Rhapsody in Blue* under Paul Whiteman at Carnegie Hall. He recorded with Harry Belafonte, Eartha Kitt, Mel Tormé, the Dorsey Brothers, and many others. He was also a skilled composer and arranger, which added to his income. In order to supplement his income further, he purchased a chicken farm.

Margulis continued playing well into the 1960s, working mainly as a studio player. His one solo album is titled *Marvelous Margulis*, and is on the Carlton label. Despite his impressive career as a recording musician, his legacy is a result of his section and solo playing alongside Bix Beiderbecke and others in the Paul Whiteman Orchestra.

Bibl.: Holbrook, Dick. "A Conversation with Charlie Margulis" (http://bixography.com/margulis/Margulisinterview.html); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Marković, Nenad (b. Novi Sad, Republic of Serbia, 1983). Serbian trumpeter. Beginning at age six, Nenad learned to play trumpet and horn from his father, Dubravko Marković. He won the Yugoslavian

National Competition several times as well as winning a contest in France in 1995, and he finished third in the 1999 Pilisvörösvar International competition in Hungary. In 2000, Nenad won the audition for a position in the Youth World Orchestra that toured extensively.

Beginning in 2001, he studied with Reinhold Friedrich (trumpet), Edward Tarr (Baroque trumpet), and Gérard Buquet (chamber music) at the State Conservatory of Music in Karlsruhe, Germany. He won several solo competitions including First Prize and the Audience Prize at the Tromp Musiek Biennale in Eindhoven, the Netherlands (2002). *Although Nenad is only nineteen years old, he is an unbelievable appearance on the trumpet horizon. He learned the entire program…in just six months, he is totally calm and plays anything!* says Edward Tarr.

Marković specializes in contemporary, improvised, and electronic music, and performs with Ensemble Modern, Musikfabrik NRW, Ensemble Phoenix Basel, and Grenzenlos.

Bibl.: "Nenad Marković" (http://grenzenluschina.wordpress.com/concert-in-foshan-china); http://www.trumpetguild.org/news/news03/muziek.htm; "Nenad Marković" (www.edenhell.net/en/persons/detail/76508).

Markowitz, Irving ("Marky") (b. Washington, D.C., Dec. 11, 1923; d. New York, New York, Nov. 11, 1986). American trumpeter. Markowitz played with numerous big bands including those of Charlie Spivak (1942-43), Jimmy Dorsey (1943-44), Boyd Raeburn (1944-45), Woody Herman (First Herd in 1946 and Second Herd in 1948-49), and Buddy Rich (1946-47).

During the 1950s and until his death in 1986, Markowitz worked in New York City and Washington, D.C. as a freelance musician, performing and recording with such musicians as Gene Krupa, André Kostelanetz, Stan Rubin (1959), Bill Potts (1959-60), Carmen McRae, James Moody (1960), Buddy Rich (1960), Lalo Schifrin (1964), Dizzy Gillespie, Art Farmer, Paul Desmond, Al Cohn, Herbie Mann (1966), Bill Potts (1967), Marvin Stamm (1968), Doc Severinsen, Maynard Ferguson, George Russell, Bill Evans, Burt Bacharach, Grover Washington (1972), Joe Thomas (1975), and an All-Star Trumpet Spectacular. His own solo album for the Famous Door label is titled *Marky Vibes* (1976). He is also prominently featured on an album with Sonny Berman titled *Beautiful Jewish Music* (1946, Onyx). He was a good bop soloist; Bernie Glow said of him, *he's the best section trumpet player I've ever played with*.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Marquardt [Marquart, Markvardt], August K. (fl. Moscow, 1881-1915). Russian cornetist, trumpeter, and conductor. Probably of German origin, Marquardt was a cornetist in the opera formation of the Bolshoi Theater Orchestra in Moscow from September 19, 1882 to 1895, and again in 1901 to 1903. He also played trumpet in the orchestra from 1895 to 1901, and then again from August 28, 1905 to 1911. He was conductor of the onstage band there from 1884 to 1906 or 1908. Together, with Franz Puttkammer in 1888, he formed the Bolshoi Theater Brass Quartet, perhaps the world's first chamber brass ensemble. (He left when Brandt took over, around 1895-1900.)

Marquardt temporarily retired from playing in 1903, but resumed playing in 1905. Between August 15, 1884 and c1906/08, he conducted the onstage band, a military ensemble. He taught at the Music School of the Moscow Philharmonic Society, and was considered to be an important teacher whose students included Max Schlossberg, Mikhail Adamov, Pyotr Eismont, and Ivan Mikhailovich Meshchanchuk [Chaban]. Willy ("Vasily") Brandt dedicated his *Concert Piece No. 1, op. 11* to Marquardt.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. *East Meets West* (Pendragon Press); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions).

Marquez, José Salvador ("Sal") Jr. (b. El Paso, Texas, Dec. 21, 1943). American trumpeter and flugelhornist. Marquez grew up in Texas. He was influenced by the trumpet playing of Miles Davis and Freddie Hubbard. He studied music at Texas A&M University and North Texas State University (now the University of North Texas). Subsequently, he performed with the big bands of Woody Herman (1968), Buddy Rich (1969), Gerald Wilson (1970), Louie Bellson (1971), Dee Barton, and the Thad Jones-Mel Lewis Orchestra (1971). He moved to Los Angeles in 1969 and played in various studios, performing on the soundtracks for films such as *The Fabulous Baker Boys, Havana,* and *Hudson Hawk*.

Marquez is best known for his association with the Beach Boys (1971-72), Frank Zappa, Gregg Allman, The Crusaders (1985-86), and other groups, all of which he recorded with (anonymously). He also performed and recorded with Dave Grusin of GRP Records, which produced one solo album with Marquez titled *One for Dewey*, and a video of the GRP All-Star Big Band with Marquez and Arturo Sandoval (1992). Marquez was also a member of Branford Marsalis's short-lived *The Tonight Show* band starring Jay Leno. Marquez is also a talented singer.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Marriott, Thomas (b. Seattle, Washington, Dec. 16, 1975). American trumpeter. Marriott grew up in Seattle and studied trumpet with his grandfather. He attended the University of Washington where he studied with Floyd Standifer, Jay Thomas, and Roy Cummings, and later received lessons from Laurie Frink. He began his career playing with the Seattle Repertory Jazz Orchestra, Maria Schneider's Orchestra, and the Wirewalkers.

In 1999, Marriott won first prize in the fourth Carmine Caruso International Jazz Solo Trumpet Competition, after which he moved to New York City. He has performed at the Jazz Showcase in Chicago, as well as with Joe Locke, Maynard Ferguson's Big Bop Nouveau, Les Brown, Kenny Kirkland, Tito Puente, Rosemary Clooney, the Manhattan Transfer, the Brian Lynch Big Band, and the Chico O'Farrill Orchestra. With his brother David he leads the Marriott Jazz Quintet, which has made three CDs and is regarded as one of the best jazz formations in the Big Apple. He has been given the Golden Ear Award seven times, and has released numerous CDs including *Individuation* (Origin), *Both Sides of the Fence, Crazy: The Music of Willie Nelson, Flexicon* (Origin), *East-West Trumpet Summit* (with Ray Vega), *Constraints and Liberations*, and his highly successful *Human Spirit*.

Marriott has served on the board of governors of the Pacific Northwest Chapter of the National Academy of Recording Arts & Sciences, as well the board of directors of Earshot Jazz.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Thomas Marriott's official website: http://thomasmarriott.net.

Marrs, Dale (b. Ravenna, Nebraska, Sept. 12, 1944). American trumpeter. Marrs studied with Adolph Herseth while being a member of the Civic Orchestra of Chicago, and earned a master of music degree under Vincent Cichowicz at Northwestern University. He also studied with Otto Finke in Frankfurt. Marrs has taught at Northern Illinois University in DeKalb, and has played with the Santa Fe Opera Orchestra. From December of 1969 until 2007, he was principal trumpet of the Stuttgart Philharmonic Orchestra. He was also a member of the Edward Tarr Brass Ensemble (1972-78), and currently plays with the Stuttgart Brass Quartet that has recorded several CDs. He has performed and recorded with the Pfeiffer-Trompeten-Consort of Heidelberg.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Marsala, Mario Salvatore ("Marty") (b. Chicago, Illinois, Apr. 2, 1909; d. Chicago, Illinois, Apr. 27, 1975). American trumpeter. Marsala was the younger brother of clarinetist Joe Marsala. Mario started playing drums and played in bands led by Red Feilen and Joe Bananas. He switched to trumpet in the late 1920s, and freelanced in Chicago.

Marsala moved to New York in 1936 to join his brother's band (1936, 1938-41) with which he recorded, in addition to recording with Tempo King 1936-37 (reissued on Timeless CBC 1-002). He also recorded with Bob Howard and led a band at Nick's (1941). He later joined Will Hudson's orchestra and toured with Chico Marx-Ben Pollack's band from 1942 to 1943.

After service in the US Army from 1944 to 1945, he freelanced and played with Joe Marsala, Miff Mole (1946), Tony Parenti (late 1946), and others. He moved to San Francisco in 1955 and played and recorded with Earl Hines and Kid Ory (1958-59), as well as leading his own bands in San Francisco and Chicago.

Marsala became less active during the 1960s due to health problems. He retired in 1968, having never led a record date of his own. He can, however, be heard on recordings with Earl Hines (Storyville), Joe Marsala (Classics), and Eddie Condon (Commodore).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Marsalis, Wynton [Learson] (b. New Orleans, Louisiana, Oct. 18, 1961). American trumpeter and composer. With the exception of Louis Armstrong, no trumpeter in history has become more famous to the public than Wynton Marsalis. A brilliant technician in both classical music and jazz, he became a controversial figure due to his intolerance of the inability of classically trained white musicians to play jazz, and more recently for his criticism of avant-garde jazz, yet remains the undisputed genius of the trumpet.

Marsalis comes from a musical family. Born as the second of six sons to Delores Ferdinand and Ellis Marsalis, a prominent New Orleans jazz pianist, Wynton was named after pianist Wynton Kelly. His older brother Branford is a prominent jazz saxophonist, and younger brothers Delfeayo and Jason play trombone and drums, respectively. When Wynton was six years old, Ellis was playing with the famed trumpeter Al Hirt. Hirt gave Wynton

his first trumpet, and by age eight Wynton was playing briefly in Danny Barker's Fairview Baptist Church Band. He improved rapidly on the trumpet, and from the age of twelve learned classical and/or jazz music under Ron Benko, John Longo (1973-75), John Fernandez, Norman Smith, Georges Jansen, and William Fielder.

Marsalis attended Benjamin Franklin High School in New Orleans and became a member of the New Orleans Symphony Brass Quintet and the New Orleans Community Concert Band as a teenager. He was selected to perform Haydn's *Trumpet Concerto* with the New Orleans Philharmonic at the age of fourteen, and two years later he played Bach's *Brandenburg Concerto No. 2* with the Brooklyn Philharmonic. He also played in local R&B and funk groups, and later attended the New Orleans Center for the Performing Arts and the Tanglewood Music Center of the Boston Symphony Orchestra where he studied with Roger Voisin.

A full scholarship to The Juilliard School brought Marsalis to New York in 1979 where he studied with William Vacchiano, principal trumpet of the New York Philharmonic. In the same year, he joined Art Blakey's big band and made his recording debut. From 1980 to 1981, and again in 1982, Marsalis was a member of Blakey's Jazz Messengers. He toured with Herbie Hancock, Ron Carter, and Tony Williams from 1980 to 1981 and soon left school because of his busy schedule, touring again with Hancock in 1983. That same year, Marsalis was featured on a nationally televised concert with the Boston Pops.

Marsalis's career took a gigantic jump forward in 1983. He released two recordings on the Columbia label, *Classical Trumpet Concertos* (music of Haydn, Hummel, and L. Mozart) and *Think of One* (his first solo jazz recording). Both LPs won Grammy Awards, making him the first artist in history to win a Grammy in both classical and jazz categories during the same year. Fame grew rapidly, and Columbia promoted the twenty-two-year-old trumpeter so much that Miles Davis, who had been with Columbia for decades, quit the label.

Wynton formed his jazz quintet with brother Branford and elected to disregard the current trend of electronically enhanced music, choosing acoustic music in the style of early jazz. The group toured extensively and Marsalis was signed with Columbia Artists Management as a classical and jazz artist. He was engaged as a soloist with numerous symphony orchestras, performing classical concertos on the first half of programs, and jazz on the second half. His frustration with classically trained musicians' attempts to play swing music, and the lack of black musicians in American symphony orchestras sometimes caused him to lash out during rehearsals, criticizing their lack of versatility. Within a few years, Marsalis stopped performing as a guest classical soloist and elected to perform jazz concerts exclusively.

By the mid 1980s, Marsalis was famous throughout the world. He continued to release several albums each year in both jazz and classical, earning several more Grammy Awards. His jazz playing was similar to that of Freddie Hubbard and Miles Davis, and he was often criticized for copying other artists. When Branford left the group in 1985 to join Sting, Wynton eventually formed (by 1988) a septet. It was then that he formed his own musical style based on older New Orleans music. He became engrossed in certain aspects of jazz history and was an outspoken critic against avant-garde jazz. When Miles Davis turned to a fusion-based jazz in the late 1970s, Marsalis openly criticized his performances, claiming that Davis did not play true jazz. When Marsalis attended one of Davis's concerts in New York, he came on stage uninvited and attempted to play. Davis became angry and threw Marsalis out of the building.

Wynton Marsalis became a cofounder of Jazz at Lincoln Center in 1987. It was at about this time that he began composing large-scale jazz works. His compositions were based on the style of Duke Ellington. His oratorio, *Blood on the Fields* (1994) won a Pulitzer Prize in 1997. It was followed in 1999 by *All Rise*. They embrace all kinds of musical elements, of which jazz is only one. Soon, commissions came from leading dance companies such as Garth Fagan Dance, New York City Ballet, American Ballet, and the American Dance Theater. His septet toured worldwide through 1995, and he became director of the Lincoln Center Jazz Orchestra. However, his $866,686 annual LCJO salary caused a great deal of controversy from critics who felt that nonprofit organizations were sometimes overpaying celebrity figureheads. In recent years, Marsalis's works have become more politically involved, questioning the unfinished business of the civil rights movement.

Marsalis's awards are many. He has received eight Grammy Awards, the Grand Prix du Disque of the Charles Cros Academy, the Edison Award of the Netherlands, honorary doctorates from Harvard University and Northwestern University, and has been elected an honorary member of the Royal Academy of Music in Britain. He has sold over five million recordings, and is the subject of an upcoming movie for United Artists with Will Smith playing the title role. He made the cover of *Time* magazine on October 22, 1990 and is on the Advisory Committee of the Board of Directors of the Jazz Foundation of America.

After Hurricane Katrina, Marsalis became a national spokesman for New Orleans tourism. He helped raise over three million dollars for the Higher Ground Campaign. He also helped raise public awareness of human rights issues in Burma. *Musical America* magazine named him the 2004 "Musician of the Year."

Although he has never married, Marsalis has two sons with Candice Stanley, and one son with Victoria Rowell. He has released nearly one hundred albums, and is today's most visible trumpet artist. Among his many original compositions are *Citi Movement, In This House On This Morning, At the Octoroon Balls, Jump Start, A Fiddler's Tale,* and *All Rise*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Wynton Marsalis" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom with an interview; Oct. 2008).

Color and black and white photos by Vera Olcott, courtesy of the International Trumpet Guild.

Marshall, John [Thomas] (b. Wantagh, New York, May 22, 1952). American trumpeter. Marshall's father was a grade school music teacher in Merrick, Long Island, New York. The family lived in Wantagh until John was eight, at which time they moved to Lloyd Harbor (Long Island, NY). John began playing the trumpet at age nine, and studied with Ned Mahoney beginning at age eleven. He graduated from Cold Spring Harbor High School in 1970 where he played in the school's big band under Clem DeRosa.

Marshall moved to New York City in 1971 and began performing in various rhythm and blues bands. Between 1971 and 1991, he performed, toured, and/or recorded with the bands of Buddy Rich (1976), Lionel Hampton (1979-82), Mel Lewis, Gerry Mulligan,

Dizzy Gillespie, George Coleman, Ornette Coleman, Buck Clayton, Mario Bauzá, and many others. From 1988 to 1991, he led The Bopera House quintet. He also studied with Carmine Caruso, and took jazz lessons from Lonnie Hillyer.

Marshall moved to Cologne, Germany, in January of 1992 to join the renowned West German Broadcasting (WDR) Big Band as lead trumpet, and continues to be one of its most prominently featured soloists. He has a teaching position at the Musikhochschule there. He also leads a European quintet with the Dutch tenor saxophonist Ferdinand Povel, and returns regularly to New York to record and perform (often at Small's). He has released numerous CDs for the VSOP, Mons, Organic Music, Blue Jack Jazz, and Sunnyside/BHM labels, including *The Bopera House, Keep On Keepin' On, Theme of No Repeat, Frisky, For All We Know, Blue Lights, Marshall Arts, Live At Le Pirate, Waltz For Worms,* and *Tail Wind.* He is also active as a composer.

Marshall met his wife, Claudine, in 1982. His hobbies include swimming.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); John Marshall's official website: www.marshallbop.com; personal interview, Dec. 8, 2011.

Photos by Zbigniew Lewandowski

Marshall, Richard B[rian] (b. Doncaster, south Yorkshire, England, Feb. 23, 1976). British cornetist. Marshall's father played flugelhorn, and Richard began playing cornet at age nine; his teacher was Ken Johnson. He played third cornet with the Hatfield Colliery Band and Askern Colliery Band, and at age fifteen became principal cornet of the Wallace Arnold Band. In 1996, he was named principal cornet of the Grimethorpe Colliery RJB Band. After ten years with the Grimethorpe organization, he moved to the same position with the world-famous Black Dyke Band in January of 2006. As a cornet soloist, he has performed in England, Australia, New Zealand, Japan, Hong Kong, Canada, the United States, and several European countries.

Marshall released his first solo CD in 1999, *The Débutante*. Other CDs followed: *Blaze* (2005), *Eminence* (2007), *The Cornet Heritage Collection*, Vol. 1 (2010), and *Tribute*. Of these, *Blaze* and *Eminence* were awarded the title "Solo CD of the Year." He teaches cornet at the Royal Welsh Northern College of Music, Birmingham Conservatory, and the Royal Welch College of Music and Drama. He also coaches young cornetists for the National Youth Brass Band of Great Britain, the National Children's Brass Band of Great Britain, the Yorkshire Youth Brass Band, and the International Brass Band Summer School. In 2006, the Mount Charles Youth Band of Cornwall, coached by him, won two national prizes.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Richard Marshall's official website: www.richardmarshall.info/about.php.

Marterie [Martire], Ralph (b. Accerra, Italy, Dec. 24, 1914; d. Dayton, Ohio, Oct. 8, 1978). Italian trumpeter. Having been born in Italy near Naples, Ralph moved with the Martire family moved to Chicago when he was a boy. His father joined the Civic Orchestra of Chicago, and Ralph took up the trumpet, playing with Dan Russo's Oride Orchestra while in his teens. After high school, he became a staff musician for NBC Radio in Chicago. When the United States became involved in World War II, he joined the navy and became the leader of a fleet band. After his service years, he returned to Chicago and worked as a staff musician for ABC Radio.

Ralph Americanized his name to Marterie in the mid 1940s and formed his own dance band in 1949. He signed a contract with Mercury Records and recorded nineteen albums. Although big band music was not in vogue during the 1950s, Marterie's Harry James-like ballads and novelty tunes were popular among audiences. He had twelve hit songs that kept his band working all sorts of dates, mainly throughout the Midwest states. He later recorded five albums for United Artists and two albums for Musicor. Marterie and his orchestra made short films for Universal Pictures between 1947 and 1951.

Marterie toured until his death in 1978 when one night he collapsed after a concert. He was not considered to be a true jazz player, but his popularity was something like that of Lawrence Welk, André Kostelanetz, and Percy Faith. His sweet playing style was reminiscent of Charlie Spivak. He died at the age of sixty-three.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Ralph Marterie" (www.spaceagepop.com); "Ralph Marterie Biography" (http://new.music.yahoo.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008).

Martin, Bobby (b. Long Branch, New Jersey, May 15, 1903; d. Aug. 28, 2001). American trumpeter and bandleader. As a child, Bobby Martin played with trumpeter June Clark and Sonny Greer. From 1925-31, he was a member of Sam Wooding's orchestra that toured the U.S., Europe, and Russia. When the tour was over, Martin decided to stay in Europe, and soon played with Willie Lewis (1932-36). With Lewis, he was a featured soloist and recording artist. Being a good technician, he gave advice to Tommy Ladnier.

Towards the outbreak of World War II, Martin returned to the United States (1936), settling in New York City where he freelanced for a few years. He formed his own band and soon returned to Europe (1937-39). Unfortunately, the Bobby Martin Orchestra did not make many recordings during this period, but he can be seen in the film, *L'Alibi,* made in France (1937). Afterwards, he and his band returned to New York, only occasionally visiting Europe after that.

Martin opened his own nightclub around 1940. However, an unfortunate incident occurred when his orchestra was performing in the Netherlands a few years later. The building where they were performing burned to the ground, destroying all of his band arrangements. He managed to finish the tour, and struggled to keep his enthusiasm after they returned home. In 1944, Martin quit music for good and took over the family business.

Very little is known of Bobby Martin after he left music. He was married to Thelma Minor, a singer. He passed away at the age of ninety-seven.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Bobby Martin" (www.answers.com); "Bobby Martin" (http://en.wikipedia.org).

Photo: Berlin, 1925 - Bobby Martin standing.

Martin, Christopher ("Chris") (b. Marietta, Georgia, July 17, 1975). American trumpeter. Martin grew up in Marietta, Georgia. He took his initial trumpet lessons from his father, Freddy Martin, a band director. His mother Lynda sings in the Atlanta Symphony Orchestra Chorus. As a teen, Martin was involved in drum and bugle corps, and studied with Larry Black and James Thompson of the Atlanta Symphony Orchestra. Martin was selected to participate in the Atlanta Symphony Youth Orchestra.

Martin attended the Eastman School of Music where he studied with Barbara Butler and Charles Geyer, earning a bachelor's degree in 1997. He then pursued a graduate degree at Eastman, but his schooling was interrupted when he won the position of associate principal trumpet of the Philadelphia Orchestra. Martin, a male model in his spare time, had a humorous first meeting with principal trumpeter David Bilger. As told by Bilger, *On the first day of rehearsal starting the 1998-99 season, I was having a bad day. My wife and I were arguing over money problems, and I hastily left the house for rehearsal. As luck would have it, my car broke down on the way to the hall. I arrived disheveled and in a bad mood. Then, Chris, who had been at a modeling photo shoot just prior to rehearsal, walked in and sat down next to me. He was wearing a very expensive designer suit (no time to change clothes before rehearsal) and was accompanied by his gorgeous girlfriend (a bikini model). I immediately hated him!*

After three years in Philadelphia, Martin became the principal of the Atlanta Symphony Orchestra, replacing his former mentor James Thompson. Martin played with the ASO from 2001 until 2005 when he assumed duties as principal of the Chicago Symphony Orchestra. He knew that replacing the legendary Adolph "Bud" Herseth (who was principal of the CSO for fifty-three years) would be a huge challenge, but he has been very successful meeting the many demands of the job.

Martin has taught as an adjunct professor at Temple University in Philadelphia, Emory University in Atlanta, and Northwestern University in Evanston. He has served as a guest principal with the Los Angeles Philharmonic, Seattle Symphony, Grand Teton Music Festival, and the Saito Kinen Festival. He has presented recitals at conferences of the International Trumpet Guild, and is an active soloist with orchestras and wind ensembles.

Martin is an avid runner who has competed in several marathons. His younger brother Michael (b. c1986) is also a trumpeter who has performed as a member of the Civic Orchestra of Chicago and won a position in the Boston Symphony Orchestra in 2010.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Royal, Jason W. "The Atlanta Symphony Orchestra Trumpet Section" (*International Trumpet Guild Journal,* Jan. 2006); "Christopher Martin" (http://cso.org).

Photos credit (also, see color section): Vera H. Olcott. Used by permission of the International Trumpet Guild.

Martínez [Villanueva], Isidro (b. near Juiquilpan, Michoacán, Mexico, Apr. 4, 1960). Mexican trumpeter. Beginning at age ten,

Martínez studied with Manuel Morales at the Fray Miguel de Bolonia music school in Chapala, Jalisco. He also studied at the School of Music at the University of Guadalajara (1976-78) and the Instituto de Estudios Superiores del SUTM (1979-81).

Since 1976, Martnez has participated in many popular groups including Banda Sinfónica Municipal and Banda del Estado in Jalisco. From 1979 to 1981, he also formed popular music groups in Mexico City.

Martínez has done a great deal of studio playing in Mexico City since 1981, and has performed in Central America, South America, Europe, and Japan. He is director of the Penta Brass Quintet, and is a soloist with fantastic technical abilities. His solo CDs include *Homenaje a Rafael Méndez* (self-produced).

Bibl.: "Notes" to CD recording, *Homenaje a Rafael Méndez* (self-produced).

Martínez, José de Juan (fl. 1825-1885). Spanish trumpeter. He began his career in the Royal Guards' band, and played in the Madrid Opera orchestra. From 1848 to 1882, he was first an extra trumpeter, and then a valve cornetist in the orchestra of the Chapel Royal. When the Madrid Royal Conservatory was established in 1830, Martínez was appointed professor of trumpet, teaching the circular hand-stopped trumpet, E-flat fanfare trumpet, keyed trumpet, and later, even the *cornet à pistons*. In that same year, he completed his *Metodo de Clarin* (Method for Trumpet), basically a method for natural (valveless) trumpet that only on the last two pages includes instructions for hand-stopping techniques with the circular (natural) trumpet. The method is, to say the least, heavily indebted to David Buhl's *Méthode de la trompette* (Paris 1825).

Martínez also became the director of the Royal Alabardo Guards' band in 1842. He was one of the first important teachers of the nineteenth century, and taught at the conservatory for fifty-three years until his retirement in 1885.

Bibl.: Cassone, Gabriele (Eng. Trans Tom Dambly). *The Trumpet Book* (Zecchini Editore); Dudgeon, Ralph T. *The Keyed Bugle* (Second Edition) (Scarecrow Press); Kenyon de Pascual, Beryl. "José de Juan Martínez's tutor for the circular hand-stopped trumpet (1830)," *Brass Bulletin* 57 (1/1987), 50-65; Kenyon de Pascual, Beryl. *José de Juan Martínez, Metodo de Clarin* (1830), facsimile edition (Real Conservatorio Superior de Música de Madrid, 1990).

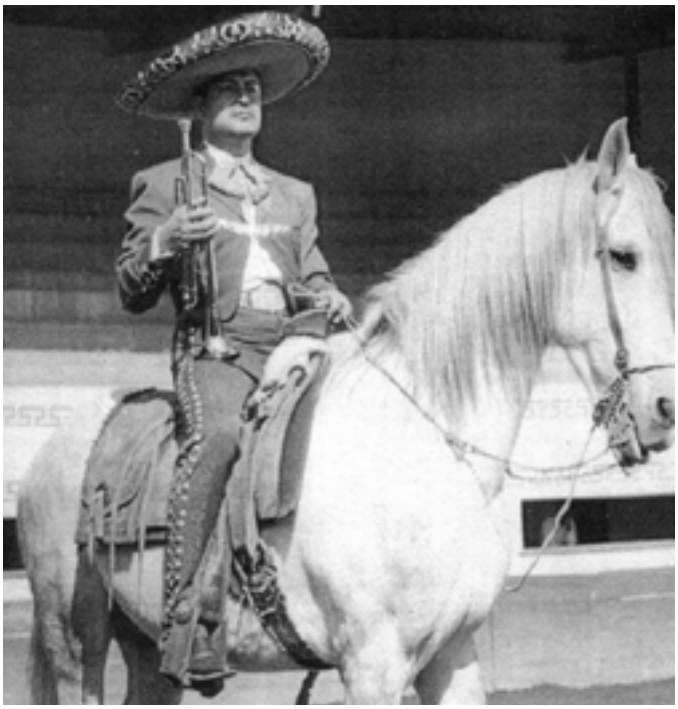
Martínez [Domínguez], Miguel (b. Celaya, Guanajuato, Mexico Sept. 29, 1921). Mexican trumpeter, composer, arranger, and bandleader. Martínez is considered to be one of the most important and influential of all mariachi musicians.

Martínez lived the first four years of his life in the small town of Celaya before his family moved permanently to urban Mexico City. He initially heard mariachi music on the radio as a child, at a time when the cornet or trumpet was a novel and controversial addition to what was traditionally a string genre. Those from Jalisco and the surrounding states in which this music originated tended to be traditionalists in this respect, and generally rejected the presence of brass instruments in a mariachi context. By contrast, Mexico City's cosmopolitan audience tended to be more open to such innovation, and thanks in great part to regular radio broadcasts over powerful station XEW by Mariachi Tapatío de José Marmolejo featuring the trumpet of Jesús Salazar, this instrument slowly gained a foothold in the mariachi tradition.

The first mariachi Martínez saw in person was a humble strolling ensemble that played in a cantina near his home. Noting the boy's inordinate fascination with the music, the leader half-jokingly suggested to young Miguel that he learn to play an instrument so he could join them. When the boy asked what instrument, the leader suggested he learn the trumpet, since that was the latest trend in mariachi music and their group did not have one. After convincing his mother to buy him a used trumpet at a pawnshop, Martínez learned the basic scales from a neighborhood saxophone player and proceeded to learn popular melodies off the radio on his own.

About six months later, young Martínez made what he describes as his "disastrous debut" with the same street band that played near his home. *Of the eight songs I knew, only three were in the right key!* he recalls. Nonetheless, he persevered and became a member of that group, which eventually moved its base to Plaza Garibaldi, the downtown square that had become Mexico City's center of mariachi activity. Of the five mariachi ensembles that worked outdoors in that plaza during the late 1930s, only two featured a trumpet, and those were the two that worked the least. Even when they were hired, it was common in those days for a mariachi customer to request that the trumpeter sit out and not play. Undiscouraged, the adolescent Martínez continued to practice incessantly, and slowly worked his way up to better ensembles.

In late 1942, Silvestre Vargas, leader of Mariachi Vargas de Tecalitlán, an ensemble known today as the most influential group in the history of mariachi music, invited twenty-one-year-old Martínez to an audition at radio station XEW. Although Vargas did not want his



mariachi to deviate from the traditional instrumentation, pressure from the radio station and the public compelled him to consider adding a trumpet player to his all-string band. Martínez passed the audition, and for the greater part of the next three decades remained with Mariachi Vargas, where he defined the standard for mariachi solo trumpet performance through thousands of recordings and over 130 films that have rarely, if ever, been equaled.

Early in his career, Martínez became famous for his magnificent tone, extraordinary expressiveness, flawless musicianship, and great versatility. His improvised solos and melodic counterpoint behind celebrity singers such as Jorge Negrete, Pedro Infante, Miguel Aceves Mejía, Lola Beltrán, Amalia Mendoza, and José Alfredo Jiménez became a trademark of what is often referred to today as the golden era of mariachi music.

In 1944, a young, classically trained violinist named Rubén Fuentes joined Mariachi Vargas de Tecalitlán. Fuentes convinced Martínez he should learn to read music, and soon afterward the

aspiring trumpeter enrolled in the Escuela Libre de Música, where he studied with Luis Fonseca, principal trumpet for the Orquesta Sinfónica Nacional. Martínez only stayed at that school for a year, but he continued studying privately with Fonseca for the better part of a decade. His teacher introduced him to the legendary Rafael Méndez, with whom he developed a lifelong friendship. Martínez thought Méndez was being excessively flattering when the virtuoso commented that he collected Martínez's recordings, but a subsequent visit to Méndez's Los Angeles home confirmed this to be true. Martínez dedicated his trumpet composition *El Travieso Don Rafael* to Méndez.

In a one-year hiatus from Mariachi Vargas in 1953, Martínez became a founding member of Mariachi México de Pepe Villa. In that group, he and second trumpeter Jesús Córdoba defined and popularized the trumpet duet that constitutes the standard mariachi instrumentation today. A year later, Martínez returned to Mariachi Vargas as solo trumpeter, where he continued to outdo his previous performances until he departed to form his own ensemble, Mariachi Tolteca de Miguel Martínez, which lasted from 1965 to 1970.

Martínez composed many instrumental pieces that are considered to be mariachi standards today, including polkas *Café Colón, La Chuparrosa, Florecitas Mexicanas, Rosas de Mayo, Teatro Principal, and Las Cotorras;* paso dobles *Manuel Capetillo, Juan Silveti, and Curro Vénzor;* and schottisches *Azul Cielo* and *Tiempos*

Aquellos. His rancheras, corridos, and boleros have been recorded by such popular singers as Antonio Aguilar, Charro Avitia, Emilio Gálvez, Pedro Infante, Amalia Mendoza, Lydia Mendoza, María de Lourdes, Gerardo Reyes, Javier Solís, Dora María, and Gilberto Valenzuela; as well as duets like Hermanas Huerta, Hermanas Padilla, Hermanos Záizar, Las Jilguerillas, Martín y Malena, and Los Dos Reales.

Although arranging was never more than a sideline for Martínez, the 1960 album *Pasosdobles con el Mejor Mariachi del Mundo* (RCA MKS-1294, CDM-3162), where he arranged eleven of the twelve selections, demonstrates his formidable arranging abilities. Although fewer than one hundred of Martínez's arrangements have been recorded, he has contributed a vast number of original trumpet parts to the arrangements of others. Furthermore, he recorded prolifically with trios, including Hermanos Martínez Gil, Trío Guayacán, and Los Panchos, and most of those recordings contain trumpet parts of his creation.

Since the mid 1940s, Martínez has toured the American continent and the Caribbean many times, and has performed in nearly twenty European countries as well as Indonesia, Japan, and Hong Kong. He has performed for innumerable celebrities and dignitaries around the world.

In 1947, Martínez married Virginia Estrada Córdoba (1927-99) with whom he had six children: Carmen (b. 1947), Miguel (1952-2000), Cecilia (b. 1955), Jesús (b. 1958), Alejandra (b. 1961), and Iván (b. 1969). In 2009, he married his second wife, María Guadalupe Vallejo, with whom he currently lives in Tlalnepantla, Estado de México, on the outskirts of Mexico City.

Since the 1990s, Martínez has been a frequent and popular guest at mariachi conferences, festivals, and workshops in the U.S. and Mexico, where he shares his knowledge and history with a new generation of mariachi musicians and enthusiasts. In 1994, he was inducted into the Mariachi Spectacular Hall of Fame in Albuquerque, New Mexico, and he has been the recipient of a large number of awards and distinctions. His recent autobiography, whose title translates to *My Life, My Travels, My Adventures: Seven Decades in Mariachi Music,* represents the first book-length biographical work to be published on a major mariachi figure.

Bibl.: Martínez, Miguel. *Mi vida, mis viajes, mis vivencias: siete décadas en la música del mariachi.* (México: Conaculta, 2012); personal communication with the book's author. Special thanks to Jonathan Clark for his help with this article.

Masacek, Edward (b. Chicago, Illinois, Nov. 15, 1895; d. Norridge, Illinois, Jan. 21, 1983). American trumpeter. Masacek began his career as cornet soloist with the US Army Band "Pershing's Own" in Washington, D.C. during and after World War I (1914-18). He joined the Chicago Symphony Orchestra in 1921, playing at times second and fourth trumpet, until he was dismissed in 1946 when Sidney Baker returned to his section position after serving in the military during World War II. In the summer of 1923, he had played principal trumpet in the Hollywood Bowl orchestra. Masacek then worked for NBC Radio in Chicago, earning nearly twice the salary as an announcer/disc jockey as he had in the CSO. He also taught band at Morton High School in Berwyn, Illinois, and gave private trumpet lessons. One of his students was Frank Kaderabek, who later became a member of the Dallas Symphony Orchestra, Chicago Symphony Orchestra, Detroit Symphony Orchestra, and Philadelphia Orchestra.

Bibl.: Crown, Thomas. "The Chicago Symphony Orchestra Trumpet Section 1902-1932" (*International Trumpet Guild Journal*, June 2011); Keim, Friedel. *Das große Buch der Trompete*. (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Mase, Raymond (b. Meriden, Connecticut, May 12, 1951). American trumpeter. Mase began learning to play the trumpet at age five from his father James, a self-employed businessman who was also a fine amateur trumpeter. As a teen, Raymond played in all sorts of groups including polka bands, orchestras, dance bands, and rock groups. During his high school years at Platt High School in Meriden, Connecticut, he studied with Roger Murtha (1966-69) and later with Armando Ghitalla at the New England Conservatory of Music (1969-73). While at NEC, he participated in a scholarship brass quintet, and learned to play the cornetto in an early music ensemble.

After graduating from NEC, Mase auditioned for, and joined the American Brass Quintet in New York City in 1973, with which he has been active ever since. He can be heard on over thirty-five

albums with it, and is responsible for editing or arranging much of its early music repertoire. Many of his editions are published through Balquhidder Music, Medici Music Press, and Hickman Music Editions. Mase's early career included freelance work in Boston with the Boston Symphony Orchestra and Boston Opera, and in New York City, as a member of the American Symphony Orchestra, New York City Ballet Orchestra (1985), Orpheus Chamber Orchestra, Parnassus, Speculum Musicae, and the New York Cornet and Sacbut Ensemble.

Mase began teaching at The Juilliard School in 1987 and is now chairman of the brass department. He is a charter member of Summit Brass (since 1986) and has served on the board of directors of Chamber Music America. He taught at the North Carolina School of the Arts from 1977 to 2001, and has served on the faculties of the Manhattan School of Music, Hartt School of Music, and Brooklyn College Conservatory. He has performed and recorded with the New York Philharmonic, Chamber Music Society of Lincoln Center, Speculum Musicae, Orpheus Chamber Orchestra, Summit Brass, and Musica Sacra.

As a soloist, Mase has appeared with numerous orchestras including the Boston Pops, American Composers Orchestra, Aspen Festival Orchestra, Chamber Music Society of Lincoln Center, Waverly Consort, Czech Philharmonic Chamber Orchestra, Naumberg Orchestra, New York Virtuosi, Bethlehem Bach Orchestra, Denver Municipal Band, and the Moscow Soloists. He has released two solo CDs on Summit Records, *Trumpet in Our Time* and *Trumpet Vocalise*, as well as appearing as soloist on many other recordings of works by Hindemith, Sachse, Lazarof, Copland, Sampson, and others. He has recorded as soloist for DGG, Summit, Koch, Albany, Cambria, MHS, and Furious Artisans.

Mase began his association with the Aspen Music Festival in 1973 when he joined the American Brass Quintet, and began teaching students there in 1974. He has also taught at the Keystone Brass Institute and the Rafael Méndez Brass Institute as a member of Summit Brass. He and his wife Diana reside in Closter, New Jersey.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Morton, Paul. "Raymond Mase: Trumpet in Our Time" (*International Trumpet Guild Journal*, Jan. 2003); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, Mar. 7, 2010.

Masekela, Hugh Ramapolo (b. Witbank, South Africa, Apr. 4, 1939). South African trumpeter, flugelhornist, composer, and vocalist. Although best known in South Africa, Masekela is a worldwide figure in music, especially for African jazz. His father was a health inspector

and famous sculptor who personally knew many famous musicians. Raised primarily by his grandmother, Hugh learned to play the piano and sing at an early age. At age thirteen, he saw the Kirk Douglas movie, *Young Man With A Horn* (soundtrack played by Harry James), and was instantly attracted to the trumpet. A year later, the chaplain at his secondary school gave him two trumpets, one donated by Archbishop Trevor Huddleson, the other by Louis Armstrong (1955). Masekela soon played in the school's Huddleson Jazz Band. As a young professional in South Africa, Masekela performed with and cofounded the Merry Makers of Spring, Alfred Herbert's Jazz Revue, and Jazz Epistle, as well as accompanying singers in various jazz bands. In 1958, he toured Africa with the Manhattan Brothers.

Masekela and his future wife, folk singer Miriam Makeba, left South Africa in 1959 due to the deplorable political conditions of black citizens in their country. They emigrated to England where Masekela studied at the Guildhall School of Music and Drama. Through some of Miriam's connections in America, Masekela was accepted into the Manhattan School of Music in New York (1960). He studied jazz there, graduating in 1964. Miriam and Hugh were married in 1964, but divorced in 1966.

Masekela toured with singer Harry Belafonte during the mid 1960s. He decided to shift his playing style towards pop music, and his 1968 hit recording of his composition, *Grazing in the Grass*, sold over four million copies. Now a popular African-jazz performer, Masekela toured with Paul Simon and other leading pop stars.

Masekela formed his own record label, Chisa, in 1970. The label merged with Blue Thumb Records in 1972. Some of Hugh Masekela's albums are *Home* (Columbia), *Black to the Future* (Columbia), *Sixty* (Columbia), *Lasting Impressions of Ooga Booga* (Polygram), *Beaten' Around the Bush* (Novus), *Hope* (World Triloka), *Home is Where the Music Is* (Blue Thumb), *Trumpet Africaine* (Mercury), *Reconstruction* (Chisa), *Hugh Masekela and the Union of South Africa* (Chisa), *I Am Not Afraid* (Chisa), *Uptownship* (Novus/RCA), *Waiting for the Rain* (Jive Africa), and *Technobush* (Jive Africa).

In the early 1970s, Masekela moved to Guinea, then Liberia, then Ghanda. He teamed up with the Ghandian band, Hedzoleh Soundz, performing a steady stream of concerts for five years. In 1975, he moved back to the U.S. where he recorded four albums for Casablanca Records. His unique blend of pop, disco, and soul prompted Herb Alpert to record two albums with him. He and his former wife (Miriam Makeba) performed a Christmas concert in 1980 at a stadium filled with 75,000 people.

In 1981, Masekela moved to Botswana, South Africa. He started the Botswana International School of Music with Dr. Khebi Mngoma. He also formed a band called Kalahari that toured England during the late 1980s. When he tried to return home a few months later, politics in South Africa caused him to be denied entrance into his home country because he had once lived in the United States. It wasn't

until 1990 that President Nelson Mandela was able to lift Masekela's entrance restrictions, allowing the trumpeter to return home.

Masekela toured South Africa, becoming a superstar by the early 1990s. He signed with Columbia Records in 1995, and became colleagues with playwright, Mbongemi Ngema. Together, they produced a musical titled *Sarafina!* that was a huge hit when it was premiered in 1987. The musical toured South Africa, played at Lincoln Center in New York, was given a long run on Broadway, and toured Europe. It was nominated for a Tony Award in 1988. Other awards given to Masekela include a 2007 African Music Legend award and the International Award of the Year from the BBC Radio Jazz Awards (2002), and the South Africa National Order gave Masekela the Order of Ikhamange in 2010.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Hugh Masekela" (www.answers.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Hugh Masekela" (www.dougpayne.com/hmbio/htm).

Mason, David (b. London, England, Apr. 2, 1926; d. London, England, Apr. 29, 2011). British trumpeter. Mason, who began to play the trumpet at age eleven, was educated at the Christ's Hospital and Royal College of Music in London where he studied with Ernest Hall. From the age of sixteen to twenty-one, he had many playing opportunities when older trumpeters went into military service at the outset of World War II. At the time, he was the youngest member of the National Symphony Orchestra. When he reached the age of military service, his education at the Royal College was interrupted, and he joined the Scots Guards as a member of their band.

In July 1944, after military service, Mason received his diploma in trumpet. He then entered the Royal Opera House orchestra, later playing with the Royal Philharmonic Orchestra (seven years) where he eventually became principal trumpet. He then moved to the Philharmonia, where he remained for most of the rest of his orchestral career. He also played with the Covent Garden Orchestra. He was active as a studio musician, and played on several movie soundtracks including *The Big Country* starring Gregory Peck.

Mason is perhaps best known for his piccolo trumpet playing in the hit recording, *Penny Lane*, made by The Beatles on January 17, 1967. He was invited to participate in this recording after a member of the group (Paul McCartney) heard one of his performances of Bach's *Brandenburg Concerto No. 2* with the English Chamber Orchestra. Mason later played on other hit songs by The Beatles, including *All You Need Is Love*.

Mason was a marvelous oratorio player and soloist. He recorded Handel's *The Trumpet Shall Sound,* as well as other similar works many times. He played the solo flugelhorn part in the premiere of Ralph Vaughan Williams's *Symphony No. 9* in 1958. He taught at the Royal College of Music in London from 1970 to 1998. There, a David Mason Prize for orchestral trumpet playing has been established.

David Mason passed away at the age of eighty-five after a brief struggle with leukemia. He left behind his wife Rachel, son Nigel, and daughter Susan.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "David Mason" (http://en.wikipedia.org); "David Mason" (obituary, *The London Times*, May 7, 2011).

Mason, Philip ("Phil") Anthony (b. Kentish Town [near London], England, Apr. 10, 1940). British cornetist and trumpeter. Mason began playing trumpet at age sixteen, and cornet a few years later; this has remained his principal instrument. He is self-taught. He toured and recorded with various bands in Dublin, Ireland, between 1960 and 1964, the New Sedalia Jazz Band, Eric Silk's Southern Jazz Band (London, 1965-70), Max Collie's Rhythm Aces (1970-83 and 1985-92), and Pete Allen's Jazz band (1983-85).

A great early New Orleans-style cornet and trumpet player, Mason founded Phil Mason's New Orleans All-Stars in 1992, a group that has gained world popularity and released several recordings including *Here's To You* (Lake), *You Do Something To Me* (GHB),

Phil Mason's New Orleans All-Stars with Christine Tyrell (Lake), *Phil Mason's New Orleans All-Stars: West Indies Blues* (Lake), and *On the Road Again* (Lake).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Mason, Rod (b. Plymouth, England, Sept. 28, 1940). British cornetist and bandleader. Mason's first professional playing experience was

with his father, Frank "Pops" Mason, a drummer, and with Cy Laurie. A skilled traditional jazz player who was influenced by the early recordings of Louis Armstrong and King Oliver, Mason eventually worked with musicians such as Monty Sunshine (1962-66), Acker Bilk (1970-71), Dutch Swing College Band (early to mid 1980s), Chris Barber, Trummy Young, and Teddy Wilson.

Mason formed his own group, Rod Mason and His Hot Five, during the early 1970s. He also co-led the Rod Mason-Ian Wheeler Band, and in 1988 re-established the Savannah Orchestra, with which his father had performed in 1928-31. Among his many albums are *Good Companions* (Black Lion), *After Hours* (Black Lion), *Rod Mason and His Hot Five* (Timeless), and *Rod Mason's Hot Music* (Timeless). His wife Ingrid serves as his manager.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Rod Mason's official website: www.rod.mason.com.

Masseurs, Peter (b. Halsteren, West Brabant, Holland, July 24, 1944). Dutch trumpeter. Masseurs entered the local fanfare group at age twelve, playing flugelhorn and cornet and also learning to play the violin. From the age of fifteen, he played with a dance band every weekend. Two years later, he attended the Academy of Music in Antwerp, Belgium, and while still a student joined the Dutch Band of the Marine in 1963. After his six-year contract in the military, he became principal trumpet of the Rotterdam Philharmonic Orch-estra in 1970. He was named principal of the Royal Concertgebouw Orchestra in 1982, but is now retired.

Masseurs taught since 1972 at the Conservatory of Den Haag, then of Rotterdam, and finally at the Conservatory of Amsterdam until 2005. He has been an active soloist, and has released the CDs, *Soloists of the Royal Concertgebouw Orchestra* and *Three Concertos for a New Century*, the latter including a live performance of the *Concerto for Flugelhorn* by Willem Jeths (commissioned and premiered by the Concertgebouw orchestra). Masseurs has also been a member of the ASKO-Schönberg Ensemble, Viotta Ensemble, Amsterdam Bach Soloists, Ebony Band, Netherlands Wind Ensemble, RCO Brass Ensemble (with Frits Damrow, trumpet), Brassband Vinkeveen conducted by Danny Oosterman, and the Hepworth Brass Band.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Peter Masseurs" (http://procustom.yamaha-europe.com/trumpet/en/artists.php?id=8).

Massey, Cal[vin] ("Folks") (b. Philadelphia, Pennsylvania, Jan. 11, 1928; d. Brooklyn, New York, Oct. 25, 1972). American trumpeter, composer, and arranger. As a boy, Massey loved his trumpet so much that he slept next to it in bed at night. His trumpet teacher was Freddie Webster. He developed a knack for arranging and composing jazz charts during his teens, and was soon arranging and writing for several name big bands. As a trumpeter, he played with the big bands of Jay McShann (c1944), Jimmy Heath, and Billie Holiday (1952). He made his first recording in 1953 and one LP album as leader in 1961. From 1970 to 1972, he was director of the ROMAS Big Band in New York City.

As a composer, Massey's hits include *Fiesta, The Damned Don't Cry, Bakai, Assunta Father and Son, Message from Trane,* and *Cry of My People,* compositions that were often performed and recorded by jazz greats such as Billie Holiday, B.B. King, Lee Morgan, Philly Joe Jones, Archie Shepp, Charlie Parker, Freddie Hubbard, George Shearing, Eddie Vinson, John Coltrane, McCoy Tyner, and Jackie McLean. His last composition was the musical, *Lady Day: A Musical Tragedy.*

Massey was an important musician in the New York-Philadelphia area. He became friends with many of the leading jazz musicians, whom he introduced to others to form significant artistic relationships. During the 1960s, he held several benefit concerts for the Black Panthers.

Massey died of a heart attack at age forty-four. He left behind a wife and three children. One of his sons, Zane Massey, is a gifted sax player.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Cal Massey" (http://en.wikipedia.org/wiki/Cal_Massey).

Masters, Edward L. (b. Charleston, South Carolina, Nov. 29, 1915; d. Sun City West, Arizona, June 8, 1999). American cornetist. Masters began studying the piano at the age of five, and at age eleven began playing the cornet and trumpet. Masters studied the cornet with Carl H. Metz in Charleston, South Carolina, as well as with Herbert L. Clarke. He also studied the trumpet at Catholic University of America (1946 to 1953), the Peabody Conservatory, and the Eastman School of Music. He enlisted in the US Marine Corps on September 13, 1933 and played in the Parris Island Marine Corps Band. After auditioning for "The President's Own" Marine Band in 1937, he was accepted on March 15, 1938. His first solo performance with the band was two weeks later, performing on live radio for NBC.

Masters became principal cornet of the Marine Band in 1940, and held that position until his retirement as a Master Sergeant in 1954. It is estimated that he soloed with the band more than 1,500 times. From 1954 to 1955, Masters briefly taught in the public schools of Charleston, South Carolina, and from 1955 to 1957 was professor of trumpet and assistant conductor of the band and orchestra at the University of Kansas. From 1957 to 1968, he worked as director of bands and orchestras at Kent State University in Ohio, and served as chair of the school of music during his last three years there. In 1962, he recorded one LP album of cornet contest solos for the Selmer Company. In 1968, Masters accepted positions as chairman of the Division of Fine Arts**,** and director of the Alexander Center for the Creative Arts at Concord College in Athens, West Virginia. He held these positions for five years.

In 1979, Masters retired to Sun City West, Arizona (near Phoenix), where he died on June 8, 1999.

Bibl.: "Edward L. Masters." US Marine Band (www.marineband.usmc.mil); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Mastroleo, Patrick ("Pat") (b. May 17, 1931; d. May 23, 2010). American trumpeter and bugler. Mastroleo was a Sgt. Major in the US Army Band "Pershing's Own" from 1956 to 1991. In February of 1968, he became chief bugler at Arlington National Cemetery in Washington, D.C. where he performed *Taps* hundreds of times, including for the funerals of Presidents Truman, Eisenhower, and Johnson. He also sounded *Taps* on May 28, 1984 for the interment of the Vietnam Unknown, President Reagan presiding.

Mastroleo was an early teacher of Jon Lewis.

Mastroleo is buried at Arlington National Cemetery.

Bibl.: "Patrick Mastroleo" (http://tapsbugler.com/buglers-of-arlington-national-cemetery).

Matheny, Dmitri (b. Nashville, Tennessee, Dec. 25, 1965). American trumpeter, flugelhornist, and composer. Matheny grew up in Columbus, Georgia and began playing the piano at age five and switched to trumpet at age nine. He and his family moved to Tucson, Arizona when he was twelve, and at age sixteen he started his own jazz group sponsored by the Tucson Jazz Society. This early appreciation of nonprofit educational organizations led to his later involvement with numerous arts groups in San Francisco and Phoenix.

Matheny graduated from the Interlochen Arts Academy in Michigan in 1984, and from the Berklee College of Music in Boston in 1989. In Boston, he played with the True Colors Big Band (1987-88), the Jazz Composers Alliance orchestra in 1989, and led the New Voice Jazz Sextet from 1985 to 1989. He studied trumpet in New York City with Carmine Caruso, and in 1988 with Art Farmer. It was at about this time that he made the decision to switch permanently to the flugelhorn, and to focus more on composing.

Matheny moved to San Francisco in 1989 where he formed the Dmitri Matheny Group, and worked as an administrator for the San Francisco Jazz Festival. Over the next twenty years, he worked with many top name artists and groups, including Frankie Avalon, James Moody, the Temptations, Max Roach, Billy Taylor, Bud Shank, the Four Tops, Wycliffe Gordon, Fabian, and The O'Jays. He appeared at dozens of national and international jazz festivals, and was a guest soloist with the San Francisco Symphony Orchestra and the Dallas Symphony Orchestra. In 1995, he signed with Monarch Records, releasing *Red Reflections, Penumbra: The Moon Sessions*, and *Starlight Café*. He switched to Papillon Records in 2000, releasing a successful string of CDs such as *Santa's Got a Brand New Bag, Nocturne, The Snowcat, The Best of Dmitri Matheny, Grant & Matheny*

(with pianist Darrell Grant), and *Spiritu Sancto* (his most ambitious composition). His compositions and recordings are on the soundtracks of several films, including *Shade, Mary Paradox & Grace, Greenhorn Creek*, and *Trapped Ashes*. He can also be heard as a sideman on over sixty CDs.

Matheny's contribution to jazz education has been outstanding. He has organized over five hundred free children's concerts, served as Director of Education, Director of Development, and Director of Corporate Sponsorships for SFJazz, a nonprofit organization. He was also the Assistant Education Director for the Thelonious Monk Institute Jazz Colony at Jazz Aspen Snowmass, and a former president of the Berklee College of Music Alumni Association. He is a former governor of the National Association of Recording Arts and Sciences (NARAS), and a former trustee of the San Francisco Jazz Organization.

Matheny is a former teacher at the Boston Center for the Arts, San Francisco Museum of Modern Art, and the Stanford Jazz Workshop, and was named Best New Artist in 1999 by *Jazziz Magazine*, and given the Outstanding Service to Jazz award by the International Association of Jazz Educators in 2000.

Matheny moved to Chandler, Arizona in metro Phoenix in 2009 where he is currently on the board of directors of Jazz in Arizona, a leading educational organization.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Dmitri Matheny" (http://en.wikipedia.org/wiki/Dmitri_Matheny); Dmitri Matheny's official website: www.dmitrimatheny.com/fr_news.cfm).

Mathez, Jean-Pierre (b. Biel-Bienne, Switzerland, Mar. 3, 1938). Swiss trumpeter, author, and publisher. Mathez's father played cornet and violin. Jean-Pierre studied piano, then the trumpet (from 1949). He studied with Ernest Hall in London (1954) and with Paolo Longinotti in Geneva where he graduated from the Geneva Conservatory (1961). Mathez was attracted to the Tommy Ladnier-Mezz Mezzrow recordings, and began to play Dixieland music with the Swim Boys and the Chattanooga Jazz Band (both in 1953). He also played with Bruce Turner in London (1954) and his own quintet in 1956. He performed in theaters in Biel (1956-60) and with the Bern Symphony Orchestra (1960-61), and was principal trumpet of the Niedersächsiches Sinfonie-Orchester in Hanover (1961-62) and the Lausanne Chamber Orchestra (1962-67). He was also a teacher at the Lausanne Conservatory (1962) and the Fribourg Conservatory (1971) in Switzerland. Mathez was a founding member of the Edward Tarr Brass

Ensemble in 1967, and a member of the Edward Tarr Trumpet Ensemble (1971-73). He premiered several avant-garde works for trumpet between 1971 and 1973 in his solo performances, "The Demilitarisation of the Trumpet," and with it was a featured artist at the Denver Trumpet Symposium (1973).

In 1969, Mathez founded the *Bureau d'Information Musicale* (BIM), which in 1971 began publishing (in three languages, later five) *Brass Bulletin*, a quarterly magazine for brass players. It had a substantial worldwide distribution until it ceased publication with No. 124 in 2003. He also established Editions BIM, a publishing company of music for all instruments. Mathez partnered with the Paris publisher, Alphonse Leduc in 1993 to form Diffusion BIM, which gained significant international distribution. He also purchased the American publisher, The Brass Press, from Stephen L. Glover in 1999.

Mathez has authored hundreds of articles, commissioned dozens of works, and published a complete biography of the great French cornetist, Jean-Baptiste [Laurent] Arban (1974). He also wrote his own *Trumpet Method* (1976, Universal). He has served as a judge at numerous international solo and ensemble competitions, and remains one of the world's champions of brass music.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Mathie, Gordon (b. Toronto, Canada, July 9, 1924). American trumpeter. Mathie grew up in River Rouge, Michigan, and began playing the trumpet in seventh grade. After graduating from River Rouge High School, he attended the University of Michigan for one year, where he studied with William Revelli. He was drafted into the Navy during World War II, and was stationed in Beeville, Texas, where he played in a band; he was transferred to the Navy School of Music and shipped to Japan for a year. After military service, Mathie moved back to Michigan, but was not able to afford the tuition at the university. He decided to enroll at Wayne State University in Detroit to complete his bachelor of music education degree. He studied with Leonard B. Smith and Otto Kurt Schmeißer. He also met his wife at this time.

After graduation, Mathie taught in the public schools for two years, played with Sam Donahue in Detroit, and later joined the Detroit Symphony Orchestra (1951-53). Because the orchestra only had a twenty-six-week season, Mathie spent much of his time playing freelance, teaching at a Catholic school, and working towards graduate degrees and eventually earning an Ed.D. from the University of Illinois. He also performed and toured with the St. Louis Sinfonietta. Other ensembles with which he played include the Detroit Concert Band, Jimmy Dorsey Orchestra, and Glenn Miller Orchestra.

Mathie taught high school band in Oxford, Michigan, for six years before accepting an instrumental music education and tuba/euphonium position (!) at the State University of New York in Potsdam. When Willard Musser retired from the trumpet position there, Mathie became his replacement and served as trumpet professor for twenty-three years (1959-82). He also taught at the Interlochen summer music camp in Michigan, where he worked with Gerard Schwarz and Mark Gould, two talented high school students at the time.

Mathie was on the Interim Steering Committee of the International Trumpet Guild in 1975. He became the first Treasurer of the ITG (1975-81) and later served as Vice President (1981-83) and board member (1989-97). He was among the first persons to receive the ITG's Award of Merit for outstanding lifetime achievement and service to the trumpet community. Other awards include the Arts Achievement Award from Wayne State University, SUNY Chancellor's Award for Excellence in Teaching, and the Phi Mu Alpha Orphem Award. Mathie has performed with the Potsdam Brass Quintet (faculty) and the Brass Band of Columbus in Ohio. Since retiring, he has served as a guest professor, replacing six sabbatical leave positions (one semester each). His publications include *The Trumpet Teacher's Guide* (Manduca Press), *Drudgeries* (a series of five fundamentals books for all wind instruments published by Giardinelli) and numerous arrangements and transcriptions for trumpet ensemble and brass quintet. A tall and humorous man with a grandfatherly personality, Mathie was a personable teacher and colleague.

Bibl.: Irish, John. "Gordon Mathie: Trumpetus Emeritus" (*International Trumpet Guild Journal,* Mar. 2005); Keim, Friedel, *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Matthes, Alfred (b. Stössen, Kreis Weißenfels, Germany, Sept. 21, 1871; d. Berlin, Germany, Feb. 26, 1940). German trumpeter. Matthes was trained under the musicians of the Berlin Philharmonic. He became a "Chamber Virtuoso" of the Berlin Opera Orchestra, and taught at the Berlin Musikhochschule (replacing Carl Höhne) from 1923 to 1938 (receiving the title of professor in 1924); he was the teacher of Hans Bode and Paul Spörri. From 1910, he played in the Bayreuth Festival Orchestra. He recorded several trumpet solos, beginning as early as 1908, making him a pioneer in the recording industry. He also published a set of Richard Strauss orchestral excerpt books through Boosey & Hawkes of London. Although he was previously thought to have been the teacher of the famed pop trumpeter, Eddie Rosner, it is now known that Rosner attended the Berlin conservatory to study the violin, taking no lessons from Matthes.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. "European Cornet and Trumpet Soloists" (Notes to CD recording published by the International Trumpet Guild, 2004); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. *East Meets West* (Pendragon Press).

Maur, Mauro (b. Trieste, Italy, Aug. 8, 1958). Italian trumpeter and composer. Maur graduated from high school in the city of Trieste at age seventeen, and attended the Paris Conservatory where he studied with Pierre Thibaud. While a student, he won an audition to become principal trumpet of the Toulouse National "Capitole" Orchestra. He also developed a solo career by performing recitals with organ, chamber orchestra, and piano, and by winning

a solo competition in Toulon (1981) and a trumpet prize at the Paris Conservatory (1982), as well as playing in Lille, Rome, and Naples. He also studied with Albert Calvayrac in Toulouse, and with Adolph Herseth, Vincent Cichowicz, and Arnold Jacobs in Chicago.

Maur was principal trumpet of the Orchestra of the Rome Opera House from 1985 to 2009. He has appeared on several popular television shows including the *Maurizio Costanzo Show, Tappeto Volante,* and *La Notte di Marzullo*, and has played radio programs. His playing can be heard on over one hundred film soundtracks, and on recordings for BMG Ariola, RCA, Sony/Columbia, and Denon. Dozens of composers have written works for, or dedicated to him.

Maur serves as trumpet coach of the Youth Orchestra of the Americas, has given master classes worldwide, and is a professor at the Santa Cecilia Conservatory in Rome. He received the Price Oder in 2008 for superior career achievement, and the "Sigillo Trecentesco," the city of Trieste's highest distinction. At the request of the President of the Council of Ministers, he was given the honorary distinction of Cavaliere dell'Ordine di Merito della Repubblica Italiana (2008).

Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Mauro Maur" (http://en.wikipedia.org/wiki/Mauro_Maur).

Maury, [Jacques-] Hippolyte [Henri] (b. Saint-Mihiel, France, Jan. 2, 1834; d. Paris, France, Oct. 14, 1881). French cornetist. He won first prize for valve horn at the Paris Conservatoire in 1849**,** and later became famous as a cornet soloist. He was solo cornet first at the Théâtre Lyrique, then at the Opéra in Paris (1855 to 1880), and played solo flugelhorn in the Garde Republicaine, a noted band where he became coconductor.

Maury taught the military students at the Paris Conservatory (saxhorn**,** then cornet, from 1868 to 1870), and was Arban's assistant at the Paris Conservatory (1869-1873). He then succeeded him as a cornet teacher from May 1, 1874 to October 1, 1880. (Upon Maury's death, Arban again assumed duties as cornet professor at the conservatory.)

Maury's four *Concertinos* were written in 1875-78 as *solos de concours* for the annual cornet competitions at the conservatory while he taught there, and are still performed today. They require a high degree of playing ability, certainly equal in technical and musical difficulty to Arban's solos. His two most prominent students were Merri Franquin (1st Prize 1877) and Alexandre Petit (2nd Prize 1881).

Bibl.: Pierre, Constant. *Le Conservatoire national de musique et declamation: Documents historiques et administratfs* (Paris, Imprimerie Nationale 1900); Maury, Hippolyte. *Concertinos 1—4* (A. O'Kelly; facsimile editions by Tromba Publications); Tarr, Edward H. "Arban (Joseph) Jean-Baptiste (Laurent)" (Oxford Music Online); Laplace, Michel. *Trompette, Cuivres & XXe siècle* (CD-Rom, Oct. 2008).

Maxwell, James Kenderick ("Jimmy") (b. Stockton, California, Jan. 9, 1917; d. Great Neck, New York, July 20, 2002). American trumpeter. Maxwell came from a musical family; his great grandfather was a cornetist and French horn player during the Spanish-American War, and his father was a trumpet player with the Paul Whiteman Orchestra. Maxwell began teaching himself to play the cornet at the age of four (on his great grandfather's old Buescher instrument). He played bassoon, and then trumpet in his high school band, and by age fifteen performed with Gil Evans and Vido Musso in the Briggs-Evans Orchestra. At age nineteen, he toured as lead trumpeter with Jimmy Dorsey's band (1936-37). His teachers were Herbert Clarke (1935-37), Lloyd Reese (1937-39), and Benny Baker (1940-48). He also received advice from Bunny Berigan.

Maxwell played lead with Jimmy Dorsey (1936), Eddie Barefield, Maxine Sullivan (1937), and caught the attention of Benny Goodman, who hired him from 1939 to 1943. Maxwell worked in the New York City studios from 1943. He also joined CBS (1943), played the *Paul Whiteman Show*, *Perry Como Show* (1945-63), and was an NBC staff member beginning in 1948: *NBC Show* (as lead trumpet with Ray Crisara), NBC Symphony (as fourth trumpet, 1948-49), and Band of America conducted by Paul Lavalle. Maxwell played with the Great Neck Symphony Orchestra (1953-55), and even substituted for Willie Cook in the Duke Ellington Orchestra (1956).

In 1961, Maxwell replaced Cat Anderson in the Duke Ellington Orchestra**,** and was asked by Goodman to participate in a tour of Russia (1962). Not wishing to go to Russia, Maxwell declined, but Goodman persuaded the US State Department to threaten to investigate his income tax returns. Maxwell eventually gave in, and agreed to go, as long as his son David could go with him. Goodman suggested that David set up the music stands and equipment for the orchestra's performances. However, after six weeks into the tour, Goodman presented a bill for David's expenses totaling $37 per day. Maxwell reminded Goodman of their agreement that his son could travel for free, but Goodman denied any such understanding. Outraged, Maxwell called his wife and asked her to send a telegram stating that there was a family emergency**,** and that he and David needed to return home immediately. The telegram read, *Please come home right away. Cat died. Dog died. Everyone died.*

After leaving the Goodman band**,** Maxwell became a CBS staff musician in New York. He played live television shows for Johnny Carson's *Tonight Show* (1963-73), and recorded the trumpet solos for the movie, *The Godfather* (1972). Suddenly, Jimmy Maxwell became a much sought-after lead trumpeter for Skinny Ennis, Lionel Hampton, Gerry Mulligan, Count Basie, Woody Herman, Oliver Nelson, Quincy Jones, and Duke Ellington. He also played in the NBC Symphony (1945-49) and the Great Neck (NY) Symphony (1952-55). Later, he was a member of the New York Repertoire Company and Chuck Israel's National Jazz Ensemble.

Maxwell did studio work for the rest of his career. He was also a fine bagpipes player, who occasionally played the instrument in studio work and in the annual St. Patrick's Day Parade in New York City. He began to play Dixieland music in his later years, and

performed in Dick Sudhalter's New California Ramblers and other groups.

Heart problems around the age of eighty-two ended his career, although he managed to teach a few private lessons out of his home. His book, *The First Trumpet* (Charles Colin Publications, 1982) is highly regarded.

Bibl.: Davidson, Louis. *Trumpet Profiles* (self-published, 1975); Keepnews, Peter, "Jimmy Maxwell, 85, Lead Trumpeter with the Top Bands" (Obituary, *The New York Times*, July 25, 2002); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

May, William ("Billy") Edward (b. Pittsburgh, Pennsylvania, Nov. 10, 1916; d. San Juan Capistrano, California, Jan. 22, 2004). American trumpeter, bandleader, composer, and arranger. May is considered to have been one of the very best arrangers during the big band era. He became interested in music as a child when his doctor recommended that he play the tuba to help his asthma, but he switched to trumpet a short time later. He made his professional debut in 1933 with Gene Olsen's Polish-American Orchestra, and also worked with the bands led by Al Howard, Lee River, and Barron Elliot until joining the Charlie Barnet organization in 1938. In addition to playing trumpet in the band, he wrote numerous arrangements including Barnet hits such as *Cherokee, Lumby*, and *Leapin' at the Lincoln*. When the Palomar Ballroom burned in October of 1939, destroying the complete library of the Barnet band, May recreated all the arrangements for the band.

May left Barnet in 1940 to join Glenn Miller's band. Miller also performed and recorded several hit arrangements of May's, including *Take the "A" Train* and *Serenade in Blue*. May's best known trumpet solo recordings with Miller were *I Dreamt I Dwelt in Harlem* (1941) and *American Patrol* (1942). As a Dixieland and swing trumpeter, he recorded with the Capitol Jazz Men (1943, with Jimmie Noone), Jack Teagarden & His Chicagoans (1943), Dave Barbour, Charles LaVere's Chicago Loopers (1944), and Willie Smith (1945). He can be heard on the *Orchestra Wives* film soundtrack (1942, dubbing George Montgomery on the screen).

May became famous for his arrangements for other bandleaders such as Frank Sinatra, Bing Crosby, Peggy Lee, Hal McIntyre, Ella Fitzgerald, and Anita O'Day. When Miller joined the military and dissolved his civilian band in 1942, May wrote many of the arrangements for Miller's American Band of the Allied Expeditionary Forces, including the popular *Jeep Jockey Jump*. During the 1940s, May worked as a staff musician for NBC Studios in Hollywood, and later for Capitol Records. He also continued to write for several big bands, such as those of Les Brown, Alvino Rey, Woody Herman, and Nat "King" Cole (including *Walkin', Walkin' My Baby Back Home*, and *Lean Baby*). He formed his own big band in 1951. During the 1950s and '60s, May wrote for Vic Damone, Peggy Lee, Bobby Darin, George Shearing, Bing Crosby, Al Hirt, Louis Armstrong, Keely Smith, Jack Jones, Ella Fitzgerald, Hoagy Carmichael, Nancy Wilson, and Johnny Mercer. His most commercially viable collaborations, however, were with Frank Sinatra; *Come Fly With Me, Come Dance With Me, Come Swing With Me, Swing Along With Me*, and *Softly As I Leave You* are among their recorded hits.

In 1969, May was approached by Time-Life to produce a series of albums that resulted in *The Swing Era* (in fourteen volumes). He began spending most of his time writing for television jingles, TV shows, and films. He composed the themes for the television shows, *Naked City, Red Skelton Show, Ozzie and Harriet, The Mod Squad, Emergency, Batman, Batgirl, Kraft Music Hall*, and *The Green Hornet* (performed by Al Hirt). Movie scores included *Johnny Cool, Tony Rome, Sergeants Three, Pennies from Heaven, Cocoon,* and *Cocoon: The Return*. May also appeared in two films: *Sun Valley Serenade* (1941) and *Orchestra Wives* (1942).

Despite May's popularity as a writer and trumpeter, he was one of the heaviest drinkers in Hollywood. As a prank, he would often conduct his band by giving them a downbeat as he chugged from a vodka bottle. His fellow musicians were always surprised that his drinking never seemed to affect his work—on or off the stage. He also had a twenty-five-year smoking habit, but a heart operation in 1963 led him to give up smoking and drinking permanently. He gradually became less and less active during the 1980s and '90s.

May was inducted into the Big Band Hall of Fame and the Jazz Hall of Fame in 1988. He died from a heart attack in 2004 at the age of eighty-seven. He was survived by his second wife Doris, and daughters Cynthia, Laureen, Joannie, and Sandra.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Billy May" (http://en.wikipedia.org); "Billy May" (www.swingmusic.net/Big_Band_Jazz_History_Biography_Billy_May.html).

Mayfield, Irvin Jr. (b. New Orleans, Louisiana, Sept. 7, 1977). American trumpeter. His father, Irvin Mayfield Sr., was an Army drill sergeant, boxer, and amateur trumpeter who drowned during Hurricane Katrina. His mother, Joyce Alsanders, was a schoolteacher. Mayfield began playing the trumpet at age nine and received his first lessons from his father. By age twelve, he was playing with the Algiers Brass Band in New Orleans. During high school, he attended the high school

of the New Orleans Center for Creative Arts, studying jazz under Clyde Kerr Jr. He also took classical lessons from Ronald Benko. He turned down a scholarship to The Juilliard School and attended New Orleans University under Ellis Marsalis, but after three semesters left for New York City to share an apartment with Wynton Marsalis and begin his career.

Through the inspiration of Marsalis, Terence Blanchard (from whom he received advice), and Nicholas Payton, Mayfield developed a blazing technique on the trumpet and a fine élan in his style of playing. He was introduced to Afro-Cuban jazz and formed his own group, Los Hombres Calientes, that made several excellent

recordings for the Basin Street label. The group was named the 1998 Best New Latin Band by *Offbeat Magazine*. Since 1996, he has also been the director of the Kermit Ruffins Big Band.

In 2002, Mayfield founded and directed the New Orleans Jazz Orchestra that held an association with his Institute of Jazz Culture at Dillard University until 2006 when it became associated with Tulane University. The group's album, *Strange Fruit* (Basin Street), has received wide acclaim. In 2005, Mayfield joined Wynton Marsalis and other musicians in the Higher Ground Hurricane Relief Benefit Concert. He has also performed at the Newport Jazz Festival, Atlanta Jazz Festival, Clifford Brown Jazz Festival, French Quarter Festival, New Orleans Jazz and Heritage Festival, and at various Mardi Gras celebrations in New Orleans. On June 26, 2006 he performed at The White House with jazz artist Ronald Markham.

In 2008, Mayfield held a one-year appointment as artistic director of Jazz at Orchestra Hall with the Minnesota Orchestra. He has also served on the Louisiana Rebirth Advisory Board, Bring New Orleans Back Commission Cultural Sub-Committee, New Orleans Public Library Board, Hyatt New Orleans Rebirth Advisory Board, and was made a Cultural Ambassador of the City of New Orleans in 2003. In 2009, President Obama appointed him to the National Endowment for the Arts. Mayfield also won a Grammy Award in 2009 for his New Orleans Jazz Orchestra's CD, *Book One*. He has also recorded with Ani DiFranco, Jaz Sauyer, and Wessell Anderson. He is a funny, honest, and humble man who is considered by many to be one of the most influential jazz artists of his generation. His CDs include *Irvin Mayfield* (Basin Street), *Live at the Blue Note* (Half Note), *How Passion Falls* (Basin Street), and *Half Past Autumn Suite* (Basin Street).

Bibl.: Erdmann, Tom. "An Interview with Irvin Mayfield" (*International Trumpet Guild Journal,* June 2002); Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Irvin Mayfield" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Mayfield, Nathaniel ("Nate") [Bryant] (b. Austin, Texas, Mar. 29, 1976). American trumpeter. Mayfield grew up in Austin, Texas. He began playing the trumpet at age eleven, and during middle school studied with James Shortell. At age sixteen, he attended the Tanglewood Music Festival (Empire Brass Seminar) and graduated from the Interlochen Arts Academy in 1994 after four years of study with John Lindenau. Mayfield was named a Presidential Scholar in 1994, appearing for President Clinton in the White House, attended Columbia University from 1994 to 1997, earning a bachelor of arts degree in history while also studying with Raymond Mase at The Juilliard School, and was a Fulbright Scholar from 1998 to 1999, studying with Reinhold Friedrich in Karlsruhe, Germany. A talented student, Mayfield won first prize in the 1994 National Trumpet Competition, was winner of the Aspen Brass Concerto Competition in 1995, and won the 1998 International Trumpet Guild solo competition. He was a member of the National Repertory Orchestra, World Youth Orchestra, and a participant in the Pacific Music Festival in Japan. He was a guest first trumpeter in the orchestras of Tenerife and Singapore, after which he occupied that chair in the Metro-Opera Orchestra in Des Moines, Iowa.

Mayfield became the director of music for the Austin School for the Performing and Visual Arts in 2006, and is also the executive director of the Austin Brass Center. Since 2009, he has been teaching at Concordia University and Texas A&M University in College Station, Texas. Along with trumpeters Rex Richardson and Paul Merkelo, he is a member of the NEXT Ensemble, which incorporates baroque, jazz, classical, contemporary, and experimental music styles.

Mayfield and his wife Ulrike have been married since 2001, and have a daughter, Elizabeth (b. 2009). His hobbies include running, physics and electricity, microbiology, home brewing, and collecting antique bricks.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Nathaniel Mayfield" (http://en.wikipedia.org); Nathaniel Mayfield's official website: www.natemayfield.com; personal interview, Aug. 17, 2011.

Mazurek, Rob (b. Jersey City, New Jersey, July 8, 1965). American cornetist. Mazurek attended high school in Naperville, Illinois (near Chicago), and attended the Bloom School of Jazz in Chicago. He got his start as a jazz musician playing with various groups in the Chicago

area during the early 1990s. He formed his first hard bop quartet that performed a great deal in Edinburgh, Scotland, and released three albums on the Scottish label, Hep Records. In 1996, he founded a workshop at the Chicago jazz club, The Green Mill, called Chicago Underground for the performance of avant-garde, improvisatory jazz. From this, the Chicago Underground Orchestra (in formations with two to four players!) was born in 1998, releasing several albums on Chicago's Delmark Records label.

Mazurek collaborated with a number of jazz and experimental rock artists, performing on albums with groups and artists such as Tortoise, Gastr del Sol, Stereolab, Brokeback, and Sam Prekop. He was also a key performer and founder of Isotope 217 and his lap-top project, Orton Socket. His discography includes *Man Facing East* (Hep), *Badlands* (Hep), *Green & Blue* (Hep), *Playground* (Delmark), *12 Degrees of Freedom* (Thrill Jockey), *Possible Cube* (Delmark), *Synesthesia* (Thrill Jockey), *Flamethrower* (Delmark), *Chicago Underground Quartet* (Thrill Jockey), *Amorphic Winged* (Walking Road), *Axis and Alignment* (Thrill Jockey), *Silver Spines* (Delmark), *Slon* (Thrill Jockey), *Sweet and Vicious Like Frankenstein* (Mega), *Mandarin Movie* (Aesthetics), *In Praise of Shadows* (Thrill Jockey), *Sauna: Um, Dois, Tres* (Aesthetics), *Chronicle* (Delmark), *Exploding Star Orchestra: We are all from somewhere else* (Thrill Jockey), *Bill Dixon with Exploding Star Orchestra* (Thrill Jockey), *Rob Mazurek Quintet: Sound Is* (Delmark), *Boca Negra* (Thrill Jockey), *Calma*

Gente (Submarine), *Exploding Star Orchestra: Stars Have Shapes* (Delmark), and *Starlicker: Double Demon* (Delmark).

In August 2005, Mazurek organized the Exploding Star Orchestra to present concerts in Chicago's Millennium Park. The following year he went to Brazil and founded the São Paolo Underground ensemble, touring with it worldwide. Various DVDs and CD followed with his Chicago Underground Trio.

Mazurek paints and experiments with multimedia art. He has exhibited at art galleries in Chicago, New York, Paris, Copenhagen, Brussels, Rome, Toronto, Barcelona, Helsinki, Palermo, and other cities around the world. He now resides and works in São Paulo, Brazil.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Rob Mazurek's official website: www.robmazurek.com.

McAneney, Anne (b. Belfast, Ireland, c1961). Irish trumpeter. McAneney's early training was playing cornet in the Agnes Street Brass Band; she also played trumpet in several local orchestras. From 1979 to 1982, she studied at Goldsmiths College in London, where she earned a bachelor of music degree. She did post graduate work for a while with Maurice Murphy and Ray Simmonds at the Guildhall School of Music and Drama, and won the Principal's Prize.

McAneney freelanced in London until being named principal of the Royal Ballet Orchestra in 1985, earning the distinction of becoming the first female principal trumpeter in the United Kingdom. During the following year, she was also invited to join the London Brass ensemble as its flugelhorn specialist; she eventually became the director of the group. She left the Royal Ballet in 1989, and continued her career as a freelance artist with all the leading London orchestras and chamber groups, also performing as a soloist. In 1994, she took part in a documentary by Olivier Mille titled *London Brass*. She completed a master of music degree in 1994 at Reading University, and began teaching at the Guildhall School in 1995. McAneney coaches the trumpet section of the National Youth Orchestra of Great Britain. Since 2000, she has been the assistant principal trumpet of the London Philharmonic Orchestra.

Bibl.: Mortenson, Gary. "The Trumpet Section of the London Philharmonic Orchestra" (*International Trumpet Guild Journal*, June 2005); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

McCandless, Andrew William (b. Louisville, Kentucky, Nov. 23, 1970). American trumpeter. McCandless began playing trumpet at age nine, and studied (age thirteen to fifteen) with Robert Jarrett and (age sixteen to eighteen) with Jerome Amend. During his last two years of high school, he attended the Youth Performing Arts School in Louisville. He then studied with Roger Voisin at Boston University for one year (1988-89), but transferred to the Eastman School of Music (1989-91) where he studied with Barbara Butler. While at Eastman, he performed as coprincipal trumpet of the Savannah Symphony Orchestra (Jan.-May 1992). During the first few weeks of his senior year in college, he won an audition for a one-year position as principal of the Buffalo Philharmonic (1992-93). He then became associate principal of the Kansas City Symphony (1993-95), but returned to the Buffalo Philharmonic (1995-96 season).

McCandless served as associate principal of the San Francisco Symphony Orchestra (1996-99). He won the position of principal of the Toronto Symphony Orchestra in 1999, playing with that orchestra until 2002 when he became principal of the Dallas Symphony Orchestra. He returned to his former position in Toronto in 2005. He also performs as principal of the Sun Valley Summer Symphony. He is an active soloist who premiered Bramwell Tovey's trumpet concerto, *Songs of the Paradise Saloon,* in 2010.

McCandless has taught at the Glenn Gould School of Music (the collegiate wing of Toronto's Royal Conservatory) since 2002. Even while playing with the Dallas Symphony, he continued his teaching there by commuting. He was also on the faculty of the National Youth Orchestra of Canada (2004-06).

McCandless has been married to Danielle Louise McCandless, an administrator at a midwife clinic, since 2007. Their son, Jarrett (named after Andrew's first trumpet instructor), was born in November of 2010. McCandless's hobbies include rock climbing, golf, and tennis.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Andrew McCandless's official website: www.andrewmccandless.ca; personal interview, Mar. 20, 2011.

McCann, Phillip (b. Bo'ness, Scotland, Mar. 25, 1955). Scottish cornetist. At age eight, McCann was a member of the Kinneil Colliery Band, and was principal cornet of the National Youth Brass Band of Great Britain (for five years). His career began in 1973 when he became principal cornet of the famed Black Dyke Mills Band, a position he held until 1988 when he became a fulltime soloist. He also played with the Fairy Band, and from 1988 with the Leyland DAF Band. He was a featured artist during the 1993 International Trumpet Guild Conference in Akron, Ohio.

McCann's tonal quality utilizes more vibrato than most British soloists, giving him a very distinctive sound. He was selected to perform solos on soundtracks for films such as *Anna of the Five Towns* and *Women of Substance*, as well as the popular BBC Television series, *Hetty Wainthropp Investigates*—the latter receiving an Ivor Novello Award in the category of Best Music commissioned for a Broadcast Production.

McCann has toured the world as soloist and clinician, giving hundreds of master classes and concerts at leading universities and other venues. He assists the Yamaha Corporation in developing their range of brass instruments. He is currently Head of Brass and Woodwind at the University of Huddersfield, where he teaches cornet, as well as conducting skills, scoring and arranging for brass band and wind orchestra. He is also the founder and music director of the Sellers Engineering Band, which contains a number of students from the

university, albeit independent of the university. In 2003, McCann was awarded both the Mortimer Medal of the Worshipful Company of Musicians and the Master's Dedicated Service Award.

McCann's popularity has increased in recent years due to his solo playing on five volumes of CDs titled *The Golden Cornet of Phillip McCann: The World's Most Beautiful Melodies* released on the Chandos label.

Bibl . Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Phillip McCann" (www2.hud.ac.uk/staffprofiles/staffcv.php?staffid=19); information provided by Phillip McCann to Edward H. Tarr (email of Feb. 25, 2013).

McCoy, Clyde (b. Ashland, Kentucky, Dec. 29, 1903; d. Memphis, Tennessee, June 11, 1990). American trumpeter. A member of the McCoy family famous for the Hatfield and McCoy feud, Clyde moved to Portsmouth, Ohio, with his family in 1912. He took up the trombone, and later the trumpet as a child, and by age fourteen was performing on riverboats and in local theaters. He founded his own band at age sixteen and performed with them at a resort in Knoxville, Tennessee. He moved the group to New York but found little success there. In 1924, the group moved to Los Angeles and began to tour a few years later.

In 1930 at the Drake Hotel in Chicago, McCoy played *Sugar Blues*. Featuring growling and a plunger mute for "wa-wa" effects, the solo was an instant hit and became the signature tune for his entire career. Radio broadcasts brought national approval, and McCoy signed with the Columbia label in 1931. His recording of *Sugar Blues* sold over one million copies. For the next five years, the McCoy band stayed at the Drake Hotel in Chicago and worked other engagements in vaudeville shows and at the Terrace Gardens. In 1935, they signed with Decca Records and remained popular throughout the decade. In 1936, he added the Bennett Sisters as vocalists to his band. He cofounded *Downbeat* magazine in 1935.

In 1942, the entire McCoy band enlisted in the navy, touring naval bases and hospitals as a musical group. Upon discharge in 1945, he married Maxine Means, one of the Bennett Sisters. He reorganized the band and they remained popular until the mid 1950s when big bands everywhere lost the public's interest. He dismantled the band in 1955, and he and Maxine opened a supper club in Denver, Colorado. The club was not financially successful, so he and his wife began touring again, only this time with a septet.

The McCoys retired to Memphis, Tennessee, in the late 1970s. He taught music and continued to perform until the mid 1980s, working mainly with small Dixieland bands. He stopped performing in 1985 and developed Alzheimer's disease in the late 1980s. He died in 1990 at the age of eighty-seven.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Clyde McCoy" (Solid!: www.parabrisas.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008).

McCoy, Robert ("Bob") (b. 1929; d. Mar. 5, 2011). American trumpeter. Relatively little is known about the life of trumpeter Bob McCoy, most likely due to his modest and humble nature. He grew up in West Virginia, and graduated from West Virginia University. A remarkable lead player, he played with the NBC Symphony and many

big bands including those of Maynard Ferguson (on tours), André Kostelanetz, Jimmy Dorsey, Buddy Morrow, New York Jazz Repertory Company (1976), Woody Herman, Mel Lewis, Stan Kenton, Horace Heidt, and Gato Barbieri. He played first trumpet in the NBC Tonight Show Band (New York) led by Carl "Doc" Severinsen during the 1960s and '70s, and was a top studio player in New York City for over forty years. He also played lead trumpet in numerous Broadway show orchestras. As a chief clinician for Yamaha, he designed a custom trumpet and line of mouthpieces. For many years, he was an adjunct faculty member of West Virginia University and at several other area colleges and universities.

McCoy spent his last years in Boston where he taught private lessons. He died at the age of eighty-one.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, incl. mp3; Oct. 2008); Annibale, Ed. *Trumpeters Galore* (Trafford); "Bob McCoy" (www.local802afm.org/publication_entry.cfm?xEntry=59206948); News Item in *Allegro*, the musicians' Local 802 magazine.

McElroy, John (b. c1951). American trumpeter. McElroy is the current principal trumpet of the Alabama Symphony Orchestra, having joined the orchestra in 1974. He has toured and recorded with the Philadelphia Orchestra and Atlanta Symphony Orchestra, and has performed as principal trumpet with the Grand Teton Music Festival in Wyoming, and the Eastern Music Festival in North Carolina. Since 2005, he has been principal trumpet of the New Hampshire Music Festival. He is also a member of the Birmingham-based

Ambassador Brass Quintet, which has performed concerts throughout the south including a residency at the Spoleto Music Festival in Charleston, South Carolina. Since 2002, McElroy has traveled to Romania five times where he performed as a soloist with the Filarmonica De Stat Sibiu and the Filarmonica De Stat "Transilvania" in Cluj. As part of the American-Romanian Music Festival, he performed as recitalist and conducted master classes at the "Gheorghe Dima" Music Academy in Cluj-Napoca. He has also played with Tromba Felix in Romania.

McElroy is a graduate of the Curtis Institute of Music in Philadelphia. He has been a member of the Philadelphia Concerto Soloists and the Rittenhouse Brass Quintet, and has taught at Samford University, University of Montevallo, Alabama School of Fine Arts, and the University of Alabama in Tuscaloosa. In May 2000, he was honored by being inducted into the Alabama Jazz Hall of Fame, along with his friend and former student of four years, Wynton Marsalis, for whom he played a huge role in preparing him for his audition at The Juilliard School.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "John McElroy" (www.alabamasymphony.org/jmcelroy.htm)

McGaw, Laurie Anson (b. Alameda, California, June 10, 1937). American trumpeter. McGaw studied with Victor Kress and Charles Bubb Jr. at the University of California-Berkeley, receiving his bachelor of music degree. He then earned a master's degree at Rutgers University in New Jersey (majoring in geology) while also studying with Armando Ghitalla and Gerard Schwarz. He joined the San Francisco Symphony Orchestra under Maestro Seiji Ozawa as associate principal trumpet in 1970, and was moved to principal in 1979 by Maestro Edo de Waart. When Glenn Fischthal was hired as principal in 1980, McGaw moved to second trumpet.

McGaw retired from the San Francisco Symphony in 1995. He is currently teaching at the University of California-Berkeley.

Bibl.: "Laurie Anson McGaw" (www.stokowski.org/Principal_Musicians_ San_Francisco_Symphony.htm.).

McGhee, Howard [B.] ("Maggie") (b. Tulsa, Oklahoma, Mar. 6, 1918; d. New York, New York, July 17, 1987). American trumpeter and composer. In his prime, McGhee was one of the most important early beboppers, second only to Dizzy Gillespie. He began on clarinet and tenor sax but switched to the trumpet when he was seventeen. Raised in Detroit, McGhee started performing in several Midwest touring bands such as those of Kelly Martin and Leonard Gray (1939), as well as Jimmy Rachel's Congo Club Orchestra (1940). He then joined Lionel Hampton's Septet in 1941. He was with Andy Kirk's band from 1941-42 and was featured on the solo, *McGhee Special* (July 1942). McGhee briefly joined Charlie Barnet's band in New York in 1942-43, and played again with Andy Kirk (when Fats Navarro joined the trumpet section).

McGhee played with Georgie Auld, Count Basie, and Billy Eckstine (1944). By this time, McGhee was one of the top modern jazz trumpeters in the country. His early influences were from Charlie Parker, Dizzy Gillespie, and Roy Eldridge. He played and recorded with the Coleman Hawkins Quintet and appeared with Hawkins in the 1945 film, *The Crimson Canary*. While on a West Coast tour with Hawkins, McGhee decided to stay in Los Angeles. He thus helped

introduce bebop to the West Coast. During his two years there, he played with Charlie Parker (1946-47) and with Jazz at the Philharmonic (1947, 1948). He was one of the stars for the progressive Dial label. He returned to New York in 1947 and played with Machito (1949), and appeared at the Paris Jazz Festival (1949).

"Maggie" McGhee was voted "Best Trumpeter" in 1949 by *Downbeat* magazine. It is ironic that this was also the year that he began using heroin, a drug that greatly eroded his playing ability and career for much of the remainder of his life. From 1951 to 1952, he embarked on a USO tour to the Far East to entertain US troops during the Korean War. After that, he made a few recordings for the Bethlehem label but did little else of importance for the remainder of the decade.

During the early 1960s, McGhee temporarily kicked his drug habit and made a strong comeback. He soon went back on heroin, however, and began to fade from the jazz scene. He made several recordings between 1976 and 1979, but by then other jazz trumpeters including Miles Davis, Lee Morgan, Freddy Hubbard, and Clifford Brown had stolen the limelight from him. From that point on, he mostly taught music in the classroom and in his Manhattan apartment. He died at the age of sixty-nine, and was survived by his wife Tina, sons Howard and David, and daughters Dru Ann and Joylin.

Jazz historians remember Maggie McGhee as one of the true pioneers of bebop. His influence on Fats Navarro is significant because Navarro in turn influenced many other leading jazz trumpeters including Clifford Brown. McGhee's compositions were many, including *Dorothy, Night Mist, Cheers, Carvin' the Bird,* and *Stupendous*. Among his many recordings are *Howard McGhee on Dial* (Spotlite), *The Bop Master* (Affinity), *The Howard McGhee Sextet with Milt Jackson* (Savoy), *Together Again!* (Contemporary), and *Cookin' Time* (Zim). More recent CD compilations include *Home Run* (Storyville), *Wise in Time* (Storyville), *Trumpet at Tempo* (Jazz Classics), *1945-1946* (Classics), *1948* (Classics), *Maggie: The Savoy Sessions* (Savoy), *Maggie's Back in Town* (Original Jazz Classics), *Sharp Edge* (Black Lion), *Hollywood Stampede* with Coleman Hawkins (Capitol), and *Just Be There* (Steeplechase).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Palmer, Robert. "Howard McGhee, 69, Is Dead; A Trumpeter and Composer" (*The New York Times*, July 18, 1987); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Howard "McGhee" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

McGregor, Rob Roy [Jr.] (b. Pittsburgh, Pennsylvania, Oct. 29, 1943). American trumpeter. Both of McGregor's parents, Rob Roy McGregor Sr. and Eva Goff McGregor were chemists. Rob Roy Jr. began playing the piano at age ten, and the trumpet at age thirteen. He graduated from Midland High School in Midland, Michigan, in 1961,

and attended the University of Michigan where he studied with Clifford Lillya (1961-67). He has also studied briefly with Theodore Weis, James Stamp, and James Thompson. After graduation, he joined the Army, and served in the West Point Band from 1967 to 1970.

McGregor became the assistant principal of the Baltimore Symphony Orchestra in the fall of 1970 where he remained until accepting a position in the Los Angeles Philharmonic in 1981, performing mostly as second trumpet next to Thomas Stevens; he retired from the orchestra in September of 2005. He has been managing his publishing company Balquhidder Music since 1991. McGregor is an active clinician, and has taught at the University of Southern California, California State University-Long Beach, and Azusa Pacific University. He teaches privately, and substitutes occasionally with the Los Angeles Philharmonic and the Los Angeles Chamber Orchestra. He presented a lecture at the 2004 conference of the International Trumpet Guild.

McGregor and his wife Kazue Asawa McGregor, Music Librarian of the Los Angeles Philharmonic, have a son Isamu (b. 1989) who is attending New York University, and a daughter Misao (b. 1996) who is in junior high school. McGregor's hobbies include cooking, woodworking, and gardening.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Newton, Michael. "It Begins with Passion: Rob Roy McGregor" (*International Trumpet Guild Journal*, Oct. 2006); personal interview, Mar. 16, 2010.

McGuffey, Patrick E. (b. c1945). American trumpeter. McGuffey studied with Leon Rapier, and was principal trumpet of the Nashville Symphony Orchestra from 1967 to 1991. He wrote a text titled *A Trumpeter's Guide to the Orchestra* (B&M Publications), and released the LP album, *McGuffey's Reader* (B&M Records). Since retiring from the orchestra, he has taught on a part-time basis at Volunteer State Community College in Gallatin, Tennessee. He has three children: Michael Patrick, David Christopher, and Karen Elizabeth.

Bibl.: L.P. album: *McGuffey's Reader* (B&M Records).

McGuire, Jesse Robert Sr. (b. Ann Arbor, Michigan, Aug. 29, 1958). American trumpeter. McGuire began playing trumpet at age nine. By the time he graduated from Willow Run High School in Ypsilanti, Michigan, he had won several soloist prizes, and was offered music scholarships to numerous universities. He attended Washtenaw College in Ann Arbor, Michigan, where he studied with Dr. Morris J. Lawrence. McGuire holds degrees in the field of religion, including a bachelor of theology, master of divinity, and doctor of ministry from Freedom College and Seminary.

Although McGuire is best known for dozens of performances of the *Star Spangled Banner* at nationally broadcast sporting events (including several of the 2001 World Series of baseball games), he

has toured the world several times as a jazz and gospel musician (often lead trumpeter) with Ernie Wilkins, Tower of Power, Wynton Marsalis, Esteban, Pat Boone, James Brown, The Clark Sisters, Paul Simon, Stevie Wonder, The Dells, Phil Driscoll, Billy Preston, The Winans, Eddie Mitchell, the Lincoln Center Jazz Orchestra, and many others. He is also an active composer, author, and studio player. He has performed for three American presidents: Ronald Reagan, William Clinton, and George W. Bush.

McGuire's albums include *It Took A Miracle, Glory to His Name, Hymns*, and *Twice As Good—For Half As Much*. He has received many awards including the 2009 National Academy of Television Arts & Sciences Emmy Award and the 2010 Copper Sword Award from the Arizona Veterans Hall of Fame Society.

McGuire lives in Phoenix, Arizona, with his wife, Donna. He is president of PowerTrump, Inc. and is a founding member of the Afromusicology Society.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jesse McGuire" (http://en.wikipedia.org); Jesse McGuire's official website: www.jessemcguire.com.

McLaughlin, Clint ("Pops") (b. Tyler, Texas, Oct. 21, 1957). American trumpeter. McLaughlin began playing trumpet at age fourteen. He attended Lee High School in Tyler, Texas, during his sophomore year, and Longview High School where he graduated in 1976. His early teachers were Arthur Ford, Jack Smith, and Ken Muckelroy. He enrolled at Stephen F. Austin University, but soon studied at Tyler Junior College. He continued his music education

at Texas Tech University, graduating with a music education degree in 1980. While in school, he played in several touring big bands, the East Texas Symphony, and the Longview Symphony. After he read a difficult trumpet passage in a friend's theory class, the instructor exclaimed, "...Pops has some serious chops." The nickname stayed with him.

McLaughlin began his teaching career while in high school, giving private lessons. He credits Don "Jake" Jacoby with providing many insights into teaching. He told Jacoby that he had a real interest in teaching, so Jacoby allowed him to sit in and watch other students take lessons. According to McLaughlin, *It was like a loveable chef Ramsay. A lot of great insights mixed with a good dose of cursing.*

Disliking the travel involved with big bands of the time, McLaughlin decided to quit the road in 1982 and become a full-time teacher when he married his wife Jan, who currently works for Pepsico. Working out of his private studio, he has helped thousands of trumpeters with embouchure improvement and range. Among his publications (self-published) are *Trumpet FAQs, How the Chops Work, Chop Builder, 30 Minutes a Day to Better Playing, The Trumpet Player's Guide, The No Nonsense Trumpet Book from A – Z, More Power – More Range, The Pros Talk about Trumpet Embouchure*, *The Next Level*, and *Air on the Move*. He has also released *Cure Stage Fright with Sleep Learning*, a sleep-therapy CD. He has recently recorded videos on general trumpet performance, the Stevens Embouchure method, gigging, and improvisation. McLaughlin has made custom trumpet mouthpieces since 1977, as well as customizing trumpets since 1980.

McLaughlin and Jan have three children: David (b. 1982), Robert (b. 1986), and Rebekka (b. 1989). He has studied martial arts since age ten, has taught self-defense at his own private school and at Yoder's American Taekwondo Association, and published a book on self-defense in the mid 1980s. He also became an Ordained Minister in 2008, has done counseling, and has written a book on marriage problems.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Clint "Pops" McLaughlin's official website: www.bbtrumpet.com; personal interview, May 14, 2011.

McLevy, John [H.] (b. Dundee, Scotland, Jan. 2, 1927; d. Dundee, Scotland, Nov. 27, 2002). Scottish trumpeter and flugelhornist. John's father was a semipro jazz drummer who led his own band. As a boy, John worked as a roadie for his father, transporting his drum set from gig to gig. He took up the trumpet during his teens, and was considered by those who heard him to be a "boy wonder." He also played in the Black Watch Regiment. His first professional playing experience was with Joe Gibson's band.

In 1948, McLevy joined Les Ayling's group at the Lyceum Theater in London, and later with a casino band in Glasgow led by Bert Tobias (1950). From 1952 to 1954, he was a member of the BBC Show Band, and for the following ten years played in the house band of the Savoy Hotel in London. In 1965, he played in the big bands of Kenny Baker, Bobby Lamb, and much later with Bob Wilber. However, much of his fame as a musician came from joining Benny Goodman's British-based band that toured England and Europe during the mid and late 1960s. He recorded with Max Bygraves, and performed with Ella Fitzgerald, as well as with jazz accordionist Jack Emblow during the 1970s. At the Nice Parade in France, he was member of the New York Jazz Repertory Company (1977). During the 1980s, he formed a duo with trumpeter Tommy McQuater that toured England, and did studio work.

McLevy played through most of the 1990s, but suffered from Alzheimer's disease. He passed away in a nursing home at the age of seventy-five.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "John McLevy" (http://retrodundee.blogspot.com/2009/12/john-mclevy-on-trumpet.html).

McMahan, Clinton O. ("Mickey") (b. Dallas, Texas, Aug. 23, 1930; d. Van Nuys, California, June 11, 2008). American trumpeter. While a young boy, McMahan moved with his family to Phoenix, Arizona. He learned to play the trumpet from his mother, who had played the trumpet while growing up in an orphanage. After high school, McMahan joined the Army, and after his military obligations worked as a studio player in Los Angeles, joining Les Brown's band, which played for the *Steve Allen Show*. He also participated in several USO tours with the Brown organization when it accompanied Bob Hope around the world. McMahan's first wife was Jo Ann Greer, vocalist with the Les Brown Band.

McMahan played with the bands of Freddy Martin, Tex Beneke, and Stan Kenton before joining the Lawrence Welk Orchestra in 1966. For the next sixteen years, he served as Welk's first trumpeter, retiring in 1982 when the *Lawrence Welk Show* ended due to Welk's retirement.

McMahan died at age seventy-seven due to kidney problems and an unrelated blood disease. He was survived by his second wife Betty, children Jayme, Brian, Patrick, and stepson Steve Land.

Bibl.: "Mickey McMahan" (www.allaboutjazz.com); "Mickey McMahan" (http://en.wikipedia.org).

McMillion, Dan K. (b. Mount Hope, West Virginia, Jan. 21, 1938). American trumpeter, flugelhornist, and valve trombonist. McMillion began playing the trumpet at age thirteen. He played in several territorial bands in Michigan that backed such artists as Joe Williams, Peggy Lee, and Carmen McRae. During the 1960s, he played with the

big bands of Woody Herman and Buddy Rich, developing solo skills in the style of Maynard Ferguson.

McMillion moved to Florida where in 1955 he formed his own big band called the Dan McMillion Jazz Orchestra, which has released several albums, and received two nominations for Grammy awards. Albums (on the Sea Breeze label) include *Got the Spirit, Nice N' Juicy, Up Your Brass, High Octane*, and *Give It One*. A recent album is dedicated to Dan's former wife, Lillian, who died in 2009. Dan also makes frequent teaching appearances at conservatories, colleges, and universities in the Southeast. Although McMillion's band concerts are excellent tributes to the Ferguson band of the 1960s, McMillion's fame has not spread much beyond the Florida area because he does not tour very much.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Dan McMillion Jazz Orchestra" (www.allaboutjazz.com).

McNab, Malcolm [Boyd] (b. Cleveland, Ohio, Mar. 25, 1943). American trumpeter. McNab was raised in the city of San Gabriel Valley, California. It is doubtful, when his father began teaching him to play the trumpet at age nine, that he would have thought that young Malcolm would eventually become one of the most frequently heard trumpeters in the world!

While attending Mark Keppel High School in Alhambra, McNab took lessons from Walter Laursen. He played in the Pasadena Symphony Orchestra at age sixteen, and at age nineteen toured with the San Francisco Ballet Orchestra. He studied with James Stamp**,** then joined the Army, and served in the West Point Academy Band. While at the academy, McNab studied privately with William Vacchiano and John Ware, both of the New York Philharmonic.

Following his military service, in 1969 McNab moved to Los Angeles, and began working as a studio session player, as well as playing with various orchestras including the California Chamber Symphony Orchestra, Los Angeles Pops Orchestra, Hollywood Bowl Orchestra, San Diego Symphony, and Pasadena Pops Orchestra. He also performed as guest soloists with the Los Angeles Philharmonic and the Los Angeles Chamber Orchestra. He recorded with numerous celebrity artists including The Carpenters, Dionne Warwick, Frank Zappa, and Peggy Lee, the famous groups Chicago, Singers Unlimited, and the John Philip Sousa Society Concert Band under Ollie Mitchell. He also played music for television shows such as *Star Trek, Highway to Heaven, Deep Space Nine,* and *Dr. Quinn—Medicine Woman*.

McNab is one of the leading studio trumpeters in the world. To date, he has recorded nearly two thousand movie soundtracks, resulting in his trumpet playing having been heard by hundreds of millions of people throughout the planet. A small sampling of his movie credits include *Jaws, 10, Indiana Jones, 1941, Jurassic Park, Toys, Amistad, Contact, Air Force One, Rocky, Home Alone, Spiderman, Wall-E, L. A. Confidential, Planet of the Apes, Night at the Museum, Meet the Fockers, Speed Racer, War of the Worlds, The Terminal, Starship Troopers, The Scorpion King, Seabiscuit, Shooter, Signs, Monsters Inc., National Treasure, Stripes, Dances with Wolves, Twister, Rudy, Meet Dave, Leatherheads, Hoffa, World's Fastest Indian, Renaissance Man, Blades of Glory, Independence Day, 101 Dalmations, Hercules*, and *Capricorn One*. He has twice received the "Most Valuable Player Award" from the National Academy of Recording Arts and Sciences. His two solo CDs are *Exquisite* and *The Infinite Trumpet*, both on his own Kinnell House label.

In October of 2006, McNab was the featured soloist in two performances of *Concierto para Méndez*, a one-act opera commissioned by the Los Angeles Opera through a private grant. The fifty-minute work was written by film composer Lee Holdridge, and includes several stage characters representing the life of the famed Hollywood trumpeter, Rafael Méndez (1906-1981). A tour-de-force solo work, the "concerto" is made up of original music by Holdridge**,** as well as selections from Méndez's vast solo repertoire.

McNab utilizes a Schilke E-flat trumpet for the majority of his work. However, his 2006 solo CD, *Exquisite*, features many different types of trumpets including flugelhorn and piccolo B-flat. McNab has taught as an adjunct faculty member at the University of California-Los Angeles (UCLA), Pomona College, and various other branches of the University of California system.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Malcolm McNab" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. excerpt on mp3; Oct. 2008); personal interview, April 12, 2010.

McNeil, John [Patrick] (b. Yreka, California, Mar. 23, 1948). American trumpeter and flugelhornist. Beginning at age eight, McNeil taught himself to play the trumpet. He grew up in Louisville, Kentucky, and graduated from high school in 1966. He turned professional during his senior year of high school.

McNeil moved to New York City around 1975 and, furthered by Clark Terry, soon began playing with Dave Liebman and Horace Silver. He later played with the Thad Jones-Mel Lewis Orchestra, Dave Berger (1982), Slide Hampton, John Abercrombie, and Terry. In 1972, he toured Denmark with a group of his own. He also worked as a composer, arranger, record producer, and jazz educator.

John McNeil's playing has always been considered to be cutting edge and experimental. His many recordings for the Steeplechase, Brownstone, and OmniTone labels include *Rediscovery, East Coast Cool, Sleep Won't Come, This Way Out, Fortuity, Brooklyn Ritual, Hip Deep*, and *I've Got the World on a String*. He taught improvisation at the New England Conservatory, and wrote *Jazz Trumpet Techniques* (ed. Studio), *The Art of Jazz Trumpet Playing, vo1. 2*, *Flexus* (with Laurie Frink), and *Trumpet Calisthenics for the Modern Improviser* (OmniTone). Concerning McNeil's playing, the *Chicago Tribune* wrote: *He has focused on one of* [Miles] *Davis's*

richest periods, the mid 1960's, absorbed that style completely, and came out on the other side. His sound, rich and mellow, is his own.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); John McNeil's official website (www.mcneiljazz.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

McPartland, James ("Jimmy") [Dugald] (b. Chicago, Illinois, Mar. 15, 1907; d. Port Washington, New York, Mar. 13, 1991). American cornetist. McPartland began his music studies on the violin at the age of five, and took up the cornet ten years later after being inspired by hearing Bix Beiderbecke. He was taught by his father and by Paul Held. He played in a small band with his friends, the Austin High Gang. The band learned to imitate various Dixieland groups such as

the New Orleans Rhythm Kings and the Original Dixieland Jazz Band by listening to recordings.

In 1923, McPartland played with groups led by Al Haid, Frisco Haase, and Charles "Murph" Podolsky. He also played with the Maroon Five. Two years later, at age seventeen, he replaced Bix Beiderbecke in the Wolverines and made his recording debut. He played with Art Kassel in 1926 and recorded with the McKenzie-Condon Chicagoans in 1927. He moved to New York and joined Ben Pollack's orchestra in 1927, becoming an important soloist with the band.

During the Depression, McPartland made a living by working in various Broadway pit orchestras and as a sideman with the bands of Horace Heidt, Smith Ballew, and Harry Reser (1933-35). He moved back to Chicago in the mid-1930s, and led his own small groups and played briefly with Jack Teagarden's big band (1942). He joined the Army in 1942 and was sent to Normandy Beach on D-Day. While in the service, he met jazz pianist Marian Turner and they were soon married.

After being discharged from the Army in 1945, the McPartlands became Dixieland players in various groups in Chicago and New York. In 1949, they took part in the historical Paris Jazz Festival. After a while, they formed their own Dixieland group and worked in this capacity for the remainder of their marriage that ended in divorce in 1970. They recorded many albums for labels such as Decca, Harmony, Prestige, Grand Award, Jazzology, Halcyon (Marian's own label), Camden, Design, Brunswick, Epic, Mercury, MGM, and Riff.

McPartland made TV shows with Eddie Condon (1961) and Art Hodes (1968, *Jazz Alley*), played with Tony Parenti (1969), paid a tribute to Pee Wee Russell at Rutgers University (1972), played with Roy Eldridge at Ryan's (1972), played a *Remembering Bix Beiderbecke* concert with Joe Venuti (1976), and took part in the Grande Parade du Jazz in Nice (1974 and 1985).

Jimmy McPartland's health began to fail him in the early 1980s, and his playing became less and less frequent throughout the remainder of his life. He and Marian remained close friends and remarried just two weeks before his death, only two days shy of his eighty-fourth birthday.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Sudhalter, Richard. *Lost Chords* (Oxford University Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

McPhee, Joe (b. Miami, Florida, Nov. 3, 1939). American trumpeter. McPhee began playing the trumpet at eight, and later played in an Army band in Germany (1964-65). After being discharged, he performed with Clifford Thornton, making his recording debut in 1967. He also played with Matt Jordan's orchestra, and taught himself to play the saxophone during the late 1960s. During the early 1970s, MePhee worked with Don Cherry, the Jazz Composer's Orchestra (McPhee is also a composer), and other groups.

Since the early 1980s, McPhee's style has become more avant-garde than traditional. He now doubles on trumpet, sax, and trombone, and has released many recordings as leader for the CjR label, including *Underground Railroad, Nation Time,* and *Trinity*. More recently, he has recorded for Hat Hut, releasing albums such as *Black Magic Man, The Willgan Concert,* and *Tenor*. His most recent albums are *As Serious as Your Life* (Hatology) and *A Meeting in Chicago* (Okkadisk). In addition, McPhee, along with Dominic Duval and Jay Rosen, formed Trio X, a group that has recorded several albums. McPhee can be heard on over sixty recordings for Hat Hut, Deep Listening, CjR, Third World, Cadence, Okkadisk, Boxholder, CIMP, and Atavistic.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Joe McPhee's official website: www.joemcphee.com; "Joe McPhee" (http://barnesandnoble.com).

McQuater, Thomas ("Tommy") Mossie Sr. (b. Maybole, Ayshire, Scotland, Sept. 4, 1914; d. London, England, Jan. 20, 2008). Scottish cornetist and trumpeter. McQuater was one of Great Britain's most important jazz trumpeters. He taught himself to play the cornet at the age of eleven, and participated in the Maybole Brass Band. His career started when he worked with Louis Freeman's band on ocean liners. He later played with the bands of Jack Payne (1934-35), Lew Stone (1935-36), Bert Ambrose (1936-38, 1939),

Benny Carter (1936-37), Danny Pole (1937), and George Chisholm (1938, 1944-45, 1961). He was a founding member of the short-lived Heralds of Swing (1939).

McQuater joined the Royal Air Force (1940), and for almost a decade, performed with the Squadronaires. Returning to civilian life, he played in a pit orchestra called the Skyrockets (1952-53). He spent the next few years working for radio and television as part of Cyril Stapleton's BBC Showband, and as a staff musician for Jack Parnell. He also played in the bands of Jack Dankworth (1955, 1961) and Benny Goodman (1969). He backed numerous celebrity vocalists including Frank Sinatra, Nat "King" Cole, Jimmy Durante, Cliff Richard, and Vera Lynn. Although he never led a recording session, he can be heard on numerous recordings on the Parlophone, Timeless, ASV, Bethlehem, and Pickwick labels.

During the 1970s and '80s, McQuater worked as a freelance musician. He was a member of *The Muppet Show* television house orchestra (1976-81), ghosting the trumpet playing of Lips, a trumpet-

playing Muppet. During a gig in 1988, one of the musicians accidently bumped the bell of his trumpet, knocking out several of his front teeth. The band took up a collection to help him repair the damage, but his former playing ability never returned.

McQuater was known for his leftist political views and membership in the Communist Party. He was also known for his quick wit and caustic remarks. He and Winifred "Twinkle" McQuater (who preceded him in death) were married for sixty years and had two sons: Tommy and David, both professional musicians. McQuater died at the age of ninety-three.

Bibl.: Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Tommy McQuater" (www.answers.com); "Tommy McQuater: illustrious jazz musician" (Obituary, *The Independent*, Apr. 8, 2000).

McWhorter, Brian J. (b. Portland, Oregon, Mar. 18, 1975). American trumpeter. While growing up in Portland, Oregon, McWhorter began playing the trumpet at age ten. His early teachers were Jim O'Banion and Paul Mazzio. After graduating from David Douglas High School in 1993, McWhorter attended the University of Oregon where he studied with George Recker and received a bachelor of music degree in 1998. He then attended The Juilliard School where he studied with Raymond Mase and earned a master of music degree in 2000. Other teachers include Chris Gekker, Anthony Plog, Mark Gould, and Laurie Frink.

During his early career, McWhorter performed with the After Quartet, Sequitur, Endy Emby, Bliggity Blam, Extension Ensemble, Renwicke, and the Meridian Arts Ensemble (2001-10). He has recorded and performed a great deal of contemporary and popular music, and is a member of the X-rated pop group, Mark Gould & Pink Baby Monster. He has also taught at the Manhattan School of Music, East Carolina University, Princeton University, Louisiana State University, and has played on over thirty-five recordings.

McWhorter is currently a professor at the University of Oregon, and a member of the Oregon Brass Quintet. He is also co-artistic director of Beta Collide, a new music ensemble. He has served as assistant principal of the Eugene Symphony Orchestra (2008-09**),** and has played with the Metropolitan Opera Orchestra, New Jersey Symphony Orchestra, American Sinfonietta, American Brass Quintet, and the Oregon Bach Festival. He and his wife Lisa, a violinist and assistant concertmaster of the Eugene Symphony Orchestra, have two children, Oakley (b. 2007) and Kyla (b. 2010).

Bibl.: Frink, Laurie. "Jon Nelson & Brian McWhorter of the Meridian Arts Ensemble" (*International Trumpet Guild Journal*, Jan. 2007). "Brian McWhorter" (www.uoregon.edu); personal interview, May 11, 2010.

McWilliams, Larry N. (b. c1945). American trumpeter and bandleader. McWilliams is a native of Madison County, Florida. His early career was spent freelancing in New York City and Las Vegas, as well as touring with Johnny Mathis, Henry Mancini, Pia Zadora, Steve Lawrence and Eydie Gormé, Perry Como, Tony Bennett, Bob Hope, Frank Sinatra Jr., the Spinners, the Temptations, Red Skelton, Tommy Dorsey, Glenn Miller, and many others. He was featured at several international jazz festivals, including the Umbra Jazz Festival (Italy) and the North Sea Jazz Festival (Holland).

A devoted educator, McWilliams taught at Ball State University in Muncie, Indiana, from 1970 to 2007, where he was professor of trumpet and director of jazz studies. He also played in the DaCamera Brass Quintet, was principal trumpet of the Muncie Symphony Orchestra, and established the Indiana All-State Jazz Band program. He remains an active bandleader and jazz soloist.

Bibl.: "Larry McWilliams Retires" (http://cms.bsu.edu/Academics/CollegesandDepartments/CFA/AlumniFriends/NewsletterHome/NewsletterArchive/LarryMcWilliams.aspx); "Larry McWilliams" (http://madisonfloridavoice.net/?p=12766).

Mear, Sidney ("Sid") (b. Flint, Michigan, June 23, 1918). American trumpeter. Mear began playing the cornet in second grade. His father, Samuel Edgar "Eddie" Mear, was a cornetist and band director in Whitewater, Wisconsin, where Sidney grew up. Sidney studied with his father, and while he was in high school in Madison, Wisconsin, took some lessons from Herbert Clarke and Bohumir Kryl, who

were friends of his father. He later studied with Ernest Williams and Vladimir Drucker.

At age nineteen, Mear became a member of the famed Horace Heidt dance band, which gave many concerts and radio broadcasts. A year later, Mear enrolled in the Eastman School of Music where he studied with Pattee Evenson. During his senior year at

Eastman, he was one of the adjunct teachers, and also played in the Rochester Philharmonic. He also played with the Orquesta Sinfonica de Mexico and the Bethlehem Bach Festival from 1940-42. Edwin Franko Goldman invited him to play in his band during the 1938 Golden Gate International Exposition in San Francisco, where Mear played second cornet next to Leonard B. Smith. He received his bachelor of music degree in 1941.

In 1945, Mear joined the Army and was assigned to the 184th Army Ground Band, and was later transferred to the 1st Combat Infantry Band. After his Army service, he returned to the Eastman School and the Rochester Philharmonic, but was invited to play with the Philadelphia Orchestra during a nine-week transcontinental tour. He also performed during the summers with the Bethlehem Bach Festival Orchestra. Mear completed his master of music degree at Eastman in 1949.

Mear recorded numerous albums with the Eastman Orchestra, Wind Ensemble, and the Rochester Philharmonic. He is best known for his outstanding recordings of the *Capricorn Concerto* by Barber, *Quiet City* by Copland, and *A Trumpeter's Lullaby* by Anderson, all on the Mercury label. The latter recording, conducted by Frederick Fennell, was done in one take and without any rehearsal.

Mear is a legendary teacher who produced many professional students. He taught at the Eastman School from 1940 until his retirement in 1980, and received an Alumni Mentor Tribute from the Eastman School. He and his wife Bette moved to Florida, and although retired, he continued to teach part-time for a while at Manatee County Community College. He has four children—David, Karen, Robert, and Peter, and a deceased daughter (Linda).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Picher, William. "A Life of Excellence in Playing and Teaching: An Interview with Sidney Mear" (*International Trumpet Guild Journal*, Jan. 2004); "Sidney Mear" (Eastman School of Music website: www.esm.rochester.edu/iml/alumni/SydneyMear.htm); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008).

Meichelt, Albert [Sr.] (b. Löbejün [near Halle], Germany, July 8, 1850, d. probably Munich, Jan. 18, 1914). German trumpeter. He was first a member of the famous orchestra of Benjamin Bilse in Berlin, and then from 1885 to 1912 principal trumpeter in the Munich Court Theater Orchestra. Meichelt was one of the very first to play on the short D trumpet. After a performance of Bach's *B Minor Mass* on April 14, 1889, the *Musikalische Wochenschau* reported: *Among the instrumental soli ... the original instruments that were specially built after the indications of the court musician Mr. Meichelt for overcoming the abnormally high register of the three trumpet parts must be emphasized. Splendidly played, they were eminently suited for the special task of lending an intense, clear color to the choir sound in which they occasionally participated.*

Meichelt is known to have played on instruments built by Schediwy (B-flat and C trumpets and a cornet) of Ludwigsburg. On March 18, 1891 he wrote a testimonial for Schediwy confirming the highest expectations on intonation and solid craftsmanship. His colleague Paul Handke, principal trumpeter in the Imperial Court Opera Orchestra of Vienna (and later a member of the Chicago Symphony Orchestra), also performed on Schediwy's instruments, recommended to him by Meichelt. In 1892, Meichelt was named Chamber Musician. Oskar Böhme dedicated his *Scherzo für zwei Cornets à pistons und Pianoforte*, Op. 10 (1897), to him.

His son, Albert Meichelt Jr. (d. July 4, 1925), was principal trumpeter in the Munich Court Theater Orchestra from 1905 to 1925 (in waiting status in 1904). In 1911, he was named Chamber Musician and in 1920 Chamber Virtuoso.

Bibl.: Nösselt, Hans-Joachim. *Ein ältest Orchester* (Munich, Bruckmann 1980); Schediwy catalogue (1901).

Meinberg, Stephan (b. Celle, Germany, May 27, 1966). German trumpeter and composer. After being influenced by the recordings of

Louis Armstrong and Maurice André, Meinberg began playing trumpet at age nine. He progressed quickly, and won prizes in young artists solo competitions in 1982 and 1983. He studied classical trumpet with Hannes Läubin at the Lübeck Music School, and later jazz trumpet with Manfred Schoof at the Cologne Musikhochschule. He included compositions of his own in the two final exams at those institutions. He received grants from the German Academic Exchange Service in 1999 and 2000 to study in New York City at the New School, where he learned jazz composition with Reggie Workman, and jazz trumpet with Cecil Bridgewater, John McNeil, and Ralph Alessi.

A specialist in contemporary jazz, Meinberg has played with groups such as Helium, Large 2, Groove Galaxy, and his own quintet, ViTAMiNE, that released his debut CD titled *horizontally*. He has performed on radio and television, and has toured Russia, India, and Scandinavia. He currently resides in Cologne and Hamburg, and since January of 2009 has taught trumpet and jazz at the Municipal School of Music in Brunswick.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Stephan Meinberg" (www.mold.nu/content/flash/content_text/stephan.swf).

Meinl, Eckhardt (b. Teplitz-Schönau, Bohemia, Germany, Mar. 5, 1938). German trumpeter. Meinl began playing trumpet at age fifteen in a school orchestra in Pirna, Saxony. He studied privately with Erwin Wolf, and from 1956 to 1960 took lessons from Erich Kühne at the Hanns Eisler Musikhochschule in Berlin. He was acting principal trumpet of the Berlin Radio Orchestra before being named principal

in 1961. Meinl later played with the Berlin Symphony Orchestra and the Dresden Philharmonic, but returned to the Berlin Radio Orchestra as principal in 1981. In addition to his orchestral duties, he was a leading chamber musician in Berlin, and taught at the Hanns Eisler Musikhochschule. Meinl retired in 2002.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Meissner, Marc (b. Strasbourg, France, Jan. 4, 1954). French trumpeter. Meissner's early ensemble training was in a local Posaunenchor. He studied trumpet in Haguenau and at the Strasbourg Conservatory. He began to specialize on the (valveless) Baroque trumpet, and studied this instrument, as well as *Jägerhorn* and *Zink*, with Dr. Edward H. Tarr in Basel, Switzerland, and in a summer course in Innsbruck, Austria.

In 1973, Meissner founded an early music ensemble, Alta Musica, which has become a leading French group during the past forty years. He also formed a trumpet and organ duo, and in 1989 a brass quartet. He is currently teaching at the Niederbronn-Les-Bains in France, and has published several music editions through Spaeth & Schmid Music in Nagold, Germany.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Meister, Hans (b. Fürstenfeld, Steiermark, Austria, Dec. 30, 1930; d. Jan. 2011). Austrian trumpeter. Meister began to play the trumpet at age eleven and later studied with Frans Brügger at the Academy of Music and Performing Arts in Graz, graduating at age twenty-four. At age sixteen, he played in various dance orchestras and jazz groups, and at age nineteen was selected to play in youth orchestras. Upon graduation from the Academy, he toured Germany, France, Austria, and Switzerland with a youth brass ensemble. He later played with the Budapest Symphony, Vienna Soloist Orchestra, Szombathely Symphony, Vienna Capella Academica, Oberschützen Kammerorchester, Innsbruck Städtisches Sinfonieorchester, Graz Philharmonic Orchestra, Graz Pro Arte, and Graz Mozart Ensemble.

In 1956, Meister became director of a private music school in his hometown of Fürstenfeld, where he also played in the local symphony orchestra and directed the highly successful Fürstenfeld Youth Band. In October of 1965, he began working at the Academy of Music and Performing Arts in Graz, forming a large (thirty-eight piece) brass ensemble. He was appointed professor of trumpet there in 1975, and also performed from 1975 to 1988 with his own Austrian Baroque Trio, a chamber group consisting of trumpet, organ, and double bass. As a soloist he specializes not only in the Haydn and Hummel concertos, but also in the taxing concerto by Michael Haydn and J. S. Bach's *Brandenburg Concerto No. 2*. Among his many successful students were Hans Peter Schuh (Vienna Philharmonic), Franz Mandl (Graz Philharmonic), and Werner Steinmetz (Bruckner Orchestra in Linz). Meister is now a retired Professor Emeritus.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Mellaerts, Manu (b. Tielt-Winge, Belgium, Oct. 8, 1961). Belgian trumpeter. Mellaerts began his music studies at the Tiener Music Academy before earning degrees in trumpet and chamber music at the Lemmens Institute in Leuven, and the Brussels Conservatory. He later studied with Pierre Thibaud in Paris, Roger Delmotte in Versailles, and Edward Tarr in Basel. In 1985, he won the Belgian Flemish Radio and Television (VRT) "Tenuto" competition, and in 1987 was a prizewinner in the Toulon International Trumpet Competition in France.

Mellaerts was principal trumpet of the Flemish Radio Orchestra from 1984 to 1986. In 1986, he accepted a professorship at the Brussels Conservatory, and a position as principal of the National Opera "Le Monnaie" Orchestra in Brussels. He is a guest conductor of youth orchestras, an active chamber musician, and artistic director and trumpeter for the large brass ensemble, Belgian Brass. He has released three solo CDs of Baroque and Classical trumpet concertos on the Aurophon and Euphoda labels, and has presented trumpet seminars in Spain, France, Holland, Germany, Italy, Switzerland, Norway, and the United Kingdom.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Manu Mellaerts" (www.belgianbrass.be/en/node/123).

Mellet, Jean-Joseph (b. Pont-St.-Esprit, France, Nov. 24, 1843; d. 1910). French cornetist. Mellet first received a First Prize in natural horn from Prof. Jean-Baptiste-Victor Mohr at the Paris Conservatory in 1868, and then was a cornet à pistons student of Joseph Jean-Baptiste Laurent Arban there, with a First Prize the very next year. He succeeded Arban as the cornet professor there in 1889 when Arban passed away. Mellet's notable students include Pierre-Joseph Vignal and Eugene Foveau. He was decorated by the state in 1881 and 1899.

Bibl.: Pierre, Constant. *Le Conservatoire national de musique et du declamation: Documents historiques et administratifs* (Paris, Impreimerie Nationale, 1900); Tarr. Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions).

Meltzer, Yigal Binyamin (b. Tel Aviv, Israel, May 2, 1969). Israeli trumpeter. Meltzer's father Colin was an accountant, and his mother Miriam a professional singer and teacher. His older sister Nurit was born in 1965, and his younger sister Efrat in 1972. Yigal grew up in Neve Ilan, Israel, and began playing the piano at age seven until he began playing trumpet at age eleven. His early trumpet teachers were Rick Berlin and Rob Frear, and later in the U.S., Philip Smith and James Pandolfi.

After graduating from Givat Brener High School in

1987, Meltzer joined the Israeli Army (1988-91), and played in an army band in Tel Aviv. After his release from the military, he became a member of the Israel Philharmonic as utility trumpet; he was named principal trumpet in 2001. He also performs with the Israel Philharmonic Brass Quintet, Israel Philharmonic Brass Octet, and Musica Nova. Considered to be one of the world's most talented trumpeters, Meltzer has performed recitals, and appeared as guest soloist with orchestras around the world. He performed at the 2010 International Trumpet Guild Conference in Sydney, Australia, where his recital was considered to be among the best of any ITG conference. He has recorded two recitals for Israel Radio, and has released a solo CD on Summit Records titled *Buzz Sweat and Tears*. He serves on the faculty at Tel Aviv University.

Meltzer and his wife Chen have four children: sons Haran (b. 1994) and Idan (b. 1998), and daughters, Hallel (b. 1999) and Goni (b. 2009). Meltzer enjoys running, exercising, reading, and juggling.

Bibl.: "Yigal Meltzer" (2010 ITG Conference program book biography); "Yigal Meltzer" (www.italianbrass.com); personal interview, July 5, 2010.

Menardi, Louis (b. Seyne-sur-Mer, France, May 4, 1915; d. Chartres, France, Mar. 11, 2000). French trumpeter. Menardi learned to play the trumpet from his father, an amateur musician and trumpeter. He then studied at the conservatory in Toulon, and won prizes in cornet and trumpet (1928-30). For two years, he played in a casino music hall

orchestra in Toulon (1930-32), and then freelanced in Paris beginning in1932. He attended the Paris Conservatory as a student of Pierre Vignal (1932-39), then of Eugène Foveau, and won a first prize in cornet in 1942.

Menardi was the son-in-law of trumpeter Raymond Sabarich, and like him, frequently played in dance and jazz bands, as well as in the studios producing records and film music soundtracks. Menardi played with Alex Renard, and in 1936 joined the Air Army Band. Along with singer Charles Trenet and conductor Richard Blareau, he was a member of the Théâtre des Ailes during World War II (1939). Beginning in 1940, he was the usual substitute for Sabarich in Parisian orchestras. Menardi played at the Moulin Rouge with Hubert Rostaing (1945-48 as lead trumpet), Guy Paquinet on the radio, Aimé Barelli in 1947, and played recording sessions for the American label, Capitol (1948-49). He also worked on the radio with Jean Wiener. For nearly twenty years, he played at the Société des Concerts du Conservatoire as coprincipal to Sabarich, then as principal trumpet (October 1948 to June 1967). Menardi joined the Opéra-Comique in 1949 as a principal trumpet alongside Sabarich. He stayed in that orchestra (which merged with the Opéra National de Paris) until 1982. Menardi played under Charles Münch, Georges Prêtre, André Cluytens, and Pierre Monteux, to name but a few conductors.

Menardi taught at the Conservatory of Music in Chartres, and made many recordings, including some with Django Reinhardt and Duke Ellington. He is best known for the *Études of Raymond Sabarich* (Decca) and an educational disc for the Selmer company. He helped design several trumpet models—and often tested trumpets—for Selmer. Along with Raymond Sabarich, Ludovic Vaillant, and Pierre Pollin, Menardi is among the greatest French orchestral trumpet players of the twentieth century.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Louis Menardi" (World News, *Brass Bulletin Journal*, no. 111, Mar. 2000); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Mendelow, Daniel B. (b. New York, New York, Nov. 17, 1954). American trumpeter with dual citizenship in Australia. Mendelow began studying the piano at age seven, the trumpet at age ten, and while in junior high school, learned to play all of the brass instruments. At age thirteen, he was a member of the Pittsburgh (PA) Youth Symphony Orchestra. His first trumpet teacher was Frank Ostrowski of the Pittsburgh Symphony Orchestra. From 1972 to 1976, Mendelow attended the Oberlin Conservatory of Music where he studied with Eugene Young (first three years) and Louis Davidson (senior year). During the summer of 1976, he participated in the Tanglewood Music Festival, where he studied with Armando Ghitalla and Roger Voisin.

Mendelow became a member of the Jerusalem Symphony Orchestra in 1976, and the following season was invited by Maestro Zubin Mehta to join the Israel Philharmonic. While on an orchestra tour of Australia, Mendelow accepted an offer to be the principal trumpet with the Sydney Symphony Orchestra, a position he has held since 1978. He has also served as a guest soloist and guest principal trumpet of the Melbourne Symphony, West Australian Symphony, Queensland Orchestra, Tasmanian Symphony, and the Canberra Symphony. He has recorded a solo CD titled *Prevailing Winds*. He has conducted guest workshops and master classes at the Hong Kong Academy of Performing Arts and the Munich Hochschule in Germany. In addition, he has taught at the Sydney Conservatorium (1979-91) and the Australian National University (1991-2010). A few of Mendelow's best known students are Paul Goodchild, Anthony Heindrichs, John Foster, Jeffrey Segal, Tristam Williams, David Elton, Greg Flynn, Joshua Clark, and Andrew Evans.

Mendelow has been married to Helen Kindness since 2010. His children from two former marriages are Elliott (b. 1984), Jason (b. 1986), and Naomi (b. 1992). His hobbies include photography, wine tasting, watch collecting, and weightlifting.

Bibl.: Hardin, Anne. "The Sydney Symphony Orchestra Trumpet Section" (*International Trumpet Guild Journal,* June

2010); "Daniel Mendelow" (www.sydneysymphony.com); personal interview, Aug. 14, 2010.

Méndez, Rafael Gutiérrez [Arceo] (b. Jiquilpan, Michoacán, Mexico, Mar. 26, 1906; d. Encino, California, Sept. 15, 1981). Mexican trumpeter, composer, and arranger. Born as Rafael Gutiérrez Méndez Arceo, Méndez was the fourth of fifteen children of Maximino Méndez Gutiérrez and Irene Arceo Galvez. He grew up in the village of Jiquilpan, about three hundred miles west of Mexico City. He began playing the cornet at age five in order to play in the family orchestra, and according to Méndez, *This was the only instrument I could reach, so I drew the cornet*.

Rafael loved to practice and enjoyed playing his cornet outdoors. He improved quickly, except for an unusually slow single-tongue articulation. To remedy this, his father taught him to double-tongue, which he practiced aloud as he walked about the town; his nickname soon became "Tu-Ku." Méndez credited his amazing technique to his early use of double-tonguing.

Since 1910, Pancho Villa's troops had been leading a revolution against the Mexican dictatorship. In 1916, his troops camped in Jiquilpan, and the Méndez orchestra provided musical entertainment. When Villa was ready to leave the village, he "asked" the orchestra to accompany his army, so at age ten Rafael and family traveled with Villa for several months. When the war intensified, Villa dismissed the orchestra, save little Rafael. Because Villa had lost his wife Adelita in battle, he loved to hear Rafael play the song of the same name, and required him to stay. Six months later, when the revolution was drawing to a successful conclusion, Rafael was escorted home by two of Villa's soldiers.

Upon his return to Jiquilpan in 1918, Rafael joined the Mexico City Police Band and also played with several traveling circuses, but soon tired of the low pay and horrible living conditions. He returned home again and joined the Mexican Army in 1921, and was stationed in Acapulco for a year. After leaving the army, he played in various bands and orchestras and even performed for President Cárdenas in the Fine Arts Palace in Mexico City.

Rafael persuaded a wealthy landowner in Jiquilpan to fund his trip to the United States, so on June 26, 1926 at the age of twenty, he passed through the U.S. border and traveled to Gary, Indiana, where he had heard that he could find work. He worked shoveling coal in a steel mill for twelve hours each day and after a few weeks, moved to Flint, Michigan, taking a job in a Buick auto factory. The factory had an amateur band, which Méndez enjoyed playing in, but he was not prepared for the harsh Michigan winters, and had to pawn his trumpet in order to afford a heavy coat. Without a trumpet to practice with, Méndez often visited a music store in nearby Detroit so that he could "test" the trumpets for sale.

One day while playing in the store, a prominent bandleader named Russ Morgan came in and heard Méndez practicing, and asked him if that was his trumpet. Méndez responded, *I can play it, but I can't buy it*. Morgan offered Méndez a job as first trumpet in his band, which was playing at the Capitol Theater. It paid $125 per week, several times more than the factory job, and Morgan offered to purchase the trumpet for Méndez if he would take the job, which he did.

Méndez's reputation grew, and he was soon also performing at the Ford Theater and the Fox Theater. In order to Americanize his name, he asked people to call him "Ralph," but his friends preferred the nickname, "Mex." Within a year, Méndez was earning enough money to send some of it home each month. He also purchased the

latest fashionable clothing and two cars, a LaSalle and a Cadillac. At the Cadillac dealership, he met the owner's girlfriend, Ann Amor Rodriguez Fernandez. The two had an instant attraction to each other, and Méndez managed to persuade her to leave her boyfriend. He gave her the nickname, "Nena." They were married in Detroit on October 9, 1930 and celebrated another marriage ceremony for Méndez's family in Mexico a few weeks later.

Méndez suffered a horrible lip accident in 1932 when a swinging door to the orchestra pit was suddenly flung open by a tardy musician, hitting Méndez's bell and knocking out several of his teeth and severely lacerating his upper lip. Méndez finished the show anyway, which may have been the cause of a bad infection in his lip. Several days later, a doctor burned out the infected lip tissue, leaving a large hole in the center of Méndez's upper lip. Méndez said, *The doctor held a mirror to my face to show me the hole before he was to sew it up. It was so large that you could place a cigarette in it!* The tissue was sutured and healed within a few weeks, but the resulting large amount of scar tissue in the upper lip, at exactly the place where the lip was to vibrate when playing the trumpet, left Méndez unable to produce a tone for weeks. His wife encouraged him to grow a moustache in order to hide the scar.

Méndez sought the help of several leading teachers, including Max Schlossberg (New York), Joseph Gustat (St. Louis), Walter M. Smith (Boston), and Herbert Clarke (Long Beach), but none of them were able to help him, and most of them told him that it was doubtful that he could ever play again. Clarke gave him an autographed copy of his *Characteristic Studies* with the inscription, "Hoping to someday hear you play the contents of this book." Undaunted, Méndez returned to Mexico to begin all over again with the help of his father, Maximino.

Maximino encouraged Rafael to practice pedal tones so that the scar tissue would loosen up enough to vibrate, and after several

months, Rafael played even better than he had before the accident. Upon returning to the U.S., Méndez went to Clarke once more and played several pages of the *Characteristic Studies,* as well as some of his own solos. Needless to say, Clarke was stunned and stated in a letter to his friend Edwin Franko Goldman, *Dearest Ed, Have you heard the young Mexican, Rafael Méndez? Such tone, such range, such velocity. A hundred years from now they will have forgotten about us, but the name Rafael Méndez will always be remembered*.

Méndez returned to Detroit and resumed his theater work. One of the many celebrities appearing with the orchestra was Rudy Vallee, a popular singer and saxophonist, and upon hearing Méndez play, offered him a job as first trumpet in his New York show band. So, in 1933, Méndez moved to New York City, but was immediately informed by the musicians' union that New York rules stated that all NYC union members were required to have a minimum of one year's residency before they could begin union work. This obstacle was unforeseen by Vallee, so he was required to pay Méndez's salary, even though Méndez could not play for him for a year. After the residency requirement was satisfied, Méndez played for two years in Vallee's nationally broadcasted concerts from Steel Pier.

During the year fulfilling his residency, Méndez met several prominent musicians including Xavier Cugat, Carlos Molina, and David Rose. They sometimes toured across the country, playing shows at clubs and theaters. During a California trip in 1937, Méndez and David Rose were offered positions with KHJ Radio of the Mutual Broadcasting System in Los Angeles. They accepted, and began working as leaders, arrangers, and staff musicians. Méndez was given his own radio show to host, something he enjoyed doing for years.

Soon after moving to Los Angeles, Méndez received a call from his old theater colleague, Louis Maggio, who, although much older than Méndez, had played second to him in one of the Detroit theaters. Maggio had moved to Minnesota to join the Minneapolis Symphony (now the Minnesota Orchestra), and while crossing a street, slipped on the ice and hit his mouth on a trolley track spike, injuring his mouth in a way similar to Méndez's earlier accident. Maggio agreed to move to Los Angeles and learn to play the pedal tone routines Maximino had taught Méndez, and while the method helped a great

deal, Maggio was not able to play as well as he once had. He decided to stay in California and teach, and over the years, became the master of teaching pedal tones. Later, several of his students wrote methods based on his teaching, including Claude Gordon, Carlton MacBeth, and Roger Spaulding.

In 1937, the Méndezs had twin sons, Rafael Jr. and Robert. Méndez was getting quite a bit of work in Los Angeles by performing in the Al Pierce Camel Show and Union Oil Show orchestras, thus providing a comfortable living for his family. He began substituting in the MGM studios during the late 1930s, and joined the MGM Studio

Orchestra as a staff musician in 1939, replacing Harold Mitchell as second trumpet with Mannie Klein as first. Méndez was paid an excellent salary at MGM. He became a U.S. citizen on July 20, 1940.

Méndez began recording some of his trumpet solo compositions and arrangements during the early 1940s for various labels including Azteca, Pan American, and Exclusive. Charles Washburn, owner of Coast Records, was also interested, so Méndez recorded eight discs for Coast, sold as two 78-rpm album sets of four discs each. Selections include *La Virgen de la Macarena, Carmen—Gypsy Dance, Czardas, Farewell My Granada, Lakme Bell Song, Mendelssohn Concerto,* and *Zigeunerweisen*.

When the United States entered World War II in 1941, Mannie Klein was drafted, and Méndez moved to first chair at MGM with Uan Rasey replacing him as second. Although Méndez was

registered for the draft, he was ineligible because he was too old. Méndez recorded many soundtracks as first trumpet, including *Holiday in Mexico* (in which he also had an on-screen role as a bandleader), *Fiesta, The Bullfighter and the Lady, Hondo, The Music Man, The Matador*, and *For Whom the Bulls Toil*. His most famous movie, in which he also had a screen role as a trumpet soloist, was *Cowboy* (1958) starring Glenn Ford and Jack Lemmon.

Méndez was friends with dozens of Hollywood celebrities, one of his closest being John Wayne, the famous western actor. Méndez's hobby was restoring Model A Ford automobiles, and after completing one of them, gave it to Wayne as a gift. Other famous friends included Red Skelton, Roy Rogers, Dale Evans, Xavier Cugat, David Rose, Harry James, Ricardo Montalbán, and Bing Crosby.

The MGM orchestra played many concerts at the Hollywood Bowl, featuring various stars of screen, television, and radio. Many times, Méndez would be a soloist during the band numbers, which caught the attention of an executive for Decca Records who signed him to a twelve-record contract. These recordings brought worldwide attention to Méndez.

In 1949, the trumpet section of the MGM orchestra was criticized because the players "did not match sounds or vibratos." Méndez was singled out, which resulted in a heated argument between him and the conductor, who fired Méndez on the spot. Méndez was devastated by the incident and was uncertain about how he would make a living, but a possible solution arose when he discussed his problem with close friends Caroll and Mae Camburn. Mae, who was the harpist in the MGM orchestra and not always needed at the studio, agreed to serve as Méndez's booking agent, and work out of the Méndez home. Caroll, who was the West Coast representative for the publisher, Carl Fischer, Inc., arranged for Méndez to publish many of his solos and trios, which added greatly to Mendez's income.

During the years 1950 to 1975, Méndez made thousands of concert appearances with high school and college bands and orchestras. He was also the first classical trumpet soloist to perform with several major orchestras, including the Denver Symphony, Salt Lake City Symphony, and the New York Philharmonic. He appeared on several television programs, including the *Loretta Young Show, Kraft Music Hour, Red Skelton Show, Dinah Shore Show, Pinky Lee Show, Art Linkletter's House Party*, and the *Ed Sullivan Show.* Méndez became a household name in America, and his fame spread worldwide.

Méndez's favorite trumpet was his French Besson "Meha," which he used for all of his recordings. In 1950, Méndez was approached by both the Besson and the F. E. Olds & Son firms, about becoming a consultant and clinician. Besson offered him a signing bonus of five thousand dollars, but before signing the contract, Méndez wanted to surprise his wife Amor by showing her the large check. When he arrived home that afternoon, Amor greeted him wearing a full-length mink stole, offered to her by an Olds company representative as a signing bonus. Rafael explained that he could buy her several mink coats with the Besson check, but she would not depart with the stole. So, Méndez signed a contract with the Olds company with the proviso that they manufacture a Méndez-model trumpet to his specifications; Méndez was to receive an annual salary of six thousand dollars.

When sons Rafael Jr. and Robert were in their teens, their years of trumpet practice paid off; they spent several summers touring

with their father, playing trios on each concert. Some of Méndez's trio compositions include *Encino Polka, Nena, Chunka, The Brave Matador, Gallito, Tre-Méndez Polka, Kiko, Anniversary Polka, Jumping Bean,* and *Por la España Cañi*. They recorded several of these trios for Decca.

Méndez's success on the concert stage made him rich. He purchased a five hundred-acre ranch near Escondido, California, where

he grew olives, tomatoes, and avocadoes for a large chain of grocery stores. He also bought a five hundred-acre parcel of land in Mexico, as well as homes in Jiquilpan, Cuernavaca, and Mexico City. During his spare time, he enjoyed swimming, fishing, chess, and solving math problems with his slide rule. Although he only had a third grade education, he possessed a phenomenal mind for math and playing cards.

Méndez spent many summers during the 1950s and '60s touring state fairs as bandleader and featured soloist for celebrities such as Red Skelton, Roy Rogers, and Dale Evans. He also recorded an album for Decca almost every summer. In 1956, Méndez was featured in a film titled *The Trumpet* for a series of educational films released by the Mills Picture Corporation. This "Concerts on Film" series also included internationally known artists such as Jascha Heifetz (violin), Gregor Piatigorsky (cello), Arthur Rubenstein (piano), Andres Segovia (guitar), and Pablo Casals (cello). In this thirty-minute film, Méndez demonstrates his uncanny breath control by playing *Mexican Hat Dance* triple-tongued for forty seconds in one breath. He also uses circular breathing techniques in his performance of *Flight of the Bumble Bee.*

In 1956, Méndez developed severe allergies that sometimes required him to postpone performances or find substitutes for tours. In some cases during the late 1960s, Carl "Doc" Severinsen was called to fill in for last-minute tour cancellations. The allergies developed into allergic bronchitis and asthma, at times necessitating hospitalization.

Because his conditions were starting to affect his playing, Méndez allowed doctors to prescribe steroid medications in hopes of improving his health, but the therapy caused side effects such as facial bloating, "buffalo hump" shoulders, weight gain, vertebrae collapses, and osteoporosis. He was advised to temporarily discontinue touring, so he reduced the number of concerts each year from one hundred-fifty to thirty or thirty-five. In 1966, his lungs improved for a while, and he returned to his normal schedule of concerts.

In the late 1960s, Méndez's asthma worsened, making it difficult for him to perform some of his more demanding solos. Fortunately, technological advancements in recording techniques allowed him to overdub his last two LP albums for Decca. *Rafael Méndez and Laurindo Almeida Together* (his biggest selling album) and *Concerto for Méndez* were recorded in this manner.

Méndez experienced another accident in 1967 while on vacation in Jiquilpan. He was attending a Little League baseball game for a team he had recently outfitted with uniforms and equipment, and sitting behind home plate, was struck in the right cheek by a flying bat that had slipped from the batter's hands, which fractured five of his teeth and broke his lower jaw in three places; he was unable to play for an entire year. He resumed concerts in 1968, but the asthma caused him to struggle through each concert. He gradually reduced the number of performances, and generally restricted them to the West Coast. He ceased concertizing altogether in 1975, and enjoyed traveling with Amor during his retirement.

Méndez died on September 15, 1981 in his home in Encino, California. The cause of death was cardiac arrest due to a severe asthma attack in the middle of the night. He was seventy-four.

Méndez is still considered by many to be the "world's greatest trumpeter," a title used by the Decca company that he found slightly embarrassing. His reputation and memory are kept alive in many ways, mostly due to the efforts and support of his sons, Ralph Jr. and Robert. Two years after his death, Méndez was honored with a star on the Hollywood Walk of Fame. The Rafael Méndez Library was

established at Arizona State University by professor David Hickman in 1993, and the Summit Brass renamed its summer workshop the Rafael Méndez Brass Institute (formerly the Keystone Brass Institute) in his honor. All of Méndez's recordings were reissued on compact disc through the Summit Records label. The International Trumpet Guild posthumously awarded him its prestigious Honorary Award.

Méndez composed or arranged over three hundred works, most of them trumpet solos with band and orchestra accompaniments. In 2007, the Los Angeles Opera commissioned the well-known film composer Lee Holdridge to write an operetta based on the life and music of Méndez. This fifty-minute work is titled *Conceirto para Méndez* and was premiered by the Los Angeles Opera with Malcolm McNab as the trumpet soloist.

Méndez's widow Amor died on December 23, 1993, having developed Parkinson's disease. Sons Ralph Jr. and Robert became famed urologists in Los Angeles, and are avid arts supporters. They are on the Executive Board of Summit Brass, Inc.

Bibl.: personal interviews with Drs. Rafael Jr. and Robert Méndez, 1992; memorabilia research in the Rafael Méndez Library; Hickman, Jane and Delon Lyren. *Magnificent Méndez* (Summit Records/Books); Lewis, H. M. "Rafael Méndez: Trumpeter Extraordinaire" (International Trumpet Guild *Newsletter*, May 1979).

Mendonça, Paulo (b. Brazil, c1956). Brazilian trumpeter. Mendonça began his musical studies in Nova Friburgo in the state of Rio de Janeiro with Joaquim Naegele and Prudêncio Miranda. In 1974, he moved to the city of Rio de Janeiro where he continued his studies with Arthur Terry and Sebastião Gonçalves. In that same year, he was selected to join the Orquesta Sinfônica Brasileira. During his twelve years with the orchestra, he toured Europe and North America, as well as recording one album each for the Philips and CBS labels. From 1986 to 1989, he was principal trumpet of the Municipal Theatre in Rio de Janeiro.

Mendonça has formed several brass ensembles, including Quinteto Brasileiro de Metais. He has been a soloist with symphony, chamber, and pop orchestras throughout Brazil, and has participated in several film and television projects. He recorded a solo CD with piano in 2005, *O Trompete na Musica Brasileira*, for the ABM Digital label, and is an active recitalist and new music performer.

Mendonça is a graduate of the Brazilian Conservatory of Music/CEU, and is professor of trumpet there. He has been a guest teacher at the Universidade de Barra Mansa (2008) and for the Project Banda Larga (2009) sponsored by the Secretary of Culture of Rio de Janeiro.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Paulo Mendonça's official website: www.paulomendonca-rj.com.br/biography.php?id-1.

Menke, Werner (b. Diepholz, Hanover, Germany, Jan. 10, 1907; d. Müllheim, Baden, Germany, Aug. 9, 1993). German trumpeter and musicologist. Menke studied at the Humanistisches Gymnasium in Verden/Aller and at the Leipzig Conservatory (with a trumpet diploma in 1933), and later at Friedrich Alexander University of Erlangen-Nuremberg. There he received his Ph.D. in 1940 on Telemann's vocal works; a year later his dissertation, a catalogue of Telemann's works in three volumes, appeared in print in a limited number of copies. He began his trumpet-playing career at the opera house in Hanover (1930-32). After that he was active, not only as a Bach trumpeter, but also as a concert and oratorio singer (tenor), and as a singing teacher and musicologist, in Leipzig (1933-38), Nürnberg (1938-53), and Frankfurt am Main and Bad Hamburg (1953-64). Many of the most noted German opera singers were his students.

Menke is best known for his attempt to improve the old Baroque (natural) trumpets by adding two valves in order to correct the out-of-tune partials. However, his so-called "Bach" trumpets (in F and D), manufactured by the firm Alexander Brothers of Mainz, had little success, and were quickly abandoned. In order to explain the playing and advantages of this instrument, Menke published a book in German and English in 1934, *The History of the Trumpet of Bach and Handel*, which has become a much studied text to this day because of its insightful information concerning the writing for and playing of trumpets during the Baroque period. Menke's other contribution was his two-volume cataloging of G.P. Telemann's vocal works (in 1982-83), which in 1984-99 was supplemented with a third by Martin Ruhnke on the instrumental works.

Menke became a choir director and teacher of opera music starting in 1945, and his career gradually shifted from trumpet to choral activities until the end of his life. He was rector of the music school of the Taunus area and also was an instructor in the Kaiserin-Friedrich-Gymnasium of Bad Homburg.

Bibl.: Gatti, Guido M. and Alberto Basso. *La Musica—Dizionario* (Part II, 1968); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions).

Menth, Gottfried (b. Kirchberg [near Mattighofen], Upper Austria, May 6, 1957). Austrian trumpeter. Menth started the trumpet at age

eleven in the local band. He studied with Fritz Krammer at the Mozarteum in Salzburg from 1972 to 1981, graduating with honors and receiving the honorary prize from the Federal Minister for Science and Research. Since 1982, he has been serving as coprincipal of the Mozarteum Orchestra Salzburg. From 1983 to 1992, he additionally was principal trumpet of the Camerata Academica in Salzburg. He also performs on the (valveless) Baroque trumpet and posthorn with the Salzburg Baroque Soloists and the Salzburg Baroque Orchestra. Since 1982, he has taught at a university in Salzburg, and from about that time has been serving as principal trumpet of the Mozarteum Orchestra Salzburg. He has also performed with the Bayrisches Staatsorchester, Czech Philharmonic Orchestra, Vienna Philharmonic, and the Pittsburgh Symphony Orchestra, as well as with jazz musicians such as Gerry Mulligan, Dave Brubeck, and Bobby McFerrin. He was appointed an instructor at the Salzburg Mozarteum in 1982, professor in 2000.

An active soloist on modern and Baroque instruments, Menth has toured and recorded throughout Austria, Germany, and Italy with a trumpet and organ duo. He has also recorded Mozart's *"Posthorn" Serenade No. 9* on the natural posthorn with the Camerata Academica under Sandor Vegh (Philips). Additionally, he was a member of the Mozarteum Orchestra Brass Quintet (1983-92).

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Meredith, Henry [Morgan] (b. Douglas, Arizona, Oct. 10, 1946). American trumpeter. Meredith studied with William Adam at Indiana University, earning a bachelor of music education degree (with high distinction) in 1968. He continued his studies at IU where he also received a master of music education degree and a Specialists Certificate in Multiple Arts (both with high honors) in 1970. He taught at the University of Wisconsin-Superior from 1971 to 1974, and the University of Northern Colorado as a graduate assistant, studying with William Pfund from 1974 to 1975, and completing his doctor of arts degree in 1984. His dissertation on Girolamo Fantini received the UNC citation for excellence. He joined the faculty at the University of Western Ontario (Canada) in 1975, where he teaches brass pedagogy and music history, and has directed bands and brass ensembles. Known to his students as "Dr. Hank," he has also taught at the University of Windsor in Canada (1987-88), and was on the faculty of the Sommer-Akademie in Ebenthal, Germany, during the summer of 1978.

A specialist in the history and performance practices of the trumpet, keyed bugle, and cornet, Meredith has amassed a collection of over six thousand instruments. A frequent instrument consultant for the movie industry, he has had many of his instruments used in films, including Disney's recent remake of *The Music Man* starring Matthew Broderick, and *The Patriot* starring Mel Gibson. He has performed as soloist with dozens of period music groups including the Dodworth Saxhorn Band, The Queen's Quadrille & Quickstep Society Orchestra, Tafelmusik, and The Yankee Brass Band, and has been principal trumpet of the orchestras of Toronto, Hamilton, Waterloo, London (Ontario), Bloomington (Indiana), and Duluth (Minnesota). He is also a published composer whose works have been performed and recorded by various groups across North America.

Meredith is the artistic director of the historical concerts by L'Harmonie Universelle Ancienne (since 1987), and also leads the Plumbing Factory Brass Band, founded in 1995. He has published dozens of editions of original brass music for cornet and trumpet ensemble. Meredith is married to soprano Dr. Victoria Meredith, a well-known vocal and choral specialist and university administrator.

Bibl.: Norman, Barbara. "Henry Meredith" (*The Canadian Encyclopedia*); personal interview, Aug. 22, 2011.

Meretta, Leonard V. (b. Marion Heights, Pennsylvania, Sept. 5, 1915; d. Kalamazoo, Michigan, July 23, 2007). American trumpeter and conductor. Meretta enrolled in the Ernest Williams School of Music in New York where he was a classmate of Don Jacoby and other future greats of the trumpet. He interrupted his study at Williams in 1935-36 to tour as trumpet soloist with *The Major Bowes Show*, part of the *Original Amateur Hour*, which for a while, was the number one radio show on NBC. He was an active performer, playing in the bands of Edwin Franko Goldman, Percy Grainger, Frank Simon, Earl Moore, Thor Johnson, Ernest Williams, and George Howard. He received his bachelor and master of music degrees from the University of Michigan.

Meretta began his long teaching career as assistant band director at Lenoir High School in North Carolina. After four years there, director of bands Dr. William Revelli created a faculty position for Meretta to become his assistant at the University of Michigan where Meretta led the marching band. In 1945, Meretta became the trumpet teacher at Western Michigan University in Kalamazoo where he established a band program, and was director of bands for twenty-seven years (until 1972). He continued as a full-time trumpet teacher and chair of the brass, winds and percussion division at WMU until his retirement in 1981.

Meretta was a published composer, member of the American Bandmasters Association, and church organist. He was active in the International Trumpet Guild, and was vice president of the Michigan chapter. Along with Donald Bullock and Stephen Jones, he cohosted the 1987 ITG Conference at Western Michigan University. He was conductor of the Kalamazoo Male Chorus from 1951 to 1963, and was a frequent guest conductor with high school, college, and professional bands including the Detroit Concert Band, Goldman Band, and the US Army Band. Meretta was an excellent educator who had a warm and unassuming character.

Bibl.: "Leonard V. Meretta" (WMU News: www.wmich.edu/wmu/news/2007/07/030.html); "Leonard V. Meretta" (American Bandmasters Association).

Merian [Megerdichian], Leon (b. South Braintree, Massachusetts, Sept. 17, 1923; d. Bradenton, Florida, Aug. 15, 2007). American trumpeter. Born to Armenian emigrants, Vahan Leon Megerdichian (whose name was later shortened by a record producer) began studying the trumpet at the age of ten near Boston. His first teacher was Georges Mager, principal trumpet of the Boston Symphony Orchestra. He also studied with Walter M. Smith. His interest in jazz styles was influenced by recordings of Bunny Berigan, Louis Armstrong, and Roy Eldridge.

When he graduated from high school, Merian was offered a scholarship in physics to the University of Wisconsin, but turned it down in order to pursue a career in music. He began playing in various local club orchestras and joined Lucky Millinder's band in 1942. While touring with the all-black band, Merian was often not allowed to stay in black hotels, but when he looked for a room at a nearby white hotel, he was often turned away because he was a member of a black band, so he slept many nights in the bus. In 1947, he left Millinder and returned to New York City where he worked with various show bands. He eventually became a staff musician for NBC, ABC, and

CBS television, performing in the orchestras for programs such as *The Jimmy Durante Show, The Alan Freed Show, The Jackie Gleason Show, Arthur Godfrey's Talent Scouts, The Jerry Lewis Telethon, American Bandstand*, and *The David Susskind Show*. He also performed in Broadway pit orchestras for *The Danny Kaye Show, The Judy Garland Show, Silk Stockings,* and *Wonderful Town*.

Merian's New York days were full of good times, but he began to drink too much and often stayed out all night. While on a tour to Florida, he drank a great deal of wine one night before falling asleep in his hotel room. The next morning, he decided to go for a swim in the ocean, but was carried out to sea by the tides. He struggled to swim to shore and nearly drowned after becoming exhausted. After being hospitalized from the ordeal, he credited Jesus for saving his life and became a very religious man from then on.

As rock-and-roll bands began to replace the show bands in the studios, Merian decided to go to college in order to support his family. He earned a bachelor's and master's degree in 1961 and 1963, respectively, in French from Columbia University. He also studied at the Sorbonne in Paris and at the Boston University College of Music. He taught in the Milton public schools, substituted at Iona College, and later taught fulltime at Endicott College in Boston. However, he continued playing the trumpet during this time and eventually resumed his trumpet career in New York.

Merian became one of the world's finest lead trumpeters, known for his beautifully lyric solos. During his illustrious career, he performed and recorded with Jackie Gleason, Lucky Millinder, Elliot Lawrence, Tadd Dameron, Xavier Cugat, Jerry Vale, Elvis Presley, Johnny Mathis, Wayne Newton, Jerry Lewis, Patti Page, David Susskind, Caterina Valente, Diana Ross, Frankie Lane, Chubby Checker, Pete Rugolo, Boyd Raeburn, Machito, Chico Alvarez, Richard Himber, Specs Powell, Aldemaro Romero, Frank Sinatra, Nat "King" Cole, Sarah Vaughan, Murray Laws and Gigi Hallmark, Gene Krupa, Tony Bennett, Jimmy Durante, Bob Hope, Lena Horne, Tom Jones, Robert Goulet, The Mills Brothers, Sammy Davis Jr., The Supremes, Jack Jones, Ella Fitzgerald, Pat Boone, Harry Simeone, Pearl Bailey, Vic Damone, Paul Anka, Tito Rodriguez, Chico O'Farrill, Hugo Montenegro, Noro Morales, Dean Martin, Charlie Barnet, Gladys Bruce, Sabby Lewis, and others.

Merian's solo albums include *The Real Thing* (Diem), *This Time the Swing's on Me* (Mahorn), *Magic Carpet* (Mahorn), *Cleopatra* (Seeco), *Fiorello* (Seeco), *Two Trumpets in Hi Fi* (Melba), *The Magic Horn* (Decca), and *The Many Moods of Merian* (20th Century Fox). He also published a book of exercises titled *Trumpet Isometrics* (distributed by The Woodwind & Brasswind) and an autobiography with Bill Bridges titled *Leon Merian, The Man Behind the Horn* (Diem Publishing Co.).

Merian was married three times: first to Anne Najarian (married in 1947 and divorced in 1964), second to Carole Zawaski (married in 1968 and divorced in 1978), and third to Elizabeth Biantiano (married in 1994, but she died in 2003). He had one son. After retiring to Florida, Merian died at the age of eighty-four due to complications from diabetes.

Bibl.: Edgett, Brian. "The Man Behind the Horn: An Interview with Leon Merian" (*International Trumpet Guild Journal*, June 2004); Keim, Friedel. *Das große Buch der Trompete* (Schott); Merian, Leon with Bill Bridges. *Leon Merian, The Man Behind the Horn* (Diem Pub. Co.); Muse, Daniel J. "Leon Merian, 84, noted jazz trumpeter was also French teacher" (*The Boston Globe*, Aug. 22, 2007); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Merkelo, Paul (b. Champaign-Urbana, Illinois, May 1, 1968). American trumpeter. Merkelo started on trumpet at eleven. His first lessons were with Jerry Loyet and Raymond Sasaki. He attended the Eastman School of Music, studying with Charles Geyer; he also studied for a while with Philip Smith of the New York Philharmonic. He attended the Tanglewood Institute during the summer of 1990 where he took lessons from Charles Schlueter of the Boston Symphony Orchestra.

Merkelo was principal trumpet of the New Orleans Philharmonic during the 1991-92 season. He then played as principal of the Rochester Philharmonic from 1993 to 1995 before accepting his current position in 1995 as principal of the Montreal Symphony Orchestra in Canada. He has also performed on occasion with the New York Philharmonic and the Pittsburgh Symphony Orchestra.

Merkelo is an active soloist who debuted in New York at Lincoln Center with the New World Symphony under the baton of Maestro Michael Tilson Thomas (1998). He has given recitals at the conferences of the International Trumpet Guild, released two solo albums titled *A Simple Song?* and *Baroque Transcriptions* for the Amberola label, and commissioned several works for trumpet. He is a highly virtuosic and versatile performer who has been called "the trumpeter of the twenty-first century." His solo works range from J.S. Bach's *Brandenburg Concerto No. 2* to a trumpet concerto written for him by David Liptak that he premiered in 1995 with the Rochester orchestra.

Merkelo teaches at McGill University in Montreal, and since 2005 has also taught each summer at the Music Academy of the West in Santa Barbara, California.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Paul Merkelo" (www.allegrachambermusic.com/musicians/merkelo.html); Paul Merkelo's official website: www.paulmerkelo.com.

Mertens, Théo (b. Boechout [near Antwerp], Belgium, Feb. 10, 1932; d. Edegem, Belgium [near Antwerp], Mar. 31, 2003). Belgian trumpeter. Mertens began playing the cavalry trumpet at the age of four. At age six, he began to take lessons from his father, an amateur trombonist, before studying with Steylaerts and Emile Maes. He played in the school band, and soon showed a prodigious talent. Then he studied with Emiel Maes at the Royal Flemish Conservatory in Antwerp; directly after graduation he received a teaching position there that he retained for the rest of his life. By age fourteen, he was a member of the Antwerp orchestra (now the Antwerp Philharmonic), and by age seventeen was named its principal trumpet. His solo career developed rapidly from age eighteen.

In 1950, Mertens played with Adolf Scherbaum. He then joined the BRT Symphony Orchestra (1951-64). At the age of twenty-three he entered the 1955 Geneva Competition, tying Maurice André for first prize. However, André's solo career developed very quickly

due to his many recordings, and it was another decade before Mertens had the opportunity to produce albums (with Telefunken) with international distribution. But, like André, Mertens played popular music with bandleaders such as Henri Segers and Francis Bay, and was a featured soloist at the Belgium Radio-Television (BRT) playing works by Brenta, Loucheur, Jolivet, Tomasi, and Haydn. Mertens organized the Théo Mertens Brass Quintet, and in 1958 soon expanded it for the Brussels World's Fair to become the seventeen-piece Théo Mertens Brass Ensemble. Both groups were very active, and produced over a dozen record albums for the Eufoda label. These albums consisted mostly of pop versions of classical music arranged by Mertens, and failed to compete with the popularity of the Philip Jones Brass Ensemble in England, so Mertens remained an overshadowed performer throughout his life, despite the *joie de vivre* he constantly exuded.

Mertens also released a dozen or so albums of pop arrangements with his brother Albert, a trombonist, before Albert was suddenly and tragically killed in an automobile accident. Théo began to concentrate on teaching, and held two positions as a professor, one at the Rotterdam (Holland) Conservatory, and another at the Royal Flemish Music Conservatory in Antwerp. He continued recording for the Telefunken and Eufoda labels. He died at the age of seventy-one.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Lowrey, Alvin. "Spotlight on Théo Mertens" (*International Trumpet Guild Journal*, Feb. 1985); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3 & video clip; Oct. 2008).

Mestrini, Freek (b. Heerlen, Holland, Sept. 12, 1946). Dutch trumpeter, flugelhornist, arranger, and composer. Mestrini began playing flugelhorn at age six, and later studied trumpet and music theory at the Music Conservatories of The Haag and Antwerp (finishing in 1969). At age twenty-two, he auditioned for and won a position as principal trumpet with the Royal Holland Marine Orchestra, and soon held a similar chair with the Rotterdam Opera House Orchestra.

Mestrini moved to Bavaria in 1973, where he joined Ernst Mosch and His Original Egerländer Musicians (a polka-band) as a flugelhorn player and arranger, and stayed with the group until 1994. He has directed the Stadtkapelle Kaufbeuren since 1988, and has composed and arranged over five hundred works.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Metcalf, Louis [Jr.] (b. Webster Groves, Missouri, Feb. 28, 1905; d. New York, New York, Oct. 27, 1981). American trumpeter. Metcalf began playing drums, but soon switched to cornet; he studied with P.G. Lankford. His early playing experiences were with Charlie Creath in St. Louis (1918-23). He moved to New York in 1923 and played in Jimmie Cooper's Black & White Revue, as well as in clubs; he also first played on recordings as a sideman on trumpet.

Between 1924 and 1926, Metcalf played with Willie "the Lion" Smith and Andrew Preer's Cotton Club Syncopators. He also played with Sidney Bechet (1924), Elmer Snowden (1925), Charlie Johnson (1926), and Sam Wooding (1927). The zenith of his fame occurred during his years with Duke Ellington's Cotton Club Orchestra

(1926-28). Ellington let him go in 1928, but Metcalf joined Jelly Roll Morton's group where he continued to record (1928-29).

Metcalf freelanced a great deal during the late 1920s, backing singers on recordings with Mary Dixon, Josie Miles, Lizzie Miles, Helen Gross, Rosa Henderson, Martha Copeland, Butterbeans & Susie, Hazel Meyers, Sara Martin, Mamie Smith, and Viola McCoy. During the Depression, Metcalf worked with Connie's Inn Revue and Vernon Andrade. He made few or no recordings during this time, but managed to play with the Cotton Club Orchestra, Clarence Williams, Jasper Davis, Gulf Coast Seven, Jungle Town Stompers, James P. Johnson, the Musical Stevedores, Harry's Happy Four, the Original Jazz Hounds, Kansas City Five, and Wabash Trio, and substitute for King Oliver in Oliver's band (1929). Metcalf's wide range, bright tone, crisp articulation, and muted effects made him a popular soloist and sideman.

In early 1929, Metcalf played in Luis Russell's band, but after several months the two had a falling out, so Metcalf moved to Montreal for three years where he worked as a singer and dancer in vaudeville shows. In March of 1935, he played with the Fletcher Henderson orchestra and recorded two tunes with Richard M. Jones's big band, his only recordings during the 1930s. He also played on

riverboats in the St. Louis area with Dewey Jackson, and spent some time in Chicago with Dave Peyton before returning to New York to lead a band at the Heatwave Club. After several years, he went back to Montreal (1944) and organized the International Band that played a wide range of repertoire, from Dixieland to bebop.

Metcalf led small groups in New York from 1951 through the early 1970s. He was an advocate for *Music Dial*, a magazine dedicated to civil rights. His fifty-year career gradually slowed down until his death at the age of seventy-six.

Metcalf is remembered mostly for his early days with Duke Ellington. He recorded many discs as a sideman and one as a leader: *Louis Metcalf at the Alibaba* (Spivey, 1966).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Metheny, Mike (b. Kansas City, Missouri, 1949). American trumpeter and flugelhornist. Metheny grew up in Lee's Summit near Kansas City. His father and maternal grandfather were good amateur trumpet players. Metheny began playing trumpet at age ten, taking lessons from his band director Keith House. He attended the University of Missouri where he studied with John Alexander and graduated with a bachelor of music education degree in 1971. He then joined the US Army Field Band, serving from 1971 to 1974. After military obligations, Metheny earned a master of music education degree in two years at Northeast Missouri State University, at which time his

musical focus switched from classical to jazz music. His early classical influences were recordings of Rafael Méndez and Don Jacoby, while his jazz influences were recordings of Clark Terry, Art Farmer, and Freddie Hubbard.

Metheny joined the Berklee College of Music faculty in 1976. His jazz mentors were Jeff Stout and Greg Hopkins. Because his tone on the trumpet was very bright, Metheny began using flugelhorn a great deal in his performances. He formed his own jazz quartet, and in 1982 released his first album, *Blue Jay Sessions*, on Headfirst. He continued teaching until 1983 when he moved back to the Kansas City area.

Metheny's other albums include *Day In—Day Out* (MCA/Impulse), *Kaleidoscope* (MCA/Impulse), and *Street of Dreams* (Altenburgh). More recent CDs include *KC Potpourri, Back to Basics,* and *Close Enough for Love,* each on his own label (3 Valve Music). He worked as a freelance writer for various jazz magazines and was an editor of *Jazz Ambassador Magazine* from 1994 to 2003.

Today, Metheny performs regularly in Kansas City, and is known for his light and smooth style of trumpet and flugelhorn playing. He has also regularly utilized the EVI (Electronic Valve Instrument), which is a trumpet synthesizer with a seven-octave range. (Unfortunately, it is no longer available for purchase.) He has received the Outstanding Brass Player award from the Boston Music Awards.

Bibl.: Tomashefsky, Paul. "Tomorrow is a New Day: An Interview with Mike Metheny" (*International Trumpet Guild Journal*, Jan. 2006); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Métrailler, Gérard (b. Chalais, Switzerland, Oct. 5, 1961). Swiss trumpeter. Métrailler started playing the saxophone at the age of nine,

but switched to the cornet at the age of sixteen. He began his formal music studies at the Harmonie de Chalais, and then played in the Treize Etoiles Brass Band. He attended the Geneva Conservatory, where he studied with Mario Alberti, and later with Michel Cuvit, graduating with honors in 1985. After his studies at the conservatory he became the assistant principal trumpet of the Orchestre de la Suisse Romande at the age of twenty-five. He received the First Prize of Virtuosity from the conservatory in 1988. He continued his Conservatory studies and received its First Prize of Virtuosity in 1988.

Métrailler won Second Prize in the Concours International de Geneva in 1987, Second Prize at the Concours Maurice André in 1988, and the Bronze Medal at the Festival International de Jeunes Soloistes de Bordeaux. He is currently the assistant principal trumpet of the Suisse Romande, first trumpet of the contemporary ensemble, Contrechamps, and a member of the Quintette des Rhône. He is also professor of trumpet at the Geneva Conservatory. Métrailler made a recording with organist François Margot on the GMS label.

Bibl.: Hardin, Anne. "The Orchestra de la Suisse Romande Trumpet Section" (*International Trumpet Guild Journal*, Jan. 2010); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Mettome, Doug[las Voll] (b. Salt Lake City, Utah, Mar. 19, 1925; d. Salt Lake City, Utah, Feb. 17, 1964). American trumpeter. Mettome began playing piano, but soon switched to trumpet. He led a band in Salt Lake City until he joined the military for three years, after which, he moved to New York and freelanced. He joined Billy Eckstine's orchestra (1946-47), Neal Hefti (1948), and Benny Goodman's band and sextet (1948-49). He also played with Herbie Fields and recorded with Allen Eager. His early influences were Roy Eldridge, Dizzy Gillespie, and Fats Navarro.

During the 1950s, Mettome played with Woody Herman's Third Herd (1950-52) and the bands of Tommy Dorsey (1953), Pete Rugolo, and Johnny Richards (1957). He recorded with Sam Most (1953) and Urbie Green (1953, 1955), but never led his own recording session. He had his own swing quartet in the early 1960s, but moved back to his hometown of Salt Lake City after a couple of years. He died one month before his thirty-ninth birthday.

Mettome's recordings for Capitol, Bethlehem, and Prestige represent his best. In particular, solos on tunes such as *Undercurrent Blues* and *The Huckle-buck* (recorded with the Benny Goodman Orchestra on Capitol) plus *Bedlam* and *Blue Lou* (recorded with Goodman's sextet) feature him at his best.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Metzdorff [Metsdorf], [Johann] Gustav (b. Wehlau [near Köthen], Germany, May 16, 1822; d. St. Petersburg, Russia, May 4, 1884). German-born Russian cornetist, trumpeter, and conductor. Little is known about Metzdorff's life growing up in Germany. Perhaps he studied in the Berlin Conservatory, since the cellist H. Metzdorff, who was presumably his brother, studied there. He moved to Russia in 1847 to conduct the St. Petersburg Military Band (1847-48), and was the cornet soloist in the Italian opera orchestra (1849-68). He was the first professor of brass at the newly established St. Petersburg Conservatory of Music (1862-68), and was vice director of the military bands for the Imperial Theaters.

Metzdorff was a successful teacher who was proud of his German roots. He was a vociferous partisan of composer Richard Wagner, and when Wagner visited the St. Petersburg Conservatory in 1863 to conduct portions of his *Ring* cycle, Metzdorff would literally physically attack any person who dared criticize Wagner or his music.

Metzdorff wrote a method for cornet (not published) as well as several compositions and arrangements for cornet or trumpet with piano, including *Variations* for trumpet and piano. Among his best-known students were August Vasilevich Johanson (1853-1916) and Ilya Yepifanovich Solovyov (1840-90).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Metzger, Richard ("Rick") (b. c1945). American trumpeter. Metzger was principal trumpet of the Milwaukee Symphony Orchestra from 1967 to 1997. He also served as an adjunct faculty member at the University of Wisconsin-Milwaukee. Among his former students are Edward Hoffman, Steve Huefner, and Donald Buell.

Bibl.: "Milwaukee Symphony Orchestra Principal Trumpet Players" (www.trumpetherald.com / forum/viewtopic.php?topic=19117 &forum=4&4).

Michel, Andreas (b. Baden-Baden, Germany, Dec. 27, 1962). German trumpeter. Michel's father Werner Michel played principal trombone in the SWF Symphony Orchestra in Baden-Baden. Andreas's early teachers were Walter Scholz, Baldur Höhe, Wolfgang Basch, and Karl Nagel. Beginning in 1982, Andreas studied trumpet with Reinhold Lösch at the Heidelberg-Mannheim Music School. He also studied for a while in Berlin with Konradin Groth.

Michel's career includes orchestral appointments with the National Theater Orchestra of Mannheim, State Theater of Karlsruhe, Court Chamber Orchestra of Baden-Württemberg, Philharmonic Baden-Baden, Jena Philharmonic, and Württemberg Philharmonic of Reutlingen. He founded the ARTA trumpet ensemble, and is a member of the Ludwigsburger Brass Quintet and the Atlantis Brass.

Since 1988, Michel has been teaching trumpet at the Trossinger Musikhochschule, and is a guest clinician at many institutions and jury member at international competitions. His two CDs are *Rhapsody for Two*, and *Fireworks* (with ARTA, that is, three trumpets plus organ). He plays all of the regular trumpets, plus performs on a modern so-called corno da caccia pf his own development. He has also produced a series of music editions for Spaeth & Schmid.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Andreas Michel's official website: www.andreas-michel-musiker.de).

Photo: Andreas Michel and pianist Nicola Hollenbach.

Michel, Jean-François (b. Fribourg, Switzerland, Mar. 6, 1957). Swiss trumpeter. Michel's first musical education was at the Fribourg conservatory. At age eighteen, he won a bronze medal at the Munich solo competition, and a year later became principal trumpet of the Munich Philharmonic Orchestra (1976-86). He then returned to Switzerland to assume a professorship at the Fribourg, Sion, and Lausanne Conservatories through the professional organization HEMU (Haute-Ecole de Musique); he added Geneva in 1997. He toured the world as a soloist and chamber music performer, and has played with the Nov'ars brass quintet, Buccinatoris, Collegium Novum Zürich, Slokar Trio, Swiss Brass Consort, Fribourg Brass Quartet, and the Munich Bach Orchestra conducted by Maestro Karl Richter.

A prolific composer and arranger for brass, Michel has written over thirty works, and over one hundred arrangements. He has released the album *Trumpet Recital* (Audite) and other recordings. Among his best known students are Roland Doldt (b. 1969), André Schüpbach (b. 1963), Laurent Tinguely (b. 1967), Stephan Geiser (b. 1968), Rudi Scheck (b. 1958), and Jean-Christophe Dobrzelewski (b. 1978).

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bks. 1 & 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Mikkelborg, Palle (b. Copenhagen, Denmark, Mar. 6, 1941). Danish trumpeter and composer. Mikkelborg began playing trumpet at the age of fifteen and was completely self-taught. He began playing professionally by the age of nineteen. He studied composition at the Royal Music Conservatory in Copenhagen before joining the Danish Radio Jazz Group in 1964, which he led from 1966 to 1972. He also played in the Danish Radio Big Band from 1965 to 1971, co-led a jazz

quintet with Alex Riel, and played in Peter Herbolzheimer's big band from 1970 until 1975. Already in 1968 he was elected Denmark's Jazzer No. 1. He led a group called Entrance from 1975 to 1985, and a trio from 1983 to 1985.

Mikkelborg has written many of his own jazz tunes, has composed numerous film and television scores, and is a skilled arranger. He is most famous as a composer for his album with Miles Davis (1984) titled *Aura*.

During Mikkelborg's long career, he has worked with many leading jazz musicians, including Joachim Kuhn, Eje Thelin, Jan Garbarek, Terje Rypdal, Abdullah Ibrahim, Philip Catherine, Maynard Ferguson, Don Cherry, Ben Webster, Johnny Dyani, Dexter Gordon, Gil Evans, George Gruntz, Charlie Mariano, Karin Krog (1974), George Russell, and Yusef Lateef. He has played on over one hundred recordings, and has released his own albums that include *Hommage / Once Upon A Time* (Sonet), *Imagine* (Storyville), *Aura* (Columbia, with Miles Davis), *Entrance* (Metronome), *Anything But Grey* (Columbia), *The Garden Is a Woman* (Replay), *Crystal Bridge* (Danacord), *The Voice of Silence, Song...Tread Lightly*, and *Gabor Juhasz & Palle Mikkelborg—60/40*.

Mikkelborg is a well-known record producer in Denmark. He performs in a jazz group with his wife, harpist Helen Davies, and often uses electronic trumpet. He has received the Nordic Council Music Prize (2001) and the Sonning Music Prize (1984). He describes his musical philosophy by stating, *My personal sound and my ideas for concerts are naturally inspired by my deep interest in spiritual matters. I have never had a musical ambition in my life, only a spiritual one. My life-long journey in music and its magic has only even had one aim—to find peace in mind*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Palle Mikkelborg" (www.allaboutjazz.com); "Palle Mikkelborg" (www.damu.dk/dk.asp?pallemikkelborg).

Miles, Ronald ("Ron") [Glen] (b. Indianapolis, Indiana, May 9, 1963). American trumpeter. Miles moved with his family to Denver when he was eleven, the same year he began playing the trumpet. He became interested in jazz when his junior high jazz band director Dale Hamilton introduced him to recordings of Miles Davis, Maynard Ferguson, and Dizzy Gillespie. Miles attended the University of Denver (1981-85), earning a bachelor of music degree studying with Gerald Endsley. He enrolled in the Manhattan School of Music in New York (1985-86), and then the University of Colorado in Boulder (1986-91), studying with Terry Sawchuk. He performed with the Boulder Creative Music Ensemble (1984-88), Jazz Worms (1985-88), Bruce Odland Big Band, and Kim Stone (1987-88).

Miles began teaching at Denver Metropolitan State College in 1991, serving on their jazz faculty. He toured for two years with the Duke Ellington Orchestra (1992-93) under the direction of Mercer Ellington, and has played on and off with Bill Frisell since 1994. Miles's solo albums include *Witness* (Capri), *Ron Miles Trio* (Capri), *My Cruel Heart* (Gramavision), *Woman's Day* (Gramavision), *Distance for Safety* (Prolific), *Heaven* (Ster-ling Circle), and *Laughing Barrel* (Sterling Circle).

Miles is married to flutist Kari Miles. He is a modest person, considered to be one of the finest jazz performers, composers, and arrangers of his generation.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Ron Miles" (www.enotes.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Miley, James Wesley ("Bubber") (Aiken, South Carolina, Apr. 3, 1903; d. New York, New York, May 20, 1932). American trumpeter. Miley's father was an amateur guitarist, and his three sisters became professional singers. The family moved to New York when Miley was six years old. He began playing trombone, then cornet, and finally trumpet. He served in the navy from 1918 to 1919, after which he worked as a professional musician with the Carolina Five, Willie Gant's Band, and Mamie Smith's Jazz Hounds from 1921 to 1922 with which he made his first recordings.

Miley mostly freelanced from 1922 to 1923, but also joined Thomas Morris's Past Jazz Masters in 1923, recording extensively through 1924. During 1924, he also played with the Kansas City Five and the Six Black Diamonds. In 1923, he played with Elmer Snowden's Washingtonians, which was taken over during the next year by Duke Ellington and renamed the Duke Ellington Orchestra. The group recorded several tunes that featured Miley, two of which, *Choo Choo* and *Rainy Nights,* resulted in great notoriety for Miley. He played with Ellington intermittently through 1929.

Some of Miley's compositions were arranged by Ellington and made the band famous. These include *Black and Tan Fantasy, East St. Louis Toodle-oo, Doin' the Voom-Voom,* and *Creole Love Song*. Miley was heavily influenced by the playing styles of King Oliver and Johnny Dunn, but he developed his own unique style of playing with a plunger mute over a regular straight mute. He often combined this with a growl to create a "jungle sound" that became the trademark of the Ellington band. Some of Miley's best feature solo recordings include

Jubilee Stomp, The Mooche, Hot and Bothered, Bandanna Babies, Diga Diga Do, and *Tiger Rag*. Many jazz trumpeters including Sidney De Paris, Cootie Williams, and Ray Nance later imitated his growl and plunger work.

Without doubt, Miley was Ellington's favorite soloist in the band. Despite his reputation for never firing anyone from the band, Ellington made the difficult decision to release Miley because of his excessive drinking and a growing unreliability. (Miley's replacement was Cootie Williams in 1929.) Miley joined Noble Sissle's orchestra in May of 1929, touring France with it, and played for a while with Zutty Singleton and Allie Ross.

In 1930, Miley played with an all-white band led by Leo Reisman, but was hidden from the audience by a screen. His recording with Reisman, *What Is This Thing Called Love*, received wide acclaim. He also made four recordings with Jelly Roll Morton and one (*St. James Infirmary*) with King Oliver. For several months in 1931, Miley backed the famous dancer Roger Pryor Dodge at the Sweet and Low Revue. He also formed his own band that managed to record six songs before he died, two of the most popular being, *I Lost My Gal from Memphis* and *Black Maria*.

The effects of alcoholism weakened Miley, and he died after having contracted tuberculosis three months earlier. He was only twenty-nine years old.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Miller, Charlie (b. New Orleans, Louisiana, Mar. 14, 1938). American trumpeter. Miller grew up in New Orleans. He began playing trumpet at age twelve, and also learned to play the piano, flute, and tuba. He played with the Skyliners during the 1950s (with Mac Rebennack, later known as Dr. John) and in the Newport Youth Band (1959). During the early 1960s, he accepted a full scholarship to the Manhattan School of Music where he studied with William Vacchiano. He enjoyed a successful career in New York for nearly three decades, performing in Broadway show pit orchestras, the New York Ballet Theater Orchestra, the *Saturday Night Live* house band, *The Tonight Show with Jay Leno* band, the *Conan O'Brien Show* band, and with many leading artists. Miller appeared in a Carnegie Hall concert with Thelonius Monk. He has recorded with many jazz greats including Johnny Adams, B.B. King, Bill Watrous, Al Hirt, Dr. John (a boyhood friend, for whose New York band he functioned as musical director and arranger, besides playing the trumpet), Lou Rawls, Jimmy Witherspoon, and many others. A duet song Miller wrote for Lou Rawls and Denise Williams won a Grammy award. His solo CDs include *Peace Horn, Fonk Horn*, and *Christmas in New Orleans*.

Miller moved back to New Orleans in 1989, and continued to perform and record jazz. After Hurricane Katrina, he was forced to move to Arkansas, then Mississippi, and briefly, France. He said, *I was lost for four years. I didn't know where I belonged, or what to do... there was a lot of confusion with the storm, the anger, disappointment and sadness of it all, and a bit of denial of emotions along the way*. While he was in France, the Minister of Culture presented him with a new trumpet during a national television broadcast.

Miller now resides in Kenner, near New Orleans, and teaches jazz at Loyola University.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Charlie Miller" (www.nola.com/music/index.ssf/2009/12/trumpeter_charlie_miller_retur.html); Charlie Miller's official website: www.charliemiller.us.

Miller, Dan (b. Waukegan, Illinois, May 31, 1969). American trumpeter. Miller's father John encouraged him to appreciate good jazz trumpet playing by listening to recordings. Dan took lessons in Chicago from Nick Drozdoff and Gary Slavo, and in 1984 met Bobby Shew and Tom Harrell, both of whom inspired him to attend North Texas State University (now the University of North Texas) where he studied with Don Jacoby and John Haynie (1987-89). However, he dropped out of school in order to join Woody Herman's orchestra.

A long association began between Miller and Harry Connick Jr. in 1990 when Connick invited Miller to play lead in his newly formed band. Since then, he has toured and recorded with Connick on and off again, as well as with the band of Maynard Ferguson. He has also played with Wynton Marsalis and the Lincoln Center Jazz Orchestra, and can be heard on the soundtrack for the film, *Marsalis on Music* (1994).

Miller moved to New York City with his brother and trombonist, David Miller, in November of 1991. Between tours with Connick, Tom Jones, and other artists, he is an active freelance musician and educational clinician. Since 2004, he has been splitting his time between New York and Florida, where he is a member of the Danny Sinoff Quartet. In 2010, he became a member of the Naples (Florida) Philharmonic Jazz Orchestra.

Miller cites Fats Navarro, Dizzy Gillespie, Freddie Hubbard, Kenny Dorham, Charlie Parker, Sonny Rollins, Thelonious Monk, and Curtis Fuller as his main musical influences.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Dan Miller's official website: www.danmillerjazz.com.

Miller, Ernest Burden ("Punch" "Kid Punch") (b. Raceland, Louisiana, May 10, 1894; d. New Orleans, Louisiana, Dec. 2, 1971). American trumpeter. Although *The New Grove Dictionary of Jazz* lists June 10, 1894 as Miller's date of birth, and his social security card incorrectly dates it as December 24, 1897, his death certificate (Social Security Index 340-12-3943) states May 10, 1894. Miller's father abandoned his family when he was a boy, and so Ernest adopted his mother's maiden name of Miller. He played bass drum, baritone horn, and trombone before playing the cornet. He began playing in a local Baptist church boys' band with his father-in-law William Ivery, and took lessons from Paul Rosier, Jim Humphrey, Louis "Chief" Matthews, Earl Humphrey, and Joe Howard. Miller was always interested in

technical subjects about music, and exchanged information with Kid Rena, Buddy Petit, and Sam Morgan.

Miller played in a few local groups, such as the Paul Rosier Band and the Spencer Taylor Brass Band, or in duet with Lonnie Johnson (in Bayou Lafourche) before joining the Army during World War I, continuing his music with the 419th Labor Battalion (in Beauregard, during 1918-19 as principal bugler). After this service, he moved to New Orleans where he joined Jack Carey (1919-20). Miller led his own bands (1919-24), the most famous of which was the Zulu Band, including Louis Armstrong and Kid Rena on cornets, and introducing up-tempo blues in the streets of New Orleans.

Miller became one of the leading jazz musicians in New Orleans during the early 1920s. He worked with many of the best musicians including Kid Ory (1919) and Fate Marable (1920-22), as well as leading his own band. He worked for a while in Dallas with Mack's Merrymakers and toured for years with a vaudeville revue as a trumpeter and singer (1923-26). He also played with Chris Kelly (1914), Buddy Petit (1924), and played duets with Manuel Manetta on piano at the Anders's Tea Room.

Miller (nicknamed "Punch" because his sister's middle name was Judy, after the popular puppet show, *Punch and Judy*), settled in Chicago in 1926 where he played intermittently with, or recorded with many artists including Albert Wynn (1928), Jelly Roll Morton (1927), Omer Simeon, Chippie Hill, Freddie Keppard (spring 1928), Tiny Parham (1928-30), François Moseley (1929-1930), Frankie Franko (1929-35), Erskine Tate, Zilner Randoph, Walter Barnes (1935-39), and Jimmy Bertrand. During the 1930s, he worked with Big Bill Broonzy and Tampa Red, making several excellent recordings. He also played in the WPA Band conducted by Zilner Randolph. Miller first recorded under his own name in 1941.

Although Miller continued to work in Chicago with Jasper Taylor (1945), he went to New York City in 1947 where he recorded thirteen tunes for Savoy, and broadcasted for Rudi Blesh. He toured with a rock and roll revue (1954-55) and in November of 1955, returned to New Orleans and became a part-time performer. He played at Larry Borenstein's gallery in 1957. Miller became seriously ill in 1959-60, but made a fine comeback the following year. From 1960 to 1967, he made numerous recordings for such labels as Icon, Atlantic, Southland, GHB, Imperial, and Jazz Crusade. He toured Japan with George Lewis (1963-64), and was well known for his technical ability and blues solos.

After his death in 1971, Miller became part of the 1971 documentary film, *New Orleans: 'Til the Butcher Cuts Him Down* (Rhapsody Films). Some of the recordings he led are *The Wild Horns* (Paramount), *Preservation Hall* (Atlantic), and *The River's in Mourning* (Icon).

Bibl.: Hillman, Christopher and Roy Middleton. *New Orleans Trumpet in Chicago* (Cagnet Publications, 2009); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, incl. extract on mp3; Oct. 2008).

Miller, John (b. Markinch [near Fife], Scotland, Dec. 26, 1951). Scottish trumpeter. Miller began playing the cornet at the age of seven, and soon joined a local brass band. During his teens, he was a member of the National Youth Brass Band of Scotland and then the National Youth Orchestra, where he was selected to perform the Hummel concerto, and studied with Ernest Hall. Miller attended King's College, Cambridge University (1970-74), where he studied academic music, and took trumpet lessons on the side from Philip Jones, Edgar Howarth, and Howard Snell. He then received scholarships enabling him to study in America with William Vac-chiano (six months) and Vincent Cichowicz (six months).

Miller freelanced until 1977 when he joined the Philip Jones Brass Ensemble and the London Sinfonietta, and briefly played in the London Symphony Orchestra. He was a member of the Philharmonia Orchestra (1977-94), performing mostly as second trumpet, but occasionally as first. In addition to all of the various standard trumpets, he performed in orchestras with a (valveless) Baroque trumpet made by Egger. Beginning in 1986, he also performed and recorded with The Wallace Collection, until the group disbanded when John Wallace retired from performing to become a school administrator.

An active teacher, Miller has taught at the Junior Guildhall music school as well as the Guildhall School of Music (1980-2000). Since 1991, he has been trumpet tutor for The National Youth Orchestra of Great Britain, and from 1996 with the European Union Youth Orchestra. In 1993, he was elected a Fellow of the Guildhall School. He is currently director of brass at the Royal Northern College of Music in Manchester, England (since 1999), where the 2002 International Trumpet Guild Conference was held. He has published *Trumpet Basics, The Baroque Trumpets, The Good Brass Guide, Circuit Training for Trumpet*, and *Going Solo Trumpet.*

Bibl.: Irish, John. "Putting Music First: An Interview with John Miller" (*International Trumpet Guild Journal*, Jan. 2005); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Miller, Michael (b. c1972). American trumpeter. Miller grew up in Cleveland Heights, Ohio. As a boy, he enjoyed playing his grandfather's old bugle; he began playing the trumpet in his elementary school band, and at age sixteen, was inspired by a concert given by the great French trumpeter, Maurice André. During high school, Miller worked as an usher at Severance Hall, home of the Cleveland Orchestra, and decided to pursue a career in music. He earned a bachelor of music degree from Baldwin-Wallace College studying with James Darling, and a master of music degree from the Cincinnati Conservatory studying with Philip Collins. He also studied with Eugene Blee, James Thompson, and Larry Black.

After college, Miller joined the Peace Corps and served in war-torn Liberia. He returned home a short time later, but moved

to the Dominican Republic where he joined the Orquesta Sinfonica National. After one year, he returned to the United States and won an audition in the now-defunct Savannah Symphony Orchestra. He then became second trumpet of the Charlotte Symphony Orchestra (1994-2002), and principal (2002-06), where he met his wife, Evelyn. He won a position as fourth trumpet in the Cleveland Orchestra in 2005, effective in the summer of 2006, and replacing his former teacher James Darling. Miller continues in this position today, as well as serving on the faculty of the Cleveland Institute of Music. He has also performed with the Cincinnati Symphony Orchestra, Cincinnati Opera orchestra, and the Stuttgart Ballet orchestra, and has taught at the University of North Carolina-Charlotte, Queen's University of Charlotte, and the University of South Carolina. As a Fulbright grantee, he also performed and taught with the National Symphony Orchestra in Quito, Ecuador.

Bibl.: Lewis, Zachary. "Solos: Hard work and humility landed trumpeter in Cleveland Orchestra" (www.cleveland.com/musicdance/index.ssf/2010/08/post_77.html); "Michael Miller" (www.cim.edu/conservatory/bios.php?id=270); "Michael Miller" (www.clevelandorchestra.com/about/miller-michael.aspx).

Miller, Samuel (b. Russia, Dec. 16, 1891; d. after 1933). Russian trumpeter. Miller served as principal trumpet of the New York Symphony (1918-19) under Maestro Walter Damrosch. He later held the same position with the San Francisco Symphony (1919-20), Cleveland Orchestra (1920-21), and the Detroit Symphony Orchestra (1921-22). He also played with the Goldman Band (1920, 1927-29, and 1931). When composer Carlos Chavez premiered several of his chamber works on April 2, 1933, Miller was listed as the trumpeter.

Bibl.: Clark, Keith C. "The Beginning of a Legend: The Young Mr. Glantz and His Contemporaries" (*New York Brass Conference for Scholarships*, 1978); "Samuel Miller" (www.stokowski.org/Principal_Musicians_Cleveland_Orchestra.htm).

Millikan, Robert ("Bob") C. (b. Indianapolis, Indiana, Nov. 12, 1945). American trumpeter. Millikan grew up in McCordsville, Indiana. He began playing trumpet at age six; his first teachers were Bob Meyers and Jim Edison. He improved rapidly, and began playing professionally at age twelve when he became a member of the Indianapolis Symphonic Band. After graduating from Vernon Township High School in 1963, he toured with the Warren Covington Band for one year, and moved to New York City (in 1963) where he studied trumpet with Clyde Riesinger, Murray Karpaloski, Carmine Caruso, and Harold Liebermann, as well as arranging with Frank Fields.

Since age eighteen, Millikan has been a vital part of the New York music scene. He has played in pit orchestras for numerous Broadway musicals including *Nice Work If You Can Get It, Hair, The Full Monty, 9 to 5, Dream, A Chorus Line, Over Here, Jesus Christ Superstar, High Society, Side Show*, and *Show Boat*. He has recorded countless jingles, film scores, television and radio shows such as the *Kennedy Center Honors, The Tony Awards* (both for twenty years), *The Grammy Awards, The Essence Awards, The Muppets Christmas, Saturday Night Live, The David Letterman Show, The Rosie O'Donnell Show,* and *The Wizard of Oz/Avery Fischer Hall*. He has recorded with Jimmy Heath, Chick Corea, Buddy Rich, Clark Terry, Gerry Mulligan, Mel Tormé, Stan Kenton, Nancy Wilson, and over time with dozens of other artists and groups including the American Jazz Orchestra, Bob Mintzer Big Band (thirty years), Dave Berger Jazz Band (thirty-five years), Ken Peplowski Big Band (fifteen years), The Dave Liebman Big Band (five years), and especially the bands of Louie Bellson (over forty years). In addition, he has played lead trumpet with the bands of Peggy Lee, Tony Bennett, Sammy Davis Jr., Billy Eckstine, Ella Fitzgerald, Nancy Wilson, Diana Ross, and Barbra Streisand.

Recent tours have taken Millikan to Japan with the Ken Peplowski/Benny Goodman Orchestra, Vanguard Jazz Orchestra, and the Bob Mintzer Big Band. He has been the lead trumpet on the "Jazz Cruise" for the past three years, and continues to perform at leading jazz festivals around the world.

Millikan and actress Ann Ingrid Millikan have been married since 1983 and reside in Harrington Park, New Jersey. His hobbies include sailing, boating, and softball.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Annibale, Ed. *Trumpeters Galore* (Trafford Publishing); "Bob Millikan" (www.allmusic.com/artist/bob-millikan-mn0000012081); personal interviews, Aug. 3 and 9, 2012.

Millman, Jack [Maurice] (aka Johnny Kitchen) (b. Detroit, Michigan, Nov. 21, 1930). American trumpeter, composer, and arranger. Millman's trumpet teachers were the legendary Rafael Méndez, jazz great Shorty Rogers, and James Stamp (at Los Angeles City College). He also studied violin (1939), and composition and arranging with Alexander Laslo and Eric Zeisl. At age seventeen, he had an opportunity to sit in with Lionel Hampton's jazz band, and was subsequently offered a six-week position with the band at the Paramount Theatre in Los Angeles. At age eighteen, he was drafted into the Army and played with the 6th Army Band at the Presidio Inn of San Francisco, as well as touring the West Coast with the Stan Kenton

Orchestra. During the 1950s after his service years, he formed and managed his own jazz groups. He rejoined Kenton's band from 1951 to 1954, and in 1955 briefly toured with Perez Prado's band.

Millman assembled an all-star band that recorded many of his compositions and arrangements with major labels, and during the late 1950s, his works became well known throughout southern California. He also led such groups as Jan & Dean, The Beach Boys, and Dick Dale's band at the Rendezvous Ballroom in Balboa, California.

In 1962 after fifteen years of touring and recording, Millman stopped playing trumpet, and moved to Big Sur, California, where he

became a self-described hermit. In 1964, he opened a business called Music Industries in Hollywood that represented various film composers and well-known artists. During this time, Billy Elder, his friend and musician, gave him the nickname Johnny Kitchen, by which he became known, so Millman had it legally registered as a business name. He worked as a record producer and formed another company called Condor Records that held a large library of songs, jingles, and legal rights to copyrighted tunes; his former wife, Ludmila Millman, appears on several album covers. During the late 1970s, Millman invented the Startime Video Jukebox, a device that joined music videos with random advertisements, an invention for which he was honored by the Smithsonian Museum of American History.

Millman moved to Santa Fe, New Mexico, during the mid 1980s where he worked as a composer and teacher at the College of Santa Fe and as a music critic. He produced and recorded two live broadcasts for National Public Radio, and founded High Desert Beat Productions. In 1995, he moved to Sedona, Arizona, to work on his sixth symphony. Finally, in 2002, he moved to Palm Beach, Florida, to work with the Florida Philharmonic Orchestra. He continues to work as a composer. Around 1976, he married his second wife, Joy Millman.

Millman's trumpet albums include *Jazz Studio 4/Jack Millman* (Decca), *Shades of Things to Come* (Liberty), *The Golden Era of Jack Millman, Hollywood All-Star Jazz* (Catbone), and *Blowing Up A Storm*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jack Millman is Johnny Kitchen" (https://www.ubiquityrecords.com/shop/products/AFRODESIA-%252d-THE-AFRO%252dSOULTET.html); "Jack Millman, Jazz musician, trumpet. '50s & '60s is he still alive?" (http://answers.yahoo.com/question/index?qid=20071171900236AAX5z9U).

Mills, Fred[erick W.] (b. Guelph, Ontario, Canada, Mar. 15, 1935; d. near Atlanta, Georgia, Sept. 7, 2009). Canadian trumpeter. Mills started playing the cornet as a boy when his father purchased a used instrument from a traveling salesman. At age twelve he joined the Police Boys Band, a group founded by the police to combat juvenile delinquency; he received his first lessons from the band director, Ted Denver. In high school he changed to trumpet and also studied piano, theory, and counterpoint. In 1953, he began trumpet study with Willard Musser at Hartwick College, New York. Mills demonstrated an unusual talent for

music, and later attended The Juilliard School (1955-58) where he studied trumpet with William Vacchiano. It was a portent of the future that in 1956 he obtained engagements with a brass quintet, the other four members of which were members of the New York City Opera Orchestra. Just after graduation, he was invited by Maestro Leopold Stokowski to become principal trumpet of the Houston Symphony Orchestra (1958-61).

When Stokowski formed the American Symphony Orchestra in New York (1961), Mills was invited to serve as principal. While in New York, he also played with the Symphony of the Air, New York City Opera (six years), Musica Aeterna Orchestra at the Metropolitan Museum, Marlboro Festival Orchestra, the Casals Festival Orchestra

in Puerto Rico, and American Ballet Theater. He recorded with Morton Gould, Robert Shaw, Igor Stravinsky, E. Power Biggs, and others. He recorded *Sonata Da Chiesa* by Virgil Thomson, and *Dark Upon the Harp* by Druckman with Robert Nagel.

Mills returned to Canada in 1968 to contract for, and play principal trumpet with the National Ballet of Canada in Toronto. In 1969, he was named principal with the newly formed National Arts Centre Orchestra in Ottawa. In 1972, he became a founding member of

the Canadian Brass, and during his twenty-four years with this famed group he performed over 3,500 concerts in North America, Asia, and Europe, with more than twenty European and ten Asian concert tours. The group recorded over forty CDs for RCA, Sony, Philips, and BMG. Mills contributed over fifty arrangements of brass music to the group's repertoire, including his landmark arrangement of Bach's *Toccata and Fugue in D minor.* He appeared in dozens of television programs with Canadian Brass, which was nominated for a Grammy Award in 1992.

Mills retired from the Canadian Brass in 1996**,** although he occasionally performed with it during the early years of the 21st century. He became the first Prokasy Professor of trumpet and brass chamber music at the University of Georgia in Athens, and coached the graduate brass quintet, The Bulldog Brass Society. He was an active soloist and conductor with brass ensembles around the world, and recorded CDs with the German brass quintet, Rennquintett, and the Italian Pentabrass Quintet. Mills performed for a few seasons with the Summit Brass, and received Honorary Doctorate of Music degrees from Hartwick College and the New England Conservatory.

On September 7, 2009 Mills had just returned from performances in Italy. He arrived at the Atlanta airport and was driving to his home in Athens, Georgia, when he suffered a stroke and lost control of his vehicle, which hit an embankment and rolled over several times. He was rushed to a nearby hospital, but died within an hour of the accident. He was seventy-four years old.

Bibl.: Mathez, Jean-Pierre, "Fred Mills exit Canadian Brass" **(***Brass Bulletin*, No. 94, II/1996); "Frederick Mills" (www.canbrass.com/FredMills); Michel, Laplace. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Canadian Brass Trumpeter Fred Mills Dies at 74" (*CBC News*, Sept. 8, 2009).

Photo credit (color): Vera H. Olcott, courtesy of the International Trumpet Guild.

Mills, John E. (b. Lincoln, Nebraska, July 14, 1940). American trumpeter. Mills's father Roy was a lineman for a telephone company, and his mother Genevieve was a homemaker. His older sister, Delores, was born in 1935. John began playing the piano at age eight, and the trumpet at age twelve; his first trumpet teacher was John Schildneck. After graduating from Lincoln High School in 1958, Mills attended the University of Nebraska, studying with Jack R. Snider and earning a bachelor of music education degree in 1963. He taught grades K-12 music in Ceresco, Nebraska from 1962 to 1963, and was a high school band director in Superior, Nebraska, from 1964 to 1966. He then returned to the University of Nebraska (1966-68), earning a master of music degree studying with Dennis L. Schneider. In the fall of 1968, he resumed his position in Superior, and during that same year, was selected as the "Outstanding Composer and Arranger" at the Kansas City Jazz Festival.

While at the University of Nebraska, Mills became a freelance musician in the Lincoln and Omaha areas, performing with the Lincoln Symphony Orchestra, Lincoln Municipal Band, and numerous jazz and dance groups, as well as working as an instrument repairman at Dietze Music in Lincoln. In 1970, he was responsible for the Instrumental Music program in Seward, Nebraska. He was professor of trumpet at Hastings College in Nebraska from 1974 to 1980, but left this position to become a district sales representative for Yamaha of America in eight Midwestern states from 1980 to 1993. From 1993 to 1995, Mills served as a consultant in Yamaha's "Music in Education" program, presenting brass clinics and workshops on hundreds of university campuses. From 1984 to 1989, he taught at the Clark Terry and Rich Matteson jazz camps. Unfortunately, in 1990, Mills was stricken with Bell's palsy, a nerve condition that left many of the muscles of his face paralyzed, so that he was unable to play the trumpet for a year. Through rest and controlled practice, he was able to regain full use of his embouchure.

Mills has performed and recorded with his own John Mills Orchestra, producing an album titled *Just Another Saturday Night* (private label), and has performed with the Dean Bushnell Orchestra in Denver. He has published several compositions including *Brief Journey* for concert band (Hal Leonard) and was also commissioned to compose *Stan* for jazz band, a tribute to Stan Kenton.

In 2003, Mills established Trumpet Trader, a company that buys and sells used trumpets. He and his wife Charlotte were married in 1966. His hobbies include composing and arranging music, playing golf, and collecting trumpet recordings.

Bibl.: personal interview, Aug. 7, 2010.

Minafra, Pino (b. Ruvo di Puglia [near Bari], Italy, July 21, 1951). Italian trumpeter. Since he was a boy, Minafra has been interested in many styles of music, from opera to jazz. He earned a degree at the N. Piccinni Music Conservatory in Bari, and since 1977 has formed several successful jazz groups: Praxis, Pino Minafra Quintet, Italian Instabile Orchestra (since 1980), Sud Ensemble (his current group), Meridiana Multijazz Orchestra, and Canto General & the United Front.

He has recorded over sixty albums with his groups for labels including Splasc(H) Records, ECM, Victo, Enja, Soul Note, Leo, Red, Rai-

Audiobox, Leo Lab, Musicalmmagine, Modern Times, Ava, Alpharecord, Imprint, and Ethnoworld.

Minafra has performed at jazz festivals throughout Europe. He and his son Livio also formed a group called the MinAfric Orchestra that has been very successful. With poet Vittorino Curci, he founded the Europa Jazz Festival in 1989 and directed it until 1993, when he founded the Talos Festival in his hometown of Ruvo di Puglia. Minafra is currently serving as trumpet professor at the N. Piccinni Music Conservatory in Bari. In his performances, he utilizes circular breathing to create long improvisatory lines.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Pino Minafra's official website: www.minafrasprod.com/pinominafra/.

Minger, George Allen ("Pete") (b. Orangeburg, South Carolina, Jan. 22, 1943; d. Pompano Beach, Florida, Apr. 14, 2000). American

trumpeter and flugelhornist. Minger grew up in a musical family. His grandmother and mother played piano at church, and his brother Jimmy became a professional jazz pianist. Pete taught himself to play the saxophone and then the trumpet. From 1967 to 1969, he played in an Army band stationed in Japan. After his service, he attended the Berklee School of Music in Boston for one year (1969-70), but dropped out to join Count Basie's band in which he played until 1980; Basie featured him as one of his leading soloists alongside Clark Terry. He also played intermittently with Al Grey, Curtis Fuller, and Eddie "Lockjaw" Davis.

While on break during a Basie tour, Minger decided to stay in Florida where he and his wife Delores were married. He attended the University of Miami from 1981 to 1985, receiving a degree in music education. He then taught music in Florida and continued to play with local bands including the Tropic Breeze Band. He also recorded with Hilton Ruiz, Melton Mustafa, Turk Mauro, and Mel Tormé. In 1989, he toured with the Philip Morris Superband, and in 1990 worked with Frank Wess's band, in addition to leading his own combo on an album for the Concord Jazz label.

In Minger's latter years, he became a Christian and a licensed and ordained minister of New Generation Ministries, leading his jazz colleagues to call him "The Prime Minister of Gospel Jazz." Minger was a fine bebop player whose best solo album was originally released on LP as *Straight from the Source* (Spinster) and later released on CD as *Minger Paintings* (Jazz Alliance). He died from cancer at the age of fifty-seven.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Pete Minger" (www.jazzhouse.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Mirabal [Vazquez], Manuel ("El Guajiro") (b**.** Melena del Sur, Cuba, May 5, 1933). Cuban trumpeter. Mirabal began playing the trumpet at age eleven, guided by his father, a local municipal band director. By age eighteen, he was playing professionally with Conjunto Universal, a traditional Cuban band. In 1953, he played with the Swing Casino band and the Orquesta Casino Parisien, located in the Hotel Nacional, and in 1956 founded Conjunto Rumbavana, a group that became very popular.

Mirabal joined the Riverside Orchestra of the Tropicana Club in 1960, and in 1967 was a founding member of Orquesta Cubana de Música Moderna. During his twenty-three years with this group, he became famous as a leading proponent of traditional Cuban jazz. (Trumpeter Arturo Sandoval also performed with this band.) From 1973 until 2003, Mirabal returned to the Tropicana Club, performing with its orchestra, as well as playing in the National Revolutionary Militia's ceremonial band and the General Staff band of the Cuban army. He has been a key figure in Cuban music for over fifty years, and was recently selected to perform in Washington, D.C. for the Diplomatic Mission of the United Nations. His fame stemmed from his

many years with the Buena Vista Social Club, a group that toured the world.

El Guajiro (Spanish for "a man or boy from the countryside," "country bumpkin") provides free lessons for talented young Cuban musicians. He has received an award from the Union of Writers and Artists in Cuba, and is featured on three albums for the World Circuit/ Nonesuch label: *Buena Vista Social Club*, *A Toda Cuba Le Gusta*, and *Introducing...Rubén González*.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Manuel 'Guajiro' Mirabal" (www.nonesuch.com/artists/manuel-guajiro-mirabal).

Mitchell. George ("Little Mitch") (b. Louisville, Kentucky, Mar. 8, 1899; d. Chicago, Illinois, May 27, 1972). American cornetist. Mitchell learned to play the cornet at age twelve, taking lessons from Mr. Fields. Mitchell later worked with the Louisville Musical Club Brass Band alongside Bobby Williams (until 1917), the L.M.C. Band, and the Rabbit's Foot Minstrel Show in Mississippi. He got advice from Bobby Williams (1919) and played with him in the John Embry Band. He moved to Chicago in late 1919 where he led his own quartet and briefly associated with Irvin Miller's Brown Skin Models, Arthur Sims, Tony Jackson (1920), Clarence Miller (Canadian tour in 1921-22), Doc Holly's Band, John Wickliffe (1923), Carroll Dickerson (1923-24) and Doc Cooke (fall 1924 to fall 1925).

Mitchell played for a while in Milwaukee, but most all of his career was in Chicago. In 1926, he recorded two tunes with Luis Russell and backed singer Ada Brown. He also played with Jimmie Noone, Lil Armstrong-Hardin's band (1925), and King Oliver for a while, and was later back with Doc Cooke (late 1927 to 1929). He recorded four titles with the New Orleans Wanderers (1926), and four with the New Orleans Bootblacks. The last two groups were actually Louis Armstrong's Hot Five, with Mitchell instead of Armstrong and with an added alto sax. His best recordings were made with Jelly Roll Morton for the Victor Company (1926-27), which included tunes such as *Black Bottom Stomp, The Chant, Sidewalk Blues, Doctor Jazz,* and *The Pearls*. He also recorded with Johnny Dodds (1927), Doc Cooke, Jimmie Noone (1928-29), and the Dixie Rhythm Kings.

While still in his prime, Mitchell worked with Dave Peyton (1927), Earl Hines's first big band (1929 and 1930-31), and banjoist Jack Ellis (summer 1931). However, during the Depression, Mitchell all but dropped out of music and worked as a bank messenger. His last performances were on recordings with Frankie "Half Pint" Jaxon (1933) and in concerts with the Works Progress Administration Band (from 1935) and Elgar's Federal Concert Orchestra during the late 1930s.

Mitchell had a beautiful, warm cornet sound, and on recordings, he was easily mistaken for Louis Armstrong or King Oliver. He died at the age of seventy-three.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Mitchell, Gilbert [Henry] [Jr.] (b. Lykens, Pennsylvania, Apr. 4, 1925). American trumpeter. He began playing the cornet at age five and took lessons from Harry McCall and later with C. Eugene Erb from Harrisburg. Mitchell attended Lykens High School (graduated in 1943) and played in several local bands. While in tenth grade, he began taking lessons from Ernest Williams in New York City by traveling four hours each direction by car. After graduating, he enrolled in the Ernest S. Williams School of Music where his roommate was the famed cornetist James Burke. Through Burke, he began subbing at Radio City Music Hall (1943).

At age eighteen, Mitchell auditioned for the newly formed New York City Symphony under Leopold Stokowski, and won the second trumpet position. A year later, he became principal trumpet of the New Orleans Symphony. Because the orchestra's season was only twenty weeks, he spent much of his time freelancing in New York where he played for a while with Les Brown's orchestra, and with the Copacabana Nightclub orchestra.

At the end of his second season in New Orleans, Gilbert Mitchell was drafted into military service. Because it was his desire to return to the orchestra as quickly as possible, he elected to join the Army because it only required a two-year enlistment. However, during his boot camp period he was invited to audition for the US Army Band near Washington, D.C. He accepted a position with the band, and was given a special assignment for two years. This band normally has an enlistment requirement of at least three years but, at the end of his two-year period, he decided to re-enlist because of the stable salary, benefits, and excellent musical opportunities. He was immediately promoted to Master Sergeant. Then, in 1960, he became a commissioned Captain and was made an assistant leader of the band.

During the late 1950s, Mitchell was asked to form a brass ensemble from the Army Band. He played with and conducted this group, but the Army gave it little attention. He decided to supply the group with various sized herald trumpets, and rename it the US Army Herald Trumpets. Because of its ceremonial nature, the Army began using the group for all types of official occasions including presidential ceremonies normally reserved only for the Marine Band. Among the numerous performances he oversaw, Mitchell was assigned music coordinator duties over President John F. Kennedy's funeral in 1963. He also became an assistant conductor of the US Army Band and the conductor of the US Department of Agricultural Symphony Orchestra (1961-65). Outside of his military life, he was music director at the Holy Trinity Lutheran Church in Falls Church, Virginia (1952-60).

Mitchell retired from the military in 1970 as a Lieutenant Colonel. As a civilian, he conducted the Fairfax (County) Symphony Orchestra (1970) and the Northern Virginia Chamber Orchestra (1971-81). He also taught trumpet and the brass instruments class at George Mason University. Later, he and wife Joyce, with whom he had married in 1963, moved to Camp Hill, Pennsylvania. He taught for a while at Messiah College and Dickinson College. Gilbert and Joyce have four grown children.

During his career, Mitchell received many awards including a Citation of Honor from the American School Band Directors Association, the A. Austin Harding Award, a Citation of Excellence from the National Band Association, the John Philip Sousa Foundation's Sudler Silver Scroll, honorary member of the Women's

National Band Association, and membership into the American Bandmasters Association in 1964. In that same year, he also received the Army Commendation Medal (First Oak Leaf Cluster). He served as a judge for the Miss America Pageant in 1974, 1975, and 1985. More recently, he has received the Award of Merit from the International Trumpet Guild, of which he had been a member from Day One.

Bibl.: Eisensmith, Kevin. "Gilbert Mitchell: A Musician Merely" (*International Trumpet Guild Journal*, June 2006); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Mitchell, Harold E. ("Pappy") (b. Jan. 5, 1898; d. Aug. 21, 1985). American trumpeter. Mitchell began playing cornet as a child, but later switched to trumpet. His early teachers were several giants of the cornet world: Herbert Clarke, Alfred Weldon, Richard Shuebruk, William Thieck, Ernest Williams, and possibly Del Staigers.

Mitchell was drafted into the military during World War I. Afterwards, he began playing in minstrel shows throughout the United States (1919) and vaudeville theaters in Los Angeles, where he grew up. He was one of the first trumpet players to work for motion picture

studios, and recorded the soundtrack for *The Jazz Singer* (1927), the first film with music. Other films for MGM and RKO include *King Kong, The Wizard of Oz, Bird of Paradise*, and *Gone With The Wind* (1939). He also worked with cartoonist Walt Disney (who played percussion) on soundtracks for early Steam Boat Willie cartoons (1929). It was during his early days as a studio player that he met Louis Armstrong, who was amused that Mitchell carried his trumpet in an old doctor's leather bag, and nicknamed him "Doc."

Mitchell worked as a studio player until 1948. He worked as a consultant for the F.E. Olds & Son firm in Fullerton, California, and published a series of trumpet method books titled *Mitchell on Trumpet* that are still popular today. He taught many students privately at his home including his son Oliver ("Ollie") Mitchell, and was known for his rather salty attitude and dry wit (which sometimes landed him in trouble in the music studios). His former students, among them Herb Alpert, Eldon Benge, and Robert DiVall, often joked about the numerous *Playboy* magazine centerfolds posted on the walls of the garage next to his home teaching studio.

Bibl.: "Harold Mitchell" (www.facebook.com/group.php?gid=97567684559).

Mitchell, Oliver ("Ollie") E. (b. Los Angeles, California, Apr. 8, 1927). American trumpeter. From the age of five, Mitchell studied trumpet with his father Harold "Pappy" Mitchell, a legendary studio player in Los Angeles from the 1920s through the 1940s. Ollie turned professional at age seventeen when he joined The Teenagers Band that played on the *Hoagy Carmichael Radio Show* in Los Angeles. After military service in the navy, he later played (mostly as lead trumpet) in the bands of Stan Kenton, Buddy Rich, Harry James, Alvino Rey, David Rose/ Fred Astaire (NBC, 1960), Gerald Wilson, Shorty Rogers, Perez Prado, Horace Heidt, Charlie Barnet, Sonny Burke, Les Brown, and Glenn Miller (led by Tex Beneke). He also recorded with Billy May, Shelly Manne, Onzy Matthews, Bob Thiele, Gene Estes, Irene Kral, Jimmy Witherspoon, and B.B. King.

Mitchell was a studio musician in Los Angeles for most of his career. He recorded thousands of television and radio commercials and jingles, plus dozens of television shows including *The Flintstones, I Love Lucy, Hawaii Five-O, Carol Burnet Show, Red Skelton Show, The Tonight Show, M*A*S*H*, Mork and Mindy, The Smurfs, The Partridge Family*, and *Love Boat*. He played on hundreds of Hollywood film soundtracks such as *Austin Powers, Blast from the Past, The Music Man, Patton, Shaft, When Harry Met Sally, Will and Grace, Caddyshack, Hud, Flight of the Phoenix, Author Author, Hopper, Hang 'em High*, and *Waiting to Exhale*. He backed hundreds of celebrity performers, and was one of the original members of Herb Alpert's Tijuana Brass touring group (1964). (He also gave trumpet lessons to Alpert.)

Mitchell cofounded (with trombonist Bob Edmondson) Swing, Inc., a school to develop young big band musicians (1961-64). During his illustrious career, he formed eleven bands, recording numerous albums with them. One of them was the twenty-piece Sunday Band, developed from Swing, Inc. He retired from studio playing in 1982, and in 1985 he and wife Nancy moved to Oahu Island, Hawaii. There he founded the Island Sunday Band. In late 1991, they moved back to southern California to be with his ailing mother. Then, during the spring of 1995, they returned to Hawaii but settled in Kohala. They enjoy playing with Mitchell's ten-to-twelve-piece band, The Olliephonic Horns. He also plays with the Kona Brass.

Mitchell has authored an autobiography titled *Olliewood Lost, But Making Good Time*, published by ONM Publishing. He is also the subject of the DVD, *Skyline Films Presents an Interview with Ollie Mitchell* (ONM Publishing).

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Ollie Mitchell's official website: http://olliem.com.

Mitchell, Richard Allen ("Blue") (b. Miami, Florida, Mar. 13, 1930; d. Los Angeles, California, May 21, 1979). American trumpeter. Mitchell received his nickname while in high school when he began playing the trumpet. His early performances were rhythm and blues dates with Paul "Hucklebuck" Williams (1951-52), Earl Bostic (1952-55), and Chuck Willis. Afterwards, he freelanced for a while in Miami where he was discovered by Cannonball Adderley who connected him with Orrin Keepnews of Riverside Records in New York. Soon, Mitchell was recording with the Horace Silver Quintet (1958-64), drawing much attention as a lyrical player with a beautiful tone; there is a video showing Blue Mitchell playing with Horace Silver (1959).

Mitchell moved to the Blue Note label in 1963 and can be heard on recordings with Sonny Stitt & the Top Brass (1962), Tina Brooks, Harold Vick, Freddy Roach, Dexter Gordon, Jimmy Smith,

Lou Donaldson, and Stanley Turrentine. In March of 1964, the Silver Quintet broke up, so Mitchell formed a new group, Fungii Mama,

whose recording of the tune *The Thing to Do* became a standard. The new group recorded three albums with Blue Note, but lasted only a few years.

Mitchell toured and recorded with Ray Charles (1969-71), and also played with John Mayall (1971-73), mixing blues and bop styles in a highly effective way. Mitchell moved to Los Angeles in 1974 where he worked with Louie Bellson, Richie Kamuca, Harold Land, and Bill Berry's big band, and was co-leader of a quintet with Harold Land (1975-78). He recorded for Mainstream, RCA, Jam, and Impulse, and was the principal soloist with Tony Bennett and Lena Horne. His last recordings (1975-77) were in the disco-jazz style, but with Louie Bellson he recorded a jazz album on Concord, *Raincheck* (1978).

Mitchell was an admired man who brought something special to each performance and recording. He influenced Bobby Shew, and his style is considered a model of bop trumpet playing.

Although he lived a healthy lifestyle, he died of cancer at the age of forty-nine.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Nolan, H. "Blue Mitchell: Able to Leap all Genres in a Single Blast" (*Downbeat*, Oct. 1976); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Miyashiro, Eric (b. Honolulu, Hawaii, July 13, 1963). American trumpeter and bandleader. Miyashiro was born to Japanese parents; his

father was a professional trumpeter who played with the Royal Hawaiian Band, and his mother was a professional dancer from Tokyo. Miyashiro began playing the trumpet at an early age, and by fourteen was performing professionally with Sammy Davis Jr., Engelbert Humperdinck, The Temptations, The Four Tops, Tom Jones, and Henry Mancini. At age eighteen, he was selected to play with the All American High School All Stars, and soon attended the Berklee College of Music in Boston (1982) where he began working as a studio player.

Miyashiro moved to Japan in 1989, and has become a top studio player there. He formed two bands, the EM Band and Z Force. His CDs include *Kick Up, City of Brass, Times Square, Pleiades—A Tribute to Maynard Ferguson,* and *Skydance.* He has performed with the Maynard Ferguson Tribute Band, CHASE Revisited, Woody Herman's Thundering Herd, Buddy Rich Band, Thad Jones/Mel Lewis Band, and the Count Basie Orchestra. He has also worked with Dizzy Gillespie, Paul Anka, Clark Terry, John Williams, Freddie Hubbard, Tower of Power, Frank Sinatra, Mel Tormé, Natalie Cole, Sarah Vaughan, Tony Bennett, and Stevie Wonder. He has been a guest soloist with the Cincinnati Symphony Orchestra, Rochester Philharmonic, and the Saint Louis Symphony Orchestra. Strongly influenced by Maynard Ferguson and Bill Chase, Miyashiro, whose nickname is "StratosphEric," is one of the world's leading high note soloists. In 2002, he published *Eric's Technique Guide*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Eric Miyashiro" (www.trumpetplayerprofiles.com/ericmiyashiro.html); Eric Miyashiro's official website: www.ericmiyashiro.com/international.html.

Mobley, Joseph William ("Bill") (b. Memphis, Tennessee, Apr. 7, 1953). American trumpeter and flugelhornist. Mobley has been mostly a self-taught trumpet player since he was five. He was inspired by Marvin Stamm who encouraged him to attend North Texas State University (now the University of North Texas), where he enrolled for one year (1971-72) before returning to Memphis to earn a degree in

biology from Southwestern College. While in school, Mobley played jazz at night to support himself. During this period he developed his own distinctive harmonic approach to improvisation, with long lines interrupted by surprising leaps.

Mobley was not very active as a trumpeter during the 1970s, but in 1981 he decided to devote the majority of his time to jazz. He played with the Greg Hopkins-Wayne Naus big band in Boston (1981-82), occasionally appeared with Bill Pierce (1981-85), and worked with Artie Shaw's orchestra (1985-86), Donald Brown (1985-88), and Geoff Keezer's band (1988-94). He also attended the Berklee College of Music (1982-86) and moved to New York City and earned a master of music degree (1987).

Mobley has had an active career, performing and recording with artists such as Marvin "Smitty" Smith's sextet (1991-94), Clifford Jordan's big band (1992), George Coleman Octet, James Williams Group, Bill Easley, Mingus Dynasty, T.S. Monk, Maria Schneider, Toshiko Akiyoshi Orchestra, and his own groups called Space Time, Mobscene Quintet, The Bill Mobley Jazz Orchestra, and Nu Yorkestra. He also continues to work with the Pete McGuiness Big Band and the

Chuck Braman Quintet. One of his own groups, the Smoke Big Band, performs every Monday night at the highly-regarded jazz club Smoke on 106th and Broadway in New York City.

Mobley formed his own record label, Space Time, which has produced several of his albums including *The Bill Mobley Jazz Orchestra*, Vols. 1 and 2, *Mean What You Say, New Light*, and *Moodscape*. Previously, Mobley released an album entitled *Triple Bill* for Evidence Records. Mobley has taught at City College in New York City, starting in 1990, and is currently on the faculty at William Paterson University in New Jersey. Also a fine composer, Mobley is a talented musician who has been underrated by the general public.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yahow, Scott. *Trumpet Kings* (Backbeat Books); Bill Mobley official website: www.billmobley.net; Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Moch, Manfred ("Manni") (b. Hirschberg im Riesengebirge, Germany, May 16, 1930 [NB. Hirschberg, Lower Silesia, passed to Poland in 1945, receiving the name Jelenia Góra]; d. May 28, 2011). German trumpeter. Moch started playing the piano at age five, and trumpet at age ten. Among his early jobs was playing with the Viktor Reschke orchestra and doing studio work. During his career, he also played with Ladi Geisler, Karl-Heinz Grewe, and Rolf Ahrens. His main fame, however, came from playing as soloist with the orchestras of Bert Kaempfert and James Last. In 1966, he composed the song, *Monte Carlo,* which Kaempfert recorded as a hit. He left the Kaempfert band in 1968 due to a pay dispute, but rejoined the group (not as a soloist) during the late 1970s.

Moch was a member of the North German Radio Big Band in Hamburg from 1960 to 1990. In 1965, he also formed a duo with his longtime friend and trumpeter, Heinz Habermann, called The Tattoos, which recorded several popular dance LPs between 1965 and 1975.

After retiring sometime during the 1990s, Moch lived on the Spanish island of Mallorca. He died a few days after his eighty-first birthday.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Manfred Moch" (http://en.wikipedia.org/wiki/Manfred_Moch).

Photo: Manfred Moch (on right) with Heinz Habermann.

Modell, Ron[ald] ("Mode") (b. New York, New York, Nov. 11, 1934). American trumpeter. Modell's uncles, Louis Davidson and Milton Davidson, were professional trumpeters. Modell started playing the trumpet at age seven, studied with his grandfather David Davidson, as well as with Bert Pennino, and began taking lessons from James Smith of the New York Philharmonic at age eleven. Modell then studied with Sol Lubalin, Harry Glantz, Joe Rescigno, and Murray Karpilovsky.

Modell's first important job was touring for eight months with Cornelia Otis Skinner's one-woman show**,** *Paris 90*. He joined the Tulsa Philharmonic as principal trumpet (1953-57), and simultaneously earned his bachelor's degree in music education at Tulsa University (1957). He moved to New York City in 1957 to join the Afro-Cuban bands led by Joe Cuba (1957), Machito (1958) and others. He also performed as lead trumpet with Vic Damone, Tony Bennett, Della Reese, Buddy Greco, Julius LaRosa, Billy Eckstine, Phil Collins, and others. In 1958-60, he earned his master's degree.

In 1960, Modell joined the Dallas Civic Opera for nine seasons, and the Dallas Symphony Orchestra as principal trumpet, with which he played until 1967. In 1964, he began teaching as an adjunct faculty member at Southern Methodist University where he taught trumpet, jazz ensemble, marching band, and played in the faculty brass quintet. After being offered a fulltime position as professor of trumpet and jazz ensembles at Northern Illinois University in DeKalb, Modell decided to study with John Haynie at North Texas State University (now the University of North Texas) during his last season with the DSO (1968) in order to expand his knowledge of teaching repertoire and methods.

Modell's career at NIU from 1969 to 1997 established him as one of the leading jazz educators in the country. His award-winning jazz ensemble served as a training ground for many of the nation's leading musicians. Among Modell's hundreds of trumpet students are John Carroll, Alan Hood, Jason Johnson, and Randy Grabowski.

After retiring, Modell was called by Quincy Jones to participate in a big band project with the London Metropolitan Orchestra, as well as to organize a big band for pop artist Phil Collins, with whom he made a world tour in 1998. Modell is an active clinician, and owns Modell Music publishing company. He considers his greatest trumpet influences to be Rafael Méndez, Timofei Dokshitser, Louis Davidson (his uncle), Adolph Herseth, and Maynard Ferguson. He states that much of his musicianship stems from studying recordings of great singers such as Giuseppe de Stefano and Mel Tormé, and from listening to the Count Basie Orchestra. Modell has been active with the International Trumpet Guild. He is married to Kathy Modell, and is an outgoing and affable man, known for his ability to tell jokes and humorous stories.

Bibl.: Hood, Al. "What a Wonderful World! Reflections of Ron Modell" (*International Trumpet Guild Journal*, June 2005); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Mölder [Melder], Richard Mikhkelevich (b. Saaremaa Island, Estonia, Jan. 30, 1922; d. Tallinn, Estonia, July 6, 1975). Estonian trumpeter. Mölder graduated from the Tallinn Conservatory in 1941, studying with Julius Gustav Wachs. From 1942 to 1944, he was principal trumpet of the Estonian Music Ensemble, and from 1944 to 1947 was principal of the variety orchestra of the Estonian Philharmonic. He was principal of a variety radio orchestra in 1949-50, and from 1950 to 1952 was a pupil of the famous Mikhail Tabakov at the Gnesin Institute of Music in Moscow. For the next two years, Mölder worked as a teacher in music schools.

In 1954, Mölder returned to his position with the variety orchestra of the Estonian Philharmonic, and sometimes served as the orchestra's conductor. In 1964, he became principal trumpet of the Estonian Philharmonic, a position he held until his death in 1975. He was honored by the State in 1970.

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Molina, Al [Jr.] (b. San Francisco, California, Dec. 18, 1935). American trumpeter. Molina's father, Al Sr., was a professional musician and Al Jr.'s first trumpet teacher. Al Jr. began playing the

piano at age eight, and the trumpet at age twelve. He was mostly influenced by Harry James, but later became interested in bebop music. By age sixteen, he was performing in local clubs.

Molina attended San Mateo Junior College from 1960 to 1962. He then performed and recorded professionally in the San Francisco Bay area with such artists as Pat Britt (1966), the Sir Douglas Quintet (1968), George Cables, Jessica Williams, Tom Harrell, Red Holloway, Eddie Marshall, Johnny Griffin, Flip Nuñez, Al Plank, Eddie Henderson, Pete Escovedo, Bill Watrous, Jack Sheldon, Al Porcino, Eddie Moore, Merv Griffin, Mark Isham, and many others.

Over the years, Molina has been involved in jazz education, in addition to doing a great deal of studio work. He can be heard on dozens of recordings, and has led sessions for his own albums that include *The Gift, Straight from the Heart*, and *Amigos Todos*, all on his own Jazzer label.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Al Molina" (www.almolina.org); Laplace, Michel. *Trompete, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Molnár, Zoltán (b. Nagykörös, Hungary, June 13, 1965). Hungarian trumpeter. From 1979 to 1984, Molnár studied with László Szabó and Jenő Kuesera at the Budapest Music School, and then from 1984 to 1989 with Zoltán Szűcs at the Franz Liszt Music Academy, graduating with honors and a M.A. degree. He has also studied with Jerome Callet. In 1984, he performed with the Academic Brass Quintet that toured Belgium, Germany, Austria, Bulgaria, France, Spain, Italy, China, Russia, Hungary, and the Czech Republic.

Molnár began his orchestral career as an apprentice (1987-89) with the National Philharmonic Orchestra in Hungary, and later became a coprincipal trumpet (with László Tóth). During the 1980s and early 1990s, he successfully competed in several international solo and chamber music competitions. Since 2000, he has been the director of the Trumpet Camp in Balmazújváros, Hungary, where Jerome Callet was a guest professor in 2004. Since 2005, he is a faculty member at the Franz Liszt Music High School in Debrecen. A highly versatile performer, he has recorded classical, jazz, and rock albums.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Photo: Molnár on left.

Molvær, Nils Petter (b. Sula, Norway, Sept. 18, 1960). Norwegian trumpeter and composer. Molvær was introduced to jazz at a young age by his father, a clarinetist and saxophone player. At age nineteen, Nils studied at the Trondheim Conservatory for two years, and then freelanced in the city of Oslo. In 1983 he joined the group, Masqualero, which recorded three albums for the ECM label. Molvær recorded with other musicians including Manfred Eicher, Marilyn Mazur, Robyn Schulkowsky, Jon Balke's Oslo 13, Bill Laswell, Jan Wobble, Hector Zazou, Arild Andersen, and Sidsel Endresen.

Molvær released his first album as leader, *Khmer*, on ECM in 1997, which received the German Record Critics Award, and a Norwegian Grammy. Later albums include *Solid Ether, np3, Molvær Live, Streamer* (his first live album)*, ER* (won a Norwegian Grammy), *Hamada, Remakes,* and *Recoloured*—all on the ECM label. In 2003, Molvær received the Buddy Award, Norway's highest jazz prize. Known for his versatility, Molvær is comfortable playing jazz, pop, rock, fusion, and avant-garde music in both acoustic and electric mediums.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Nils Petter Molvær" Molvær's official website: www.nilspettermolvær.info; "Nils Petter Molvær" (http://en.wikipedia.org).

Monette, David ("Dave") G. (b. 1956). American designer. Monette studied trumpet with Charles Gorham at Indiana University, and the writings of acoustics expert Arthur Benade. With Gorham's encouragement, Monette began making trumpet leadpipes (1981). He then worked at the Conn Company (with Doc Severinsen), and soon started producing his first trumpets out of his rented home in Bloomington, Indiana (1983). After dropping out of school, he started his own trumpet manufacturing company, the David G. Monette Corporation, in Chicago (1984). His instruments attracted many players including Adolph Herseth, Charles Schlueter, Wynton Marsalis, Thomas Stevens, and Art Farmer. His trumpets include numerous new design characteristics that have revolutionized the industry.

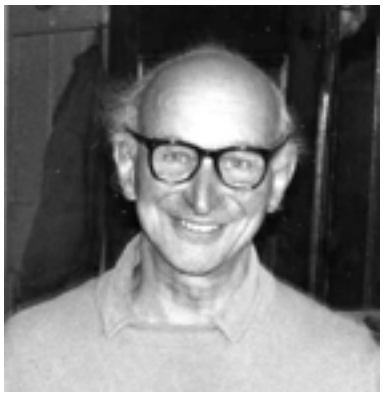
Monette stated in a newspaper interview that the inspiration for designing trumpet mouthpieces came to him in 1984 while he was taking a relaxing bath in his Albuquerque hotel room after a long day of exhibiting trumpets at a convention. He told of his mentally telepathic conversation with his pet cat, Sheldon, in Chicago, and how Sheldon gave him the idea of a new design—the "STC" (Sheldon The Cat) model mouthpieces.

The David G. Monette Corporation is now located in Portland, Oregon, and is one of the world's leading custom trumpet manufacturers.

Monette enjoys teaching Yoga classes.

Bibl.: "Foyston, John. "Horn of Plenty (of ideas)" (Newhouse News Service, Nov. 25, 1993); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "David Monette" (http://en.wikipedia.org); David G. Monette Corp. website: www.monette.net.

Monk, Christopher [William] (b. Delhi, British India, Dec. 28, 1921; d. Farnham, England, July 17, 1991). British instrument maker. Monk studied history at Lincoln College in Oxford (1940-44), and trumpet with George Eskdale from 1942 to 1945. He was a player and maker of historical brass instruments, most notably cornettos and serpents.



In 1955, Monk was a preparatory school teacher, first at Pocklington in the East Riding, then at St. Edmunds, Hindhead. Tom Stoppard and Jonathan Dimbleby were among his pupils. The radio program he and Brian Baker made for the BBC in 1958 was the first broadcast using his instruments. He was a pioneer player of the virtuoso parts in Monteverdi's *Vespers*, taking part in performances conducted by the student John Eliot Gardiner, and organized by members of the Galpin Society in Cambridge in 1964. (During one of these performances, his seventeenth century cornetto broke into two halves, but the performance continued with the

instrument held together with postage stamps.) He began producing wooden cornettos in 1955, his first cornettino a year later, and in 1968 developed inexpensive cornettos made of epoxy, which became very popular. He soon became the foremost producer of these fifteenth and sixteenth century instrument replicas.

Together with Andrew van der Beek and Alan Lumsden, Monk cofounded the London Serpent Trio in 1976, and began producing natural trumpets and historical slide trombones in Farnham, England, in 1980. Following his sudden death in 1991 at the age of sixty-nine, the instrument making concern was taken over by Jeremy West, and the workshops relocated from rural England to new premises in London, in partnership with craftsman Keith Rogers, where instrument manufacture continues today.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Bottom photo: Monk cornetto.

Monke, Josef (b. Elberfeld, Germany, Feb. 18, 1882; d. Cologne, West Germany, Nov. 22, 1965). German manufacturer. Monke became an instrument-making apprentice to Leopold Mitsching in Elberfeld in 1896-1900, simultaneously studying trumpet with Willi Liebe there. His journeyman period extended from 1900 to 1921 with a sequence of employment as follows: Kurnoth (aka Knoth) Company in Danzig (1900), C.W. Moritz in Berlin (1901-02), Max Enders in Mainz (1902-04), Leopold August Schmidt in Cologne (1904-11), Fritz Werner in Wiesbaden (1911-12), and again Leopold August Schmidt in Cologne (1912-21).

Monke set up his own shop in Cologne on February 28, 1922. For various reasons, his shop moved three times in Cologne between 1922 and 1958. His instruments, particularly rotary valve trumpets, became quite popular and are used by orchestras worldwide including the Chicago Symphony Orchestra. Monke is said to be the inventor of the screw-rim mouthpiece (1908).

Josef Monke's son Wilhelm (1913-86) learned the instrument-making trade from his father in 1928-37 and continued to work for him until 1945, when he opened an independent shop in Cologne, which he greatly expanded to include all kinds of instrument and music sales. Since his death, the business was run by his son Friedrich Wilhelm (Friedhelm) Monke (b. 1943), who had learned instrument-making from his grandfather in 1957-60 and became a master in 1966. The firm ceased to exist in 1994.

Bibl.: Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Dullat, Günter. *Verzeichnis der Holz- und Metallblasinstrumenmacher auf deutschprachigem Gebiet* (Schneider); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Monke Company official website: www.josef.monke.de/english/wir.htm.

Mönkediek, Peter (b. Ahaus, Westphalia, Germany, June 2, 1964). German trumpeter. Mönkediek's first trumpet teachers at age ten were Jos van Haaren and Johnann Hondebrink. He then studied with Edmund Buschinger at the Robert Schumann Hochschule in Düsseldorf (1984-85) and with Max Sommerhalder at the Musikhochschule in Detmold (1986-92). His orchestral career began as principal trumpet (1991-2002) of the Westphalian Symphony Orchestra Reckling-

hausen (now the New Philharmonic Orchestra of Westphalia), followed by the Symphony Orchestra of Münster (2001-02) and WDR-Cologne

Symphony Orchestra (principal since 2002). Since 2004, he has also spent his summers as a member of the Bayreuth Festival Orchestra.

An active chamber musician, Mönkediek has been a guest performer with the German Brass, Bach Blech & Blues, and is a regular member of the brass ensembles Embrassy and Brass Consort Köln. He is also an active soloist with orchestras in Germany and Hungary. From 1994 till 2002, Mönkediek taught trumpet at the Westphalian Wilhelms-University in Münster. In 2007, he taught at the Robert Schumann Hochschule.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Photo: Peter Mönkediek (left) and Peter Roth.

Montz, Richard ("Dick") Dennis (b. Mar. 31, 1942; d. Sydney, Australia, Dec. 27, 2005). American trumpeter. Montz began playing trumpet early in life and later attended the University of Illinois, studying with Haskell O. Sexton and graduating in 1965. While in school, he toured with Les Elgart (1963), Jimmy Dorsey Orchestra (1964), and Si Zentner (1965). He joined the Air Force in 1966 and performed with the Airmen of Note until 1970 when he moved to Las Vegas to work with various show bands as a lead trumpet player. Between 1970 and 1976, he worked with dozens of top musicians including Nancy Wilson, Steve Lawrence and Eydie Gormé, Shelly Manne, George Shearing, Carl Fontana, Joe Williams, Carmen MacRae, Debbie Reynolds, Shirley Bassey, Lou Rawls, Juliet Prowse, Bobbie Gentry, Stan Kenton, Conte Candoli, and Johnny Richards. In Las Vegas, he met his wife of thirty-one years, Louise, with whom he had two children, Beth and Joe.

The Montz family moved to Sydney, Australia, in 1976 where Montz performed with various jazz groups as well as the Opera Australia and the Australian Ballet. He joined the jazz faculty at the Sydney Conservatorium and eventually became the chair of the jazz department. He recorded hundreds of jingles and soundtracks, and earned a master of music degree in trumpet performance at the conservatory in 1987, studying with Gordon Webb.

Around 1995, Montz suffered an accident that caused him to have to completely rebuild his embouchure. For a while, he played the valve trombone, but eventually returned successfully to the trumpet. His courage was again evident when he developed pancreatic cancer; after a long and difficult battle against the disease, he died at the age of sixty-three. He was a very well liked and respected man who possessed a positive attitude on life and a good sense of humor.

Bibl.: Evans, Brian. "In Memoriam: Richard 'Dick' Montz 1942-2005" (News Item, *International Trumpet Guild Journal*, June 2006); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Moore, Bobby (b. New York, New York, 1919). American trumpeter. Little is known about Moore, especially about his later life when he was institutionalized in the 1940s. Despite his short career as a big band trumpeter, he is considered to be one of the best soloists of all time.

Moore debuted at age sixteen when he entered a talent contest at the Apollo Theater (summer 1935), accompanied by Willie Bryant's band. He then freelanced in New York for a few years, and joined Count Basie's orchestra (March to October 1937). During this time, he made a few recordings with Basie and was featured on some sensational solos. Moore left the band to play and record with Hot Lips Page's big band in 1938; he was replaced by Harry "Sweets" Edison. Moore also played with Jimmy Mundy and Benny Carter in 1939.

Moore lived a fast-paced life as a musician, as well as in his personal life. However, in early 1940 he suffered a complete nervous breakdown and spent time in Bellevue Hospital. Sometime thereafter, he was committed to the Matteawan State Hospital. Nothing is known of him after that.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Moore, Christopher ("Chris") R. (b. Gainesville, Florida, Dec. 10, 1965). American trumpeter. Moore grew up in Sarasota, Florida, and began playing the trumpet at age ten, studying with Joseph Powell until graduating from Riverside High School and Booker High School (Arts School) in 1983. He attended Florida State University under Bryan Goff from 1983 to 1987, earning a bachelor of music degree, and accepted a graduate trumpet teaching assistantship at the University of New Mexico under Jeffrey Piper from 1987 to 1989, where he earned a master of music degree.

Moore taught trumpet at Morningside College in Sioux City, Iowa, from 1989 to 1993. He then studied with Barbara Butler at the Eastman School of Music from 1993 to 1994, establishing his residency for a doctor of musical arts degree. He toured with the Chestnut Brass Company from 1994 to 1996, and completed his doctoral studies at Eastman with Douglas Prosser and James Thompson during the summers of 1994 to 2002. He taught at the University of Kansas and was a member of the Kansas Brass Quintet from 1996 to 2003, and became an assistant professor

at Florida State University in 2003 where he continues to teach, and has released the solo CD, *Trumpeting the Stone*, on the Mark Masters label. He also received a Grammy Award in 2000 for the Chestnut Brass Company's recording of *Hornsmoke* by Peter Schickele. He has performed with the Jeunesses Musicales World Orchestra, New Mexico Brass Quintet, Kansas City Symphony Orchestra, Tallahassee Symphony Orchestra, New Mexico Symphony Orchestra, and the Santa Fe Symphony. He has won several prizes in music competitions, notably one in the Ellsworth Smith-International Trumpet Guild Solo Competition and another for the Music Teachers National Association.

Chris is married to Barbara Butler-Moore, a government analyst with Florida's Agency for Health Care Administration (not the same person as trumpet player Barbara Butler). They have a daughter, Grace (b. 1999). His hobbies include cooking, golf, running, and movies.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Christopher Moore" (www.music.fsu.edu/Faculty-and-Staff/Faculty/Christopher-Moore); personal interview, Jan. 26, 2012.

Moore, Daniel ("Danny") William (b. Waycross, Georgia, Jan. 6, 1941; d. New York, New York, Feb. 14, 2005). American trumpeter. Moore grew up in Waycross, Georgia. He may not have been one of the most famous trumpeters in the world, but he was certainly one of the most admired. He began playing gigs at age fourteen, and during high school, played area juke joints. He later attended Florida A&M University on a music scholarship funded by Cannonball and Nat Adderley (Moore's grandfather had adopted Quintin Adderley, the older brother of Cannonball and Nat). Moore later dropped out of college in order to play professionally. His career began when he joined Paul Williams's Hucklebuckers in 1962.

During the 1960s, Moore played with Ruth Brown, Quincy Jones, the house band at the Apollo Theatre, Aretha Franklin, Marvin Gaye, Art Blakey's Jazz Messengers (1964), Oliver Nelson (1964), Count Basie's big band (1966), and the Thad Jones-Mel Lewis Orchestra (1968-72). He then played with Aretha Franklin again (with King Curtis in 1971), the George Coleman Octet (1972 to early 1980s), Dizzy Gillespie's big band (1975), Wes Montgomery, and his own groups. Moore was also an active studio player in New York, and can be heard on the soundtrack of the Paul Newman movie, *The Last Chance*. Although Moore kept a low profile, he performed with hundreds of leading jazz musicians. He recorded many times, and released one CD as leader—*The Party*.

Moore was a warm-hearted person who often participated in benefit concerts for charities and musician friends, and during the last few years of his life, played each week at local retirement homes and hospitals. He was a good basketball player who loved to challenge others to a game, including friend Wynton Marsalis. He died of natural causes at the age of sixty-four, having performed a fundraising concert just three days earlier. Funeral and burial services were conducted in his hometown of Waycross, Georgia, but a memorial service was also held in New York City shortly after his death, at which Clark Terry (in a wheelchair) played *My Buddy*, and Jon Faddis performed *A Child is Born*, a tender ballad arranged by Thad Jones. Moore once said that his greatest honor was when the mayor of Waycross declared May 25, 2001 as "Danny Moore Day."

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Scott, Ron. "Danny Moore, trumpeter, dies at 64" (*New York Amsterdam News*, Mar. 2, 2005); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Tribute to Danny Moore" (www.jerryjazzmusician.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Moore, Melvin ("Mel") (b. Chicago, Illinois, June 15, 1923; d. Los Angeles, California, Feb. 26, 1989). American trumpeter. Moore played trumpet and violin in Jimmy Lunceford's band from 1943 to 1946. In 1948, he was a trumpeter in Lucky Millinder's band, and between 1948 and 1950 with the Duke Ellington Orchestra. During the 1950s and '60s, after an episode with pop music, he performed and recorded with a host of jazz artists that included Dizzy Gillespie, T-Bone Walker, Gerald Wilson, Charles Mingus, Jimmie Lunceford, Thelonious Monk, and Gil Fuller.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Moore, Scott (b. 1960s). American trumpeter. Moore earned a bachelor of music degree at McNeese State University, studying with Michael Ewald, and a master of music degree at the New England Conservatory, studying with Charles Schlueter. He also studied with Arnold Jacobs.

Moore has been a member of the Memphis Symphony Orchestra since the fall of 1988, and is the orchestra's current principal trumpeter. He has performed with the Chicago Symphony Orchestra, Saint Louis Symphony Orchestra, National Symphony Orchestra, and the Toronto Symphony Orchestra, and has recorded with the Nashville Chamber Orchestra and *I Fiamminghi*, the Orchestra of Flanders. He has served on the faculty of the Hot Springs Music Festival, Sewanee Summer Music Center, and the Tennessee Governor's School for the Arts, and is an active freelance performer.

Moore was a featured artist during the 1994 International Trumpet Guild Conference at the University of Illinois (hosted by Michael Ewald), and in 2009 performed the world premiere of Eric Ewazen's *Trumpet Concerto*, a new orchestration of the composer's popular *Trumpet Sonata*.

Bibl.: "Scott Moore" (www.memphissymphony.org/musicians).

Moore, William ("Bill") Henry (b. Brooklyn, New York, July 25, 1901; d. New York, New York, June 17, 1964). American cornetist and trumpeter. Moore's parents were of mixed race and his skin color was light enough for him to pass as a white. He called himself "The Hot Hawaiian," which allowed him to be hired by numerous white bands throughout his career. He began playing on recordings during the 1920s with the California Ramblers (which also recorded under the names Five Birmingham Babies, Goofus Five, and the Lumberjacks), and played on and off between 1925 and 1929 with Ben Bernie's group.

Moore's prominent jazz period was during the 1920s when he also played with Don Voorhees, Bert Lown, and Lester Lanin. He recorded with Jack Pettis (1926-29), Irving Mills's Hotsy Totsy Gang (1929-30), the Whoopee Makers, Mississippi Maulers, New Orleans Black Birds, the Vagabonds, Varsity Eight, Bailey's Dixie Dudes, Broadway Broadcasters, Al Goering's Collegians, Kentucky Blowers,

Little Ramblers, Fred Rich (1930), Boswell Sisters (1931), and the Dorsey Brothers (1931).

In 1930, Moore became a studio performer, and for the remainder of his career, played anonymously on radio, backing other jazz artists on recordings. His recordings with Irving Mills have been released on CD, titled *The Hotsy Totsy Gang*, Vols, 1 & 2 (Retrieval).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: Bill Moore with the Little Ramblers.

Moorehead-Libs, Jean (b. Toronto, Ontario, Canada, Aug. 25, 1956). Canadian trumpeter. Moorehead-Libs grew up in Burlington, Ontario, until age ten when she and her family moved to Plymouth, Michigan. She began playing the trumpet at age twelve, and took lessons from her middle school band director, Darrel Walters. During high school, she studied with Stephen Carlson. After graduating from Plymouth Salem High School in 1973, she studied with Clifford Lillya at the University of Michigan, earning a bachelor of music degree in 1978 and a master of music degree in 1980 while also teaching at Olivet College.

From 1980 to 1983, Moorehead-Libs taught at The United World College of Southeast Asia, and from 1980 to 1982 performed as principal trumpet of the Singapore Symphony Orchestra. She returned to the University of Michigan to study with Armando Ghitalla, earning a doctor of musical arts degree in 1985. She then taught at Northern Michigan University from 1985 to 1989, and at the Oberlin College-Conservatory from 1989 to 1996. She also taught as an adjunct faculty member at Wayne State University in Detroit during the 1989-90 academic year. She was the trumpet instructor of the University of Michigan's All-State Program at Interlochen from 1983 through 1998.

Moorehead-Libs has been the trumpet teacher at Concordia University since 2000. She also taught at the University of Michigan during the 2005-06 year. She performs with the Today's Brass Quintet, Michigan Sinfonietta, Ann Arbor Symphony, Michigan Opera Theater Orchestra, and the Michigan Chamber Brass. She is a former editor of the "Pedagogical Topics" column of the *International Trumpet Guild Journal*.

Moorehead-Libs and James R. Libs, an insurance executive, were married in 1988, and have two sons: Andrew (b. 1990) and William (b. 1996). Her hobbies include cooking, gardening, and doing volunteer work at her sons' schools.

Bibl.: "Jean Moorehead-Libs" (www.cuaa.edu); personal interview, Mar. 20, 2011.

Mora, Rafael ("El Chino") Jaime (b. Parácuaro, Acámbaro, Mexico, 1931). Mexican trumpeter and composer. Mora learned to play the trumpet under his father, Francisco Jaime Cervantes, who also taught him music theory, harmony, and composition. His career began in 1950 when he joined the group led by Juan Garcia Esquivel (until 1960), as well as the Police Band of Mexico City (1951) and the orchestra of Damaso Perez Prado (beginning in 1953). His recording of *Cherry Pink* with Prado made him well known.

Throughout his illustrious career, Mora has performed with many leading musicians and ensembles including Benny Moré, Alberto Beltran, Daniel Santos, Bienvenido Granda, Pedro Vargas, Chelo y su Conjunto, Mike Laure, Sonia López, Vicente Fernández, Eddie Fisher, Johnny Mathis, Vicky Carr, Liza Minelli, Sara Vaughan, Chico O'Farrill, and dozens of others. He formed his own orchestra in 1983 that made a recording and two films. As a composer, his works include *Symphony of Love* (Bolero), *The Mirel, My Plea, Insomnia, My Soft Cha, Prado Mambo, Lying, So Close Yet So Far*, and *Rafael*.

Recently, Rafael "El Chino" Jaime Mora has received several awards. He was recognized by his hometown of Parácuaro in September of 2012 when the mayor of the city named the House of Culture after him, and the fifth annual Rafael Méndez Trumpet Festival in Mexico City was dedicated to him in 2012. Additional honors include several Silver Disc prizes and the Golden Lyre, Golden Palm, and Golden Sun awards.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); www.correo-gto.com.mx.

Morán, Cecilio ("Chilo") (b. Concordia, Sinaloa, Mexico, Nov. 19, 1930; d. April 8, 1999). Mexican trumpeter, composer, and bandleader. Morán began playing in his father's (Don Genaro Morán) brass band at age twelve. At age eighteen, he moved to Mexico City to study music, forming his first orchestra three years later. He made his first recordings with Perez Prado in 1950, and with Leo Acosta and Gloria Rios in 1956. He soon formed a big band that became very popular when his composition, *Pianola*, became a hit. He toured Europe and Asia, and

was a soloist with the bands of Arturo Nunez, Ismael Diaz, Luis Arcaraz, Damaso Perez Prado (1954), Tommy Rodriguez, Hector Hallal, Pablo Beltran Ruiz, Paul Mauriat, Ray Anthony, Clare Fisher, Agustin Lara, Chico O'Farrill, Henry Mancini, Sergio Méndez, Frank Sinatra, Dizzy Gillespie, Harry Edison, Sarah Vaughan, Clark Terry, Sonny Rollins, and others.

According to trumpeter Wynton Marsalis, Morán was one of the best jazz trumpet players of all time. He recorded numerous LP albums including *Trumpet Psicodelica* (Maya), *Los 5 Megatones* (Tlaloc), and *Rock en Mexico* (Dimga).

Morán had a son named Pepe, who is also a fine jazz musician.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Chilo Moran" (http://latalacha.com.mx/2010/06/cecilio-"chilo"-moran-arroyo/).

Morand, Herb (b. New Orleans, Louisiana, 1905; d. New Orleans, Louisiana, Feb. 23, 1952). American trumpeter and vocalist. Morand grew up in New Orleans. He began playing trumpet at the age of thirteen and by the age of eighteen, was playing professionally with Nat Towles's Harmony Kings. He went to New York for a while and joined Cliff Jackson's Krazy Cats (1926), but returned to New Orleans where he played with Chris Kelly and also a band of his own.

Morand moved to Chicago during the late 1920s. He recorded with the Beale Street Washboard Band and performed with J. Frank Terry's Chicago Nightingales, as well as with a few other groups. His main fame, however, came from playing with the Harlem Hamfats during the second half of the 1930s, serving as the group's manager and trumpeter, and recording numerous times with it between 1936 and 1938. He was also a spirited jive singer with the group. In 1941, Morand played with Meade Lux Lewis, Jimmy Bertrand, and the Curtis Jones trio.

Morand returned permanently to New Orleans in the early 1940s. He formed his own group and also played with bands led by Joe Watkins and George Lewis. He recorded as leader from 1949 to 1950 (eleven recordings were issued). However, he gained over three hundred pounds, and his health soon declined. He was forced to retire around the age of forty-six. Morand died on February 23, 1952 at the age of forty-seven.

Today, CDs of some of Morand's playing can be heard on the albums *New Orleans Harlem* (Jazz Crusade) and *Herb Morand 1949* (American Music).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Moreno, Benjamín (b. Málaga, Spain, Dec. 5, 1964). Spanish trumpeter. Moreno began playing the trumpet at age nine, and was a member of the Spanish National Youth Orchestra. He later graduated from the Royal Conservatory of Madrid where he studied with José Orti, and received a Special Superior Honor Award. He also participated in master classes given by Maurice André, Pierre Thibaud, and Håkan Hardenberger.

Moreno is principal trumpet of the Orquesta Sinfónica de la Radio Televisión Española. He has also played in the Malaga Symphony Orchestra and with the Virtuoses de Moscou, launched his solo career with a debut recital at the Theater of Champs Elysées in Paris, and has been a guest soloist with many orchestras in Spain and other European countries. He served as a member of the jury during the Toulon International Trumpet Solo Competition when he struck up a friendship with Alexander Arutunian who invited him to perform his trumpet concerto with the Armenian Philharmonic Orchestra as part of a celebration of the composer's eightieth birthday. For many years, Moreno was active with his group, Imperial Ensemble, consisting of trumpet, organ, and percussion.

Moreno coaches several youth orchestra brass sections in Spain, and has taught at the Community Conservatory in Madrid since 1990. He became the trumpet professor at the Royal Conservatory in Madrid in 2006.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Mathez, Jean-Pierre. "A Flirt with Madrid" (*Brass Bulletin*, no. 111, Mar. 2000); "Benjamin Moreno" (http://europe.yamaha.com/en/artists/brass_woodwinds/benjamin_moreno/); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Morgan, Lee (b. Philadelphia, Pennsylvania, July 10, 1938; d. New York, New York, Feb. 19, 1972). American trumpeter. Morgan began playing trumpet when his older sister Ernestine gave him a used instrument for his thirteenth birthday. He progressed very quickly and became a professional trumpeter in the following year. He developed a strong hard bop style through the influences of, and lessons with, Clifford Brown and Ted Curson. Morgan also studied at the Jules E.

Mastbaum Area Vocational School (1953-56) and at The Juilliard School (1958). His main teacher in Philadelphia was Tony Marchione.

Morgan played alto horn in a college band, and then turned to bop in Philadelphia where he played at a jazz workshop with Benny Golson, John Coltrane, Ray Bryant, and Miles Davis. At the age of eighteen, Morgan replaced Joe Gordon in Dizzy Gillespie's band in New York City, but the band ran into financial difficulty in 1958, and disbanded. However, Morgan's performances with Dizzy were not unnoticed; the press labeled him "the new Clifford Brown." Morgan began recording albums for Blue Note records as the leader of his own group. He recorded six albums during the late 1950s including *Lee Morgan Indeed!* (1956), *The Cooker* (1957), *Candy* (1957), *Lee Morgan Sextet* (1957), *Lee Morgan Vol. 3* (1957), and *City Lights* (1957). He also recorded the album, *Introducing Lee Morgan,* in 1956 for the Savoy label.

In August 1958 at the age of twenty, Morgan joined Art Blakey's Jazz Messengers and was prominent on the albums *Moanin', The Big Beat, Like Someone in Love,* and *The Freedom Riders*. He also

recorded with John Coltrane, Jimmy Smith, and Hank Mobley. Morgan's drug addiction resulted in his being kicked out of Blakey's group in 1961, which seems ironic considering that it was Blakey who introduced Morgan to heroin, but Morgan's lateness and unreliability became untenable. Morgan returned to his hometown of Philadelphia and managed to curb his addiction.

In 1963, Morgan returned to New York and began recording with his own group. His album, *The Sidewinder* (1963), became his biggest commercial hit, which stayed at the top of the jazz charts for months and was used as background music for Chrysler television commercials during the 1964 Baseball World Series. The album was used without the consent of Morgan or Blue Note Records and was later withdrawn when the label's attorneys demanded payment. Nonetheless, the popularity of Morgan's crossover jazz-pop album encouraged the label to produce other similar recordings including the albums, *Cornbread* (1965), and *The Gigolo* (1965).

Morgan briefly rejoined Blakey's Jazz Messengers (1964-65), replacing Freddie Hubbard who had taken Morgan's spot in 1961. Morgan was at the top of his popularity and recording output during the second half of the 1960s, recording an additional twenty albums with many of the leading musicians of the time. He used his influence for political reasons, often protesting that jazz artists were not featured enough as guests on television talk shows and musical variety shows.

Morgan's longtime girlfriend during the 1960s and early 1970s, Helen More, was fourteen years older than he was and had helped him kick his drug habit in 1962. But Morgan betrayed her in favor of a younger woman, so More shot and killed him in a passionate rage at Slug's jazz club in New York City's East Village where his band was performing; he died at the age of thirty-three. Today he is considered to have been a very influential model in the art of bop trumpet playing.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); McMillan, Jeff. *DelightfuLee: The Life and Music of Lee Morgan* (Univ. of Michigan Press); Perchard, Tom. *Lee Morgan: His Life, Music and Culture* (Equinox); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Morganelli, Mark Christopher (b. Chincoteague, Virginia, May 15, 1955). American trumpeter and flugelhornist. Morganelli began playing the trumpet at age nine. While in high school, he led a group called The Moonlighters, then attended Bucknell University in Pennsylvania from 1973 to 1977. He led the Bucknell Jazz and Rock Ensemble that toured Pennsylvania and Florida before moving to New York City in 1978.

During his early days in New York, Morganelli rented a loft that he used as a jam space for himself and friends. He formed a nonprofit organization called Jazz Form Arts, which created the Riverside Park Arts Festival (1985-97). He found his calling as a jazz arts promoter and organizer, and eventually arranged for dozens of important concerts in New York City, including fundraisers for breast cancer, and Dizzy Gillespie's 75th birthday concert at Carnegie Hall. He worked as the concert coordinator for Birdland from 1988 to 1993, and produced over fifty albums for the Candid label (since 1989).

As a trumpet and flugelhorn performer, Morganelli has performed in Japan, Europe, Brazil, and the Caribbean. He has appeared at many top jazz festivals including the Montreux Jazz Festival, Du Maurier Downtown Toronto Jazz Festival, Syracuse Jazz Festival, Saratoga Jazz Festival, and Freihofer's Jazz Festival. He has performed and recorded with a host of leading artists including David Amram (1985), Paquito D'Rivera (1991), Tiny Grimes (1989), Bill Heid, Urbie Green, Mike Vax, Bob January, Bobby Watson, Donald Harrison, David "Fathead" Newman, Gary Bartz, John Hicks, and Harold Ousley. His albums as leader include *Five is Bliss* (Jazz Forum), *Speak Low* (Candid), and *My Romance* (Jazz Forum). Morganelli is also a fine composer.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Greats* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Morgera, Fabio (b. Naples, Italy, Apr. 24, 1963). Italian trumpeter and flugelhornist. Despite losing his left hand in an accident at age four, Morgera learned to play (left-handed) the guitar and electric bass as a child. He started playing trumpet at age fifteen, and studied from 1980 to 1984 at a music school in Fiesole with Tolmino Marianini. His career began in his native Italy when he played with the Eurojazz Orchestra (1982-85) and with Giorgio Gaslini (1983-85). He won second prize in the 1982 Leverkusen Jazz Competition for Newcomers. Morgera immigrated to the United States in 1985 and attended the Dick Grove School of Music in Los Angeles (1987), studying music composition. From 1987 to 1989, he attended the Berklee College of Music in

Boston. In 1988, he was playing with Igor Butman and in the same year, won second prize in the Barga Big Band Arranging Competition.

Morgera moved to New York City in 1990 and began taking trumpet lessons from Vincent Penzerella of the New York Philharmonic. He also briefly studied with Uan Rasey, Allen Vizzutti, and Jens Lindemann. He cofounded the Groove Collective during the mid 1990s, and led several other groups of his own. Over the years, Morgera has performed with the Mingus Big Band, Nublu Orchestra, Village Vanguard Orchestra, Roy Hargrove's Big Band, John Tchicai, Jerry Bergonzi, Chico O'Farrill's Afro-Cuban Jazz Orchestra, Valery Ponomarev, Alvin Queen, J.D. Allen, Jason Lindner, and pop star Jovanotti.

Morgera is a top post-bop trumpeter and vocalist. His many albums include *Groove Collection* (nominated for a Grammy Award, on Reprise), *The Pursuit* (Ken Music), *Be Hip* (Red), *Slick* (Red), *Colors* (Red), *New Hopes* (Red), *Take One* (Red), *Red Stars* (Red), *The Voice Within* (Kufala), *Neapolitan Heart* (EmArcy/Universal), *Need for Peace* (Smalls), *Jungle Jazz,* and *Black Satin*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Fabio Morgera" (www.allaboutjazz.com); "Fabio Morgera" (www.myspace.com/fabiomorgera).

Morris, Craig (b. Odessa, Texas, July 8, 1968). American trumpeter. Morris's father Cecil was a band director and trumpeter in Texas. Craig grew up in San Antonio, and began playing the cornet at age ten. His early teachers were Larry Schmidt and John Goodwin. While in high school, he played in a drum and bugle corps called the Crossmen, an experience that he feels gave him a good foundation for embouchure stamina. Morris attended the University of Texas in Austin where he studied with Raymond Crisara. In 1991, he graduated with a master's degree from the San Francisco Conservatory where he studied with Glenn Fischthal.

Morris returned to Austin, and began freelancing and teaching privately. He was a member of the Pinnacle Brass Quintet from 1991 to 1994. He took a few orchestra auditions, but didn't do particularly well. He decided to study with James Wilt, the associate principal of the Houston Symphony Orchestra at that time. Wilt coached him on audition preparation, enabling Morris to win an audition as principal trumpet of the Sacramento Symphony in California in 1994. Unfortunately, the orchestra went bankrupt in 1996, so he turned to teaching at two area colleges to make a living.

Morris moved to Dallas in 1997 in order to join the Dallas Brass. There, he took a few lessons with Don Jacoby. After five months, he won an audition for the fourth chair in the Chicago Symphony Orchestra, which he joined in February of 1998. Soon after beginning this position, Glenn Fischthal encouraged him to audition for the associate principal trumpet position with the San Francisco Symphony. Morris's desire to play principal parts was strong, and with the encouragement of his colleagues in Chicago, he took the audition and won; he began playing with the SFSO during the fall of 1998.

Two years later, Adolph Herseth retired as principal of the Chicago Symphony Orchestra. Auditions were held in 2000, but no successor to Herseth could be named. The following year, Morris decided to audition for the position and won; he became principal trumpet of the CSO in the fall of 2001. However, his tenure was short-lived when Maestro Barenboim terminated Morris's contract during his second season for reasons unrelated to his playing. In the fall of 2003, Morris accepted a professorship at the University of Miami where he replaced Gilbert Johnson (who had passed away).

Since moving to Florida, Morris has been developing a solo career. He has performed with numerous orchestras, and has performed world premieres of new works for trumpet including *Concerto for Trumpet* by Thom Sleeper (2003) and *Desolation Wilderness*, a concerto by English composer Joby Talbot. Morris has also released a solo CD titled *Permit Me Voyage*. Since 2007, he has spent his summers as principal trumpet at the Cabrillo Festival of Contemporary Music in California. He also teaches at the Beijing Modern Music Festival in China. In the spring of 2012, he won an audition for, and was offered, the position of principal trumpet with the Saint Louis Symphony, but turned it down.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Winking, Keith. "The Long Road to the Chicago Symphony Orchestra: An Interview with Craig Morris" (*International Trumpet Guild Journal*, Mar. 2002); Craig Morris's official website: http: craigmorristrumpet.com; Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Morris, Joe (b. Montgomery, Alabama, 1922; d. Phoenix, Arizona, Nov. 21, 1958). American trumpeter. Little is known about Morris's early life. He studied music with his brother Gene, a saxophonist, and began to play in the Alabama State Collegians (1939-40). His first

documented playing as a professional is with Lionel Hampton's band (1942-46). He then played for a short while with Buddy Rich and then formed his own swing band in 1946 that by the late 1940s became more of a rhythm and blues group. He also played at various times with Laurie Tate (1950), Earl Bostic, Milt Buckner, Arnett Cobb, Dizzy Gillespie, Johnny Griffin, Elmo Hope, Percy Faith, and Philly Joe Jones.

Morris's group recorded *Anytime, Anyplace, Anywhere* (Boston Records) in 1950, which became a hit, climbing to number one on the record charts, followed by another hit recording, *Shake a Hand* (his own composition on Herald Records), a vocal solo featuring Faye Adams. His third number one hit was *I Had a Notion* (Herald Records), featuring vocalist Al Savage. His band became the unofficial house band for Atlantic during the early 1950s, and backed singers such as Wynonie Harris, Big Joe Turner, and Dinah Washington. The band also released an LP album, *Fly, Mister, Fly*, on the Saxophonograph label.

Morris was a fine trumpet soloist, but was perhaps best known as a bandleader. He was on the way to becoming one of the greatest jazz musicians of all time, but his life was cut short by a stroke when he was only thirty-six.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Joe Morris" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Morris, Lawrence Douglas ("Butch") (b. Long Beach, California, Feb. 10, 1947; d. New York, New York, Jan. 29, 2013). American cornetist, composer, and conductor/bandleader. Morris comes from a musical family. Before starting his music career, he served as an Army

medic in Vietnam during the Vietnam War. He returned to Los Angeles and the San Francisco area, playing cornet with Horace Tapscott, Bobby Bradford, Frank Lowe (1976), Arthur Blythe, and others. He moved to New York City in 1976, but later that year moved to Paris (1976-77) where he performed with Steve Lacy, Frank Wright, and Jef Gilson. He also taught in the South of France, Holland, and Belgium.

Morris returned to New York in 1978, joining groups led by Charles Tyler (1978), Hamiet Bluiett (1978), Billy Bang (1979-80) and David Murray (1978). He also conducted several big bands and led his own jazz octet. A prolific recording artist, Morris has released albums such as *Dust to Dust* (New World), *Home* (Black Saint, with David Murray), *Murray's Steps* (Black Saint, with David Murray), *In Touch... But Out of Reach* (Karma), *Trios* (Dossier), *Burning Clouds* (FMP), *Testament* (New World), *Homing* (Sound Aspects), *The Rite* (Burnt Sugar), *Conductions 70: Tit for Tat* (For Four Ears), *When the Sun is Out You Don't See Stars* (FMP), *3+2=XXXX* (Dimensional Sound Studio), and *Current Trends in Racism* (Sound Aspects).

Morris is best known for his unique and innovative style of conducting known as "conductions," in which various hand gestures are used to indicate certain types of improvisations. He credits jazz musicians Sun Ra and Charles Moffett with bringing the style to his attention during the 1970s, which he has developed into an effective and much copied art form.

Morris is currently a major figure in New Music. He is a fine composer and has received grants from the National Endowment for the Arts and the Flagler Cary Trust. He continues to lead his own group called Orchestra SLANG.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Butch Morris" (www.allaboutjazz.com); "Butch Morris" (http://en.wikipedia.org).

Morris, Thomas [Brother Pierre] (b. New York, New York, Aug. 30, 1897; d. California, 1945). American cornetist. Little is known of Morris's early life. He was the uncle of Marlowe Morris, a swing pianist during the 1940s. Thomas's first professional work as a jazz

cornetist was with Clarence Williams with whom he recorded numerous discs in 1923. He also recorded with Sidney Bechet at about the same time. Morris played in the so-called "primitive" jazz style that preceded that of Louis Armstrong.

Morris performed and recorded during the 1920s as a backup player for singers such as Fannie Mae Goosby, Helen Gross, Rosa Henderson, Jane Richardson, Elizabeth Smith, Laura Smith, Mamie Smith, Eva Taylor, Sippie Wallace, and Edna Winston. He also worked with instrumental groups, including Buddy Christian's Jazz Rippers, the Get-Happy Band, George McClennon's Jazz Devils, The Dixie Jazzers Washboard Band, Five Musical Blackbirds, the Nashville Jazzers, the New Orleans Blue Five, and groups led by Clarence Williams. With his own Seven Hot Babies band, he recorded eight tunes in 1923, and ten tunes in 1926.

Morris's last recording session was with Fats Waller in 1927, after which he began to fade from the music scene. He appeared in three early films, *St. Louis Blues* (with Bessie Smith), *The Bull Blues,* and *Just Blues That's All*. He left the music business by 1929, and during the 1930s, was a porter at Grand Central Station in New York. Late in life, Morris joined Father Divine's religious cult, and changed his name to Brother Pierre.

CDs of Morris are *Thomas Morris (cornet): The Alternate Takes, Vol. 1* (Neatwork), *Thomas Morris 1923-1927* (Classics), and *Thomas Morris* (Frog).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Morrison, James [Lloyd] (b. Boorowa, Australia, Nov. 11, 1962). Australian trumpeter, trombonist, saxophonist, pianist, and composer.

Morrison's parents were both musicians. He was a true musical prodigy; at age seven he began playing the cornet in a school band, and at age eight also began playing the tuba, euphonium, and trombone. By age nine, he was leading a Dixieland band, and by age thirteen was performing four nights per week at local nightclubs. Morrison learned

to play all of the various saxophones during his teens, and became a multitalented jazz artist by the time he entered the New South Wales Conservatorium of Music, graduating in 1980. While a student, he was hired to teach jazz.

Morrison joined Don Burrows's quintet (1978-82). He and his brother John (a drummer) formed the Morrison Brothers Big Bad Band in 1983 and recorded for ABC in the following year. James presented concerts in Indonesia and China in 1983, and then played in the United States for five months with Red Rodney in 1987. He played with his Tuba Jazz Consort, Lester Bowie, Anita O'Day, Art Pepper, George Cables, Ray Brown, Herb Ellis, Monty Alexander, performed in August 1988 in the Monterey Jazz Festival, and also played a world tour with Gene Harris's Philip Morris Superband in 1989-90. His 1990 album, *Snappy Doo* (Atlantic), features Morrison as practically a one-man band; he composed all of the music for the album, and overdubbed himself on all trumpet, trombone, saxophone, and piano parts! In 1992 and 1993, he made two world tours with the Ray Brown Trio and performed at the most important jazz festivals worldwide.

Morrison has performed with hundreds of leading jazz musicians, including B.B. King, Dizzy Gillespie, Ray Charles, Cab Calloway, Ray Brown, Woody Shaw, and Wynton Marsalis. He has toured as soloist with the London Philharmonic Orchestra, and has given Command Performances for Queen Elizabeth II (four times), President George H. Bush and President Bill Clinton. He was selected as the "Australian Performer of the Year" in 1990, and in 1998 received the medal of The Order of Australia.

Morrison's albums include *Snappy Doo* (Atlantic*), Swiss Encounter* (East West*), Postcards from Down Under* (Atlantic)*, Live in Paris, This is Christmas, Scream Machine, The Gospel According to Groove, James Morrison and the Idea of North, Deni Hines and James Morrison, James Morrison Gospel Collection,* and *Three Minds*. He has authored a book titled *Blowing My Own Horn* (Murdoch Books), and is a design consultant for Schagerl Trumpets.

A strong believer in music education, Morrison is an active clinician and has raised scholarship money for talented musicians. He supports several youth orchestras, and heads his own record label (Morrison Records) that assists young jazz artists. He has performed at all of the world's leading jazz festivals. He also composed and performed the opening fanfare (for two hundred trumpets!) for the Sydney Olympic Games in 2000.

Morrison's hobbies include flying his own plane, climbing mountains, running triathlons, and driving racecars. His love of fast cars led to his hosting two Australian television programs, *Behind the Wheel* and *Top Gear Australia*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); James Morrison's official website: www.jamesmorrison.com.au; "James Morrison" (www.woodlandsmedia.com).

Morrison, Timothy ("Tim") (b. Dalles, Oregon, Nov. 29, 1955). American trumpeter. Morrison grew up in Portland, Oregon, where he studied trumpet with Fred Sautter. He continued his studies at the New England Conservatory with Roger Voisin and Armando Ghitalla.

Morrison joined the Boston Symphony Orchestra trumpet section in 1980. He left in 1984 to join the touring quintet, Empire Brass, and performed hundreds of concerts with it as well as recorded four CDs. He returned to the BSO in 1987 as associate principal trumpet and also performed as principal trumpet of the Boston Pops under Maestro John Williams (both orchestras until 1997). When Williams moved to Los Angeles in order to conduct many of his film scores, he enticed Morrison to move there as well so that he could serve as first trumpet in his studio orchestra. Subsequently, Morrison recorded prominent trumpet solos for such films as *Born on the 4th of July, Panther, Saving Private Ryan, Amistad, Apollo 13, Nixon*, and *JFK*. He also works as a freelance musician.

Morrison's orchestral career includes guest appearances with the Boston Classical Orchestra, Oregon Symphony, New Japan Philharmonic, Rotterdam Philharmonic, Great Woods Festival Orchestra, Sapei Sinfonietta, and the Orquesta Sinfonica del Estado de Mexico. He has toured with the Summit Brass and taught at the Rafael Méndez Brass Institute, New England Conservatory, Boston Conservatory, and Boston University. He is currently on the faculty at California State University-Long Beach. He is a recipient of the Outstanding Alumnus Award from the New England Conservatory.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Timothy Morrison's website: www.timothymorrison.net.

Morrow, Walter (b. Liverpool, England, June 15, 1850; d. Wimbledon, England, Dec. 21, 1937). English trumpeter. Morrow was one of the leading trumpet players in London during the last part of the nineteenth and the early twentieth centuries. In 1885, he succeeded Thomas Harper Jr. as the principal player in all of the leading orchestras and festivals. He slowly withdrew from active playing around 1910.

When Kosleck was invited to London to perform as first trumpet in a bicentennial performance of Bach's *B-Minor Mass*, Morrow played second trumpet, and John Solomon played third. Kosleck's so-called "Bach trumpet" greatly interested Morrow, and he set out to reproduce it. He introduced his new trumpet at the Leeds festival in 1886, one year after Kosleck's visit. Like Kosleck's trumpet, Morrow's long, straight, two-valve design in alto A caught on until

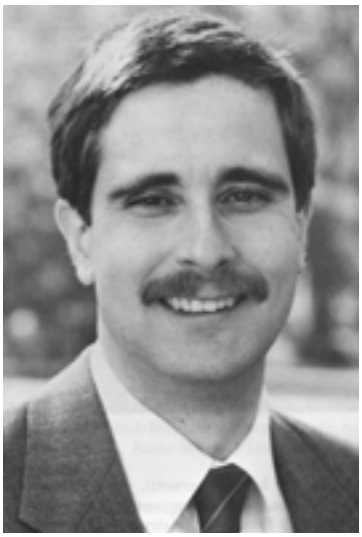
being replaced by the modern soprano D trumpet (which at first was built in a straight form like the earlier one in A). Morrow was skilled at playing in the clarino manner on the natural trumpet, and often did so to demonstrate how favorably his new trumpet compared to the old style of playing.

Morrow was a professor at the Royal College of Music from 1894 to 1920, and also taught at the Guildhall School. He was a highly regarded teacher. He disliked the cornet, claiming that it seduced young players into neglecting exercises needed to build a good tone, and he insistently advocated the use of the valve trumpet in F. His most successful student, Ernest Hall, nevertheless became the first advocate of the modern B-flat trumpet that has today become standard in all English orchestras.

Morrow's translation of Kosleck's F trumpet method appeared in London around 1907. His F trumpet and slide trumpet survive in the Horniman Museum, London.

Bibl.: Bate, Philip. *The Trumpet and Trombone* (W.W. Norton & Co.); Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions).

Mortenson, Gary C[urtiss] (b. Fort Meade, Maryland, Aug. 17, 1956). American trumpeter. Mortenson grew up in Itasca, Illinois, just outside of Chicago. He began playing trumpet at age nine under the guidance of his father Glenn Mortenson, and later with Renold Schilke. After graduating from Lake Park High School in 1974, he attended Augustana College in Rock Island, Illinois (1974-78), earning a bachelor of music education degree under George Opheim. From 1980 to 1981, he attended Ithaca College and earned a master of music degree while studying with James Ode and Herbert Mueller. He then studied for three years with Raymond Crisara at the University of Texas, earning a doctor of musical arts degree in 1984.



Mortenson's professional career includes playing with the Ithaca College Faculty Brass Quintet (1980-81), University of Texas Faculty Brass Quintet (1981-83), University of Louisiana Faculty Brass Quintet (1984-89), Kansas State University Faculty Brass Quintet (1989-2007), and Blue Lake Festival Orchestra, Band, and Faculty Brass Quintet (summers, 1986 to present). He has taught at Augusta State University (1983-84), University of Louisiana (1984-89), and Kansas State University (1989 to present). He was well known as the editor of the *International Trumpet Guild Journal*, stepping down in the fall of 2013 after having begun in October 2001, and he has been a board member of the ITG. In addition to his teaching duties at KSU (since 1989), Dr. Mortenson has served as head of the department since 2007.

Gary married violinist Kristin Oppenheim Mortenson, an instructor of theory at KSU, in 1984. They have two daughters: Leah Marie (b. 1988) and Sarah Grace (b. 1995). His hobbies include reading, walking, and traveling.

Bibl.: "Gary C. Mortenson" (www.k-state.edu/music/mortenson); personal interview, Jan. 9, 2012.

Mortimer, Harry (b. Hebden Bridge, Yorkshire, England, Apr. 10, 1902; d. London, England, Jan. 23, 1992). British cornetist, trumpeter, and conductor. Mortimer was a star among English cornetists and British brass bands. His father Fred (1880-1953) was a well-known conductor of brass bands who gave music lessons to Harry and his other sons Rex and Alex. Harry took up the cornet at age nine and improved rapidly. He became soloist of the Luton Red Cross Junior Band at age eleven, and began conducting in the same year. In 1923, the band won the prestigious national championship at Crystal Palace. Harry stayed with the Luton Band until 1924. He was considered to be a child prodigy, and won some 350 medals and trophies as a cornetist during his teens. Mortimer and his two brothers then played with the Fodens Motor Works Band, which his father conducted (1924 to 1942).

Mortimer's early professional years were spent performing as soloist, and conducting numerous brass bands throughout England. His brothers also became excellent conductors. Among the three of them, they won twenty first places in the twenty-eight years of brass band competitions between 1930 and 1963. Harry won nine of these with groups such as the Black Dyke Mills Band, Fairey Aviation Band, Foden's Motor Works Band, Munn and Felton's Band, Bickershaw Colliery Band, and the Brighouse & Rastrick Brass Band.

In 1926, Mortimer joined the Hallé Orchestra in Manchester as third trumpet, and moved to principal the following year; he played with it until 1930. He also played principal trumpet in the Royal Liverpool Philharmonic Orchestra (1930 to 1934) and the BBC Northern Orchestra (1935 to 1942). In 1945, Mortimer played in the Philharmonia, and in 1949 recorded the complete *Concerto* by Haydn with the Philharmonia under George Weldon on the Columbia label (the fourth side of these two 78-rpm recordings included a version of the *Trumpet Voluntary* arranged by H.J. Wood).

From 1936 to 1940, Mortimer was a lecturer in trumpet at the Royal Northern College of Music. In 1942, he gave up his solo career to take charge of wind ensembles and brass bands with the BBC, and continued in this capacity until 1964.

Mortimer made many recordings with his various brass bands. In 1945, he became Musical Director of the Morris Concert Band, with which he also had numerous successes in competitions, took part in radio broadcasts, and made many long-playing records. In the period of 1935 to 1970, he was conductor of the Fairey Aviation Band. He also conducted the Black Dyke Mills Band and the Grimethorpe Colliery Band at the Promenade Concerts in Albert Hall in London. He was given the title of Sir Harry Mortimer when he received the Order of the British Empire. He also received the distinction of Commander

of the British Order for service to music and for achievements as a soloist and conductor. He was generally referred to as the "Man of Brass."

Mortimer's cornet playing was second to none. His technique was unsurpassed, and his distinctive singing quality on the instrument became his trademark. He is best known for renditions of solos such as *Alpine Echoes* by Basil Windsor on the echo-cornet, *Shylock* by Thomas Lear, *Zelda* by Percy Code, *Hail-storm* by William Rimmer (one of his former teachers), and *Il Bacio* arranged by Arban. His duet compositions included *Mac and Mort* (written for himself and Jack Mackintosh) and *The Swallow's Serenade.*

In 1978, a television program titled *Harry Mortimer's World of Music* was aired in his honor. For his eightieth birthday in 1982, the BBC broadcasted a special program recognizing his many years as a radio host. In addition, EMI released a compact disc titled "Man of Brass" that included many of Mortimer's best band recordings made between 1926 and 1950.

Mortimer was appointed president of the National Youth Brass of Great Britain. He loved this position and arranged for a great deal of his money to go to the organization after his death. He died in 1992. Today, numerous scholarships and prizes are awarded in his name. He set a postwar record for his eighteen wins in fourteen years at the British Open and National Championships.

Bibl.: "Man of Brass—The Best of Harry Mortimer, O.B.E." (*Forgotten Albums*: http://forgottenalbums.com/albums/?p=47); "Harry Mortimer." (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Mosello, Joe (b. Mt. Carmel, Pennsylvania, Nov. 14, 1949). American trumpeter. Mosello earned bachelor of music and bachelor of music education degrees at the Eastman School of Music between 1967 and 1971. After graduating, he joined the US Army Field Band. From 1975 to 1980, he was lead trumpet with the Maynard Ferguson Orchestra, and afterwards played lead with The Village Vanguard Jazz Orchestra (the Thad Jones/Mel Lewis Orchestra). During his long and impressive career, he has played lead in the bands of Chuck Mangione, Frank Sinatra, Johnny Mathis, Julie Andrews, Ray Charles, Louie Bellson, B.B. King, Rosemary Clooney, Sammy Davis Jr., Shirley Bassey, Bob Mintzer, and has also played with The Temptations, Blood Sweat and Tears (2000-02), Lew Anderson Big Band, Toshiko Akiyoshi Big Band, The Four Tops, and the Philip Morris/Gene Harris Superband.

Mosello can be heard on over one hundred recordings with such artists as Benny Goodman, Maynard Ferguson, B.B. King, Lew Anderson, Mel Lewis, Louie Bellson, Gene Harris, and others. He has also played lead trumpet in numerous Broadway musicals. He has been an active private teacher since 1985, and from 1995 to 2000 taught at New Jersey City University.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Moskvin, Konstantin Petrovich (b. Ulyanovsk, Russia, Jan. 29, 1959). Russian trumpeter. Moskvin began his studies with Dmitry Davydovich Shapiro at the Ulyanovsk Music College in 1974, graduating in 1978. He continued his studies with Georgy Orvid, Yury Filippovich Krivosheyev, and Lew Volodin at the Moscow Conservatory where he graduated in 1983. At the age of seventeen, he began his orchestral career as a member of the Ulyanovsk Symphony Orchestra (1976-78), and then became first or second trumpet in the All-Union Ministry of Culture Soviet Symphony Orchestra (1981-91). In 1991-2002, he served as second trumpet of the Moscow Philharmonic Orchestra. His further positions were as a member of the State Symphony Orchestra of Russia (2001-04) and second trumpet in the Bolshoi Theatre Orchestra (from December 2004 to the present).

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press).

Photo: Moskvin appears in the photo of the Bolshoi Orchestra trumpet section found in the color photo pages.

Mossman, Michael ("Mike") Philip (b. Philadelphia, Pennsylvania, Oct. 12, 1959). American trumpeter, trombonist, and composer. Mossman grew up in Ridley, Pennsylvania (near Philadelphia). He began playing the trumpet in third grade at age eight, but found trumpet lessons boring, so he quit them and learned to play by ear by listening to recordings. At age fifteen, he was encouraged by Marvin Stamm to learn to read music. He studied with Don Ramos and soon joined the American Youth Jazz Orchestra, which toured Europe; he also toured Europe in 1978 with Anthony Braxton's jazz group.

Mossman earned the distinction of National Merit Scholar while in high school, and attended Oberlin College as a student in sociology/anthropology (1977-81). While there, he auditioned for the Oberlin Conservatory of Music and was accepted. He received bachelor's degrees in sociology/anthropology, trumpet performance, and jazz composition. His teachers were Eugene Young, Byron Pearson, and Wendell Logan.

Mossman moved to Chicago in 1982 where he studied with Vincent Cichowicz and Timothy Kent. He played with the Jazz Members big band (1982-83), Bill Russo, and Rosco Mitchell. He moved to New York City in 1984 where he played with Machito's band (1984-85), Out of the Blue (which he led during 1985-90), and Art Blakey's Jazz Messengers (occasionally, between 1984-89). He received a scholarship to study jazz at Rutgers University with William Fielder who was able to help him through some embouchure difficulties, a process that took five years; Mossman received his master of music degree there. He played in Lionel Hampton's big band, Gerry Mulligan's band (1985-86), Horace Silver's quintet (1989-91), and the Count Basie Orchestra, and performed with artists such as Michel Camilo, Toshiko Akiyoshi, Eddie Palmieri, Tito Puente, McCoy Tyner, Mario Bauzá, Dizzy Gillespie's United Nations Orchestra, Jack McDuff, George Gruntz (1989-91), Gil Evans, Slide Hampton, the Carnegie Hall Jazz Band, Chico O'Farrill, Mingus Big Band, Benny Carter, Ray Barretto, Bob Mintzer, Lincoln Center's Afro-Latin Jazz Orchestra, Jimmy Heath, and many others. He credits trumpeter Lew Soloff with being a mentor during his early years in New York, and Jon Faddis for showing him valuable exercises for strengthening his playing.

Mossman formed his own band, Rebirth of the Cool, in 1992 and also leads a new group, Metaphysical Mambo. In 1985 when he won an audition for the Young Lions Band, he formed an association with Blue Note Records that has led to albums such as *Contact!, Out of the Blue, Inside Track, Live at Mt. Fuji,* and *Spiral Staircase*. He has also recorded for other labels, producing albums such as *Spring Dance* (Claves Jazz), *Mama Soho* (TCB), *My Summertime* (Owl), and *Orisha Suite* (Connector).

A versatile musician, Mossman has played classical trumpet with the Chicago Chamber Orchestra, Naumburg Orchestra, Jupiter Symphony Orchestra, New Jersey Composer's Guild orchestra, Garden State Composer's Orchestra, New Jersey Symphony Orchestra, National Symphony of the Dominican Republic, and the Secret Cosmos contemporary ensemble. He has recorded two classical CDs for the Music Minus One label, and has recorded Daniel Schnyder's *Trumpet Concerto* for the Koch/Schwann label.

Mossman is on the faculty at the Aaron Copland School of Music at Queens College, City University of New York. He has previously taught at the Oberlin Conservatory, Rutgers University, the New School for Social Research, Bloomfield College, Manhattanville College, and the New Jersey Summer Arts Institute. He is a graduate of the Anthony Robbins's Mastery University.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Michael Mossman" (www.trumpetplayerprofiles.com/michaelmossman.html); "Michael Mossman" (http://qcpages.qc.cuny.edu/music/index.php).

Motley, Frank Jr. ("Dual Trumpet") (b. Cheraw, South Carolina, Dec. 30, 1923; d. Durham, North Carolina, May 31, 1998). American trumpeter, vocalist, and drummer. Motley grew up in the same town as trumpeter Dizzy Gillespie, and received his early trumpet lessons from him. Around 1946, after serving in the navy, Motley moved to New York City and began his career as an early bebop jazz player. He developed a gimmick of playing two trumpets simultaneously, thus earning the nickname "Dual Trumpets," or "Two Horns." Between 1948 and 1950, he studied at music conservatories in Chicago and Washington, D.C. He then played in Omaha, Nebraska, in the local bands of Nat Towles and Preston Love.

Motley formed a small band called Motley Crew in 1949, and in the early 1950s moved the ensemble to Washington, D.C. Motley Crew recorded single tunes which were sold to various record labels including Gotham, RCA Victor, Specialty, Josie, Hollywood, Big Town, Quality, Gem, and Chess. The group was very popular during the 1950s and early '60s, but eventually broke up. He formed a new group, Frank Motley and the Hitch-Hikers. Motley also played with Lionel Hampton in 1954, and Count Basie on and off during the 1950s.

A heart attack in 1984 caused Motley and his wife to retire to Durham, North Carolina. He remained regionally active throughout the 1980s and early 1990s, often performing with his brother's group, The Red Toppers. He also appeared on the television show, *Ripley's Believe It or Not*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Frank Motley Biography" (www.last.fm/music/Frank+Motley/+wiki?ver=1).

Mueller, Herbert Charles (b. St. Joseph, Missouri, Sept. 18, 1920; d. Ithaca, New York, Dec. 21, 1985). American trumpeter. Mueller grew up in St. Joseph, Missouri, and attended the University of Kansas from 1939 to 1942. World War II interrupted his schooling, and he joined the US Army Band in Washington, D.C. He was later transferred to the US Air Force Band, and then to Arlington Cemetery as a bugler. He completed his bachelor of music degree in 1947 at The Juilliard School, where he studied with William Vacchiano. He earned a master of music education degree at Columbia University, where he also studied with Vacchiano.

Early in his career, Mueller played with the Ballet Russe Monte-Carlo Orchestra for ten years, and the Kansas City Philharmonic (1948-57). He recorded *Music for a Farce* by Paul Bowles for the Columbia label. After leaving the Kansas City Philharmonic, he taught at Indiana University (1957-68), and toured with the Henry Mancini orchestra (1967-68) before accepting a position at the University of Toronto (1968-71). While in Toronto, he often performed with the Toronto Symphony Orchestra and other leading ensembles in the city. His last teaching post was at Ithaca College (1971-85). He also performed and recorded with the Ithaca Brass Quintet. Among his best known students are Susan Slaughter, Edmund Cord, Kim Dunnick, and Gary Mortenson.

Mueller published a text titled *Learning to Teach Through Playing* with Addison Wesley Publications (now owned by Hal Leonard), and wrote the article, "Accompanied Two-Trumpet Literature: An Annotated Bibliography" for the *Newsletter* of the International Trumpet Guild in October 1976. He enjoyed fishing, gardening, and constructing buildings. After retiring in 1985, Mueller developed colon cancer, and died within six months. He was survived by his wife Joyce—whom he had married in 1949—as well as children Diane (b. 1951), Gordon (b. 1955) and Paul (b. 1961). After his death, Ithaca College established the Herbert C. Mueller Memorial Scholarship in his honor.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview with Joyce Mueller, Aug. 12, 2010.

Mueller [Müller], [Jean Baptiste] Pierre (b. Luxembourg, Mar. 18, 1846; d. c1901). Luxembourg trumpeter. Mueller immigrated to the United States in 1888 in order to become second trumpet of the Boston Symphony Orchestra under Maestro Wilhelm Gericke, a position he held for twelve years until 1900. According to Barbara Perkel of the BSO archives, he was also principal trumpet of the Boston Pops orchestra from 1893 to 1900. During his tenure with the BSO, he performed under conductors Gericke, Nikisch, and Paur. Mueller also played with the Haydn & Handel Society from 1888 to 1898. He taught at the New England Conservatory from 1881 to 1900.

Bibl.: Reaban, Derek. "Roster of Trumpet Sections of the Boston Symphony Orchestra" (www.trumpetherald.com); "Principal Musicians of the Boston Symphony Orchestra" (www.stokowski.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Muhammad, Ameen [Chapman, Curtis] (b. Clarksdale, Mississippi, July 12, 1954; d. Chicago, Illinois, Feb. 27, 2003). American trumpeter and composer. Born as Curtis Chapman, Muhammad moved with his family to Chicago when he was seven. Being from the poor South, he suffered many prejudices during his early school years. His grandmother educated him about the history of black slaves in America, and Muhammad became intensely interested in African-American culture. As his musical talents developed, he sought an education from the Association for the Advancement of Creative Musicians in Chicago, studying trumpet with Lester Bowie. He also studied composition and played a vital role in Ernest Dawkins's New Horizons Ensemble. In addition, he performed with Ed Wilkerson's Shadow Vignettes, and Aoki's Miyumi Project Big Band.

Muhammad became one of Chicago's leading composers, performers, and historians for Black music in America. He composed a folk opera titled *Roots N' Da Blues*, of which only the first act was performed. He received a National Meet the Composers Artist Award in 1995, and formed his own jazz group called Chicago-3. Although he did not record any albums as leader, Muhammad can be heard on numerous CDs and film soundtracks. He toured the United States, Europe, and Japan. Perhaps his biggest legacy is the educational work he did concerning the history of Black music in America at the AACM in Chicago.

Muhammad had a daughter named Ameena Chapman, and two sons—Fareed Chapman (who preceded him in death) and Rameen Chapman. Muhammad died of heart failure at his home at the age of forty-eight.

Bibl.: Jenkins, Todd S. "Ameen Muhammad—Trumpeter, composer and educator" (*The Last Roll Call*: www.jazzhouse.org); "The Candlestick Maker—Performers' Biographies" (www.michaelzerang.com).

Mühlfellner, Martin (b. Salzburg, Austria, Apr. 4, 1972). Austrian trumpeter. Mühlfellner studied music at an early age with his father, and later attended the Salzburg Mozarteum where he studied with Friedrich Krammer. From 1991 to 1996, he studied with Josef Pomberger of the Vienna Philharmonic. Mühlfellner began his orchestral career in the Bühnenorchester and the Bundestheater in Austria. Since 1996, he has been principal trumpet of the Vienna Philharmonic.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Mullens, Edward ("Eddie" "Moon") (b. Mayhew, Mississippi, May 11,1916; d. New York, New York, Apr. 7, 1977). American trumpeter. Mullens began his music career playing with singer-entertainer Franklin "Half-Pint" Jaxon, and with Earl Bostic. In 1938, he performed with "Hot Lips" Page, and during the late 1930s was also a member of Benny Carter's band. From 1946 to 1948, he was a member of Louis Armstrong's group, and then the Cab Calloway band. In 1949, he played in the Lionel Hampton band, and during the late 1950s was a section player in the Duke Ellington Orchestra. After leaving the Ellington organization in the early 1960s, he left music to become a professional photographer.

Bibl.: Annibale, Ed. *Trumpeters Galore* (Trafford); Keim, Friedel. *Das große Buch der Trompete* (Schott).

Mulligan, Peter Sidney [Michael] ("Mick") (b. Harrow, Middlesex, England, Jan. 24, 1928; d. Chichester, West Sussex, England, Dec. 20, 2006). English trumpeter and bandleader. Mulligan was influenced by recordings of Louis Armstrong and taught himself to play the trumpet before going into the military as a member of the Rifle Brigade. After returning home, he worked in his family's wine importing business. However, his love of drinking wine and inviting friends over for wine-tasting parties prompted the family to pay him an even larger salary just to stay away from work. So, in 1948 he formed Mick Mulligan & the Magnolia Jazz Band (professional from 1950).

Mulligan's band included vocalist George Melly. The two became best friends and boozing pals and seduced hundreds of women during their many years together. They were the first to organize all-night drinking and sex parties, known as "raves." Mulligan was known as the King of Ravers. Although Mulligan was a passionate performer with a larger-than-life stage personality, his trumpet technique was

limited. Nonetheless, his irresistible charm, as well as the excellence of the band, kept the group going until 1953. Mulligan and Melly

reformed the band in 1955 as a sextet, performing mostly in the Dixieland style. It became one of the top bands in all of England, performing on radio and television, and recording for Saga, Tempo, Parlophone, Pye, and Upbeat Jazz.

With the rise in popularity of rock and roll in England during the early 1960s, Mulligan disbanded the group in 1962. He became Melly's concert manager for a while, and accepted occasional guest solo appearances with various dance bands until the late 1970s. His last playing gig was at his son Guy's wedding in 1987. He managed a grocery store in Sussex, and during his last years owned several racehorses.

Mulligan's first wife Pamela, with whom he had two sons and two daughters, died in 1978. He and his second wife Tessa were married in 1980, but had no children. Mulligan died at the age of seventy-eight.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Mick Mulligan" (www.answers.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Murillo, Willie (b. Whittier, California, Nov. 23, 1974). American trumpeter. Murillo began teaching himself to play trumpet at age eleven. He graduated from California High School in 1992, and attended California State University in Fullerton from 1992 to 1994 where he studied with Mark Garrabrant. He played lead trumpet with the Brian Setzer Orchestra, winning a Grammy Award with the group in 2002, and soon performed with many top artists and bands including Tony Bennett, Quincy Jones, Bob Dylan, Leann Rimes, Arturo Sandoval, Maynard Ferguson, Manhattan Transfer, Rosemary Clooney, Julie Andrews, Stevie Wonder, Natalie Cole, James Brown, Patti Austin, Hootie and the Blowfish, Pacific Symphony, Seattle Symphony Orchestra, Christina Aguilera, and the Hollywood Bowl Orchestra.

As a studio player, Murillo has recorded soundtracks for such films as *Elf, Christmas with the Kranks, Stuart Little, Me Myself and Irene, Path to War, Larry the Cable Guy, Santa Claus 3*, and *The Thirteenth Floor*. Television credits include *The Tonight Show with Jay*

Leno, The Late Show with David Letterman, Nip Tuck, Fox 7, MTV, Regis & Kathy Lee, VH1, and *Beverly Hills 90210*. He has also performed for President George W. Bush.

A devoted music educator, Murillo founded Varsity Publishing in 2001, a company that produces junior high and high school jazz band arrangements. He has appeared as a clinician in numerous schools, and is a staff composer for Mariner's Church in Newport Beach, California.

Murillo and his wife Annie have been married since 1999, and have three children: Lucy Ann (b. 2006), Charlie Stanton (b. 2008), and Quincy Jeremiah (b. 2010). He enjoys spending time with his family, church activities, singing, music production, and racquetball.

Bibl.: Annibale, Ed. *Trumpeters Galore* (Trafford); personal interview, Nov. 28, 2011.

Photo: Willie Murillo with Quincy Jones.

Murphy, Maurice Harrison (b. Hammersmith, London, England, Aug. 7, 1935; d. London, England, Oct. 28, 2010). British trumpeter and cornetist. Murphy was one of the greatest and most beloved musicians in England. His thirty years as principal trumpet of the London Symphony Orchestra made him a legend.

Murphy grew up in Yorkshire, and began playing the cornet at age six. His father William, a member of the local Salvation Army Band, was his first teacher. At age twelve, Maurice became the All-Junior Champion Cornet Soloist, and soon joined the Harton Colliery and Crook Hall Colliery bands. He also played with the Yorkshire Engineering and Welding Band, plus the Fairey Aviation Band in Stockport, for twelve months while maintaining a day job as an electrician. He became well known when he was later named principal cornet of the Black Dyke Mills Band from 1956 to 1961.

In 1961, Murphy was appointed principal of the BBC Northern Symphony Orchestra, and in 1977 he became principal of the London Symphony Orchestra. His sound in the LSO became an icon through hundreds of record albums and film tracks, such as all six *Star Wars, Superman, Raiders of the Lost Ark, Gangs of New York, Johnny English, Reign of Fire, Mr. Holland's Opus, Harry Potter,*

Philadelphia, Batman, Alien, Frankenstein, Gladiator, Who Framed Roger Rabbit, We Were Soldiers, Brassed Off, and many others. He officially retired from the orchestra on October 16, 2000 but was given additional year-by-year contracts until his actual retirement on June 3, 2007.

In October 2000, a concert in his honor took place with the participation of the LSO, the LSO Brass Ensemble, the LSO Big Band, and trumpeters Rod Franks and Derek Watkins, besides Murphy

himself, who moved his listeners by his rendition of Copland's *Quiet City*. He made many solo recordings including *Unaccompanied Bach* (1978, on the Sounding Brass label), *Stars in Brass* (Oct. 1994, M. Murphy/G. Barker/D. Watkins, on the Doyen label), Bach's *Second Brandenburg Concerto* (LSO cond. by Gordon Nikolitch), Vivaldi's *Concerto* (with Rod Franks, trpt. 2, LSO cond. by G. Nikolitch, *Les Chefs-d'oeuvre de la Trompette* on Cloud 9), and under his own name: *Music for Trumpet and Organ* with Nicholas Jackson on Gamut/Vista; *Concerto for Trumpet* by Harry James, *Georgia, Tico Tico, Misty*, and other solo works on various labels.

Murphy received the International Trumpet Guild's Honorary Award in 2008, and in 2010 became a Member of the Order of the British Empire (MBE). He was described by Maestro André Previn as *an absolutely ideal player in the symphony orchestra setting.* He was a humble man who described himself, *I'm just another trumpeter who's been very lucky.* Known for his sense of humor, when Maestro Claudio Abbado conducted the LSO in a symphony by Brahms and remarked, *It's German music. It should be played on German trumpets*—Murphy's response was, *Perhaps it should be a German conductor as well.*

Murphy taught at the Royal Northern College of Music from 1974 to 1977. He was married to his wife, Shirley, and they had a son, Martin.

Bibl.: Biggs, Philip. "Maurice Murphy—The Icon" (*The Brass Herald*, Dec. 2010); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Maurice Murphy" (http://en.wikipedia.org); "A Tribute to a Legend: Maurice Murphy" (ITG News, www.trumpetguild.org/news/news00/murphy_htm); "Maurice Murphy" (London Symphony Orchestra Podcasts, http://lso.co.uk/mauricemurphy).

Murray, Robert ("Rob") (b. Emporia, Kansas, Dec. 26, 1958). American trumpeter. Murray grew up in Vancouver, Washington. He began playing trumpet at the age of ten under the guidance of Frank Zgonc, a clarinetist and music store owner who rented Murray his first instrument (grades 5-7). He had no private lessons until he graduated from Fort Vancouver High School in 1977, when he enrolled at the

University of Washington (1977-83), where he studied with Roy Cummings, and earned a bachelor of music education degree. For the next ten years, he freelanced and toured in the Seattle area, performing with Ray Charles, Quincy Jones, Cab Calloway, Lawrence Welk All-Stars, Oregon Symphony Orchestra, and Ringling Bros., Barnum & Bailey Circus, among others. He also served as the assistant director of athletic bands at the University of Washington. He returned to college (1993-96), earning bachelor's and master's degrees in performance at Portland State University studying with Fred Sautter and Gerald Webster.

Murray moved to the Dallas area in 1996 in order to pursue a DMA in trumpet at the University of North Texas where he studied with Keith Johnson through 1998. He became a member of the Dallas Brass (1997-2000), which toured all over the country, while he continued working with many musical organizations in the Northwest, including the Portland Opera (1998 and 1999 seasons). Through the various residencies of the Dallas Brass, he received Distinguished Service Awards from music education organizations in Kentucky, Indiana, Ohio, Florida, Minnesota, Georgia, and Alabama. He completed his doctoral degree in 2002.

Murray was professor of trumpet at Murray State University in Kentucky (1999-2003). He performed as principal of the Owensboro Symphony (1999-2003) and the Orquesta Sinfonia de Mineria in Mexico (summers, 2000-03). He taught at the University of Northern Colorado in Greeley (2003-09), and in the fall of 2009 accepted his current position as professor of trumpet at Columbus State University in Georgia where he hosted the 2012 International Trumpet Guild Conference. Murray is also a former member of the Rocky Mountain Brass Quintet and Greeley Philharmonic, and is currently a member of the Columbus Brass Band. He has played on occasion with the Colorado Symphony Orchestra, Denver Brass, and the Colorado Jazz Orchestra. In 2007, he was the University of Northern Colorado's College of Performing and Visual Arts Scholar of the Year, and a recipient of the Special Commendation Award from the Colorado House of Representatives.

Murray and oboist Lauren Murray have been married since 2001. His hobbies include traveling, hiking, and reading. He is also an avid baseball fan.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Robert Murray" (www.trumpetguild.org/news/news04/125murray.htm); "Robert Murray" (www.trumpetguild.org/news/10/1056.html); personal interview, July 27, 2012.

Murtha, Roger G. (b. c1936). American trumpeter. While a boy, Murtha heard Louis Armstrong perform, which inspired him to begin playing the trumpet in fifth grade; his first teacher was Dom Perone. He excelled in sports and attended Elon College on a football scholarship. However, he did not like the school, so he transferred to the Hartt School of Music at the University of Hartford in 1956, studying with Ted Gresh and Theodore Weis, and earning a bachelor of music degree

in 1960. He completed his bachelor of music education degree there in 1961, and in 1962 received master of music degrees in performance and education. Additionally, he studied with Armando Ghitalla and Mel Broiles.

Murtha was a graduate teaching assistant at the Hartt School, and also taught thirty to forty students each week at the community school division of the university. In 1959, he became the utility trumpet of the Hartford Symphony, and in 1962 became the second and associate principal of the orchestra with which he played until 2008. He often played as a substitute in the Boston Symphony Orchestra and Boston Pops, becoming a close friend of the principal trumpeter, Armando Ghitalla. (Ghitalla later became godfather to Murtha's oldest son, Jay.) He recorded Erb's *Diversion for Two (other than sex)* (with Tele Lesbines, percussion, on Opus One S-1). He also performed with the Brass Quintet at the Hartt School of Music, where he taught from 1962 until his retirement in 2009.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Belluscio, Christopher. "Roger Murtha Looks Back on His Career as a Teacher and Performer" (*International Trumpet Guild Journal*, Mar. 2010).

Mustafa, Melton Shakir (b. Miami, Florida, Nov. 23, 1947). American trumpeter and arranger. Mustafa comes from a musical family. He started playing alto horn in seventh grade, but switched to trumpet a year later. While in high school, he played in a jazz quintet that included his brother, Jesse Jones, on saxophone. Melton attended Mississippi Valley State University (1965-67), the Berklee College of Music (1966), and Florida A&M University (1967-69)

Mustafa's career began during the 1970s when he played with rhythm and blues bands such as Frank Williams's Rocketeers, the Uptown Funk All-Stars, and Chuck Jackson and the Marvelettes. He also played with Ira Sullivan's group. During the 1980s, he played with Lionel Hampton (1980), Jaco Pastorius's Word of Mouth (1983), Bobby Watson's Horizon (on and off, 1983-90), the Duke Ellington Orchestra (1985), Jon Hendricks, James Williams, John Hicks, Count Basie (1985-92), Mingus Dynasty, and Gunther Schuller.

Since 1994, Mustafa has led his own seventeen-piece big band (Melton Mustafa Orchestra). He is also associated with MSM Arts, Inc. (a nonprofit organization) and ZAKI Publishing through which he has published many arrangements. He has released numerous albums including *Boiling Point* (Contemporary), *St. Louis Blues* (Contemporary), *The Softer Side* (ZAKI), *Mean Streets Beat* (Contemporary, with Eric Allison), *Gumbo* (Evidence, with Bobby Watson), *Inventor* (Blue Note, with Bobby Watson), and *Tailor Made* (Columbia, with Bobby Watson).

As an educator, Mustafa is head of the music department at the African Heritage Cultural Arts Center, and is a professor of music at Florida Memorial University where he produces the annual Melton Mustafa Jazz Festival.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Melton Mustafa" (www.answers.com); Melton Mustafa's official website: www.meltonmustafa.com.

Myagchenko, Nikolay Alexeyevich (b. Petrograd, Russia, Dec. 7, 1921; d. Leningrad, Russia, June 16, 1981). Russian trumpeter. Myagchenko graduated from the Rimsky-Korsakov Music College in Leningrad in 1939; his teacher there was his father-in-law, Alexander Schmidt. He began his career in the Leningrad Front Ensemble (1943-45), and was principal of the Maliy Opera Orchestra from 1945 to 1967. From 1939, he studied again with Schmidt at the Leningrad Conservatory, completing his degree in 1949. Myagchenko also taught at the Mussorgsky Music College in Leningrad from 1949 to 1981, as well as the Rimsky-Korsakov Special Music School from 1950 to 1956.

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Myers, George William (b. Feb. 11, 1920; d. Clear Brook, Virginia, June 21, 1998). American trumpeter and bugler. Myers grew up in Kokomo, Indiana. He earned a bachelor of music degree from Baylor University. He was a Sergeant First Class in the US Army Band in

Washington, D.C. from 1945 to 1961, and became chief bugler at Arlington National Cemetery. Myers performed *Taps* at hundreds of funerals, including those for Generals John J. Pershing, George C. Marshall, and Henry H. "Hap" Arnold. He also played for the funeral of Secretary of State John Foster Dulles.

After retiring from the Army in 1961, Myers studied at the American University, earning a bachelor of education degree. He taught music in the Fairfax County Schools, eventually retiring from Longfellow Intermediate School in McLean, Virginia, in 1981. He died of cancer at the age of seventy-eight, and was survived by his wife of fifty-five years—Betty Myers—and his sons Lloyd and Phillip. He is buried at Arlington National Cemetery.

Bibl.: "George Myers" (http://tapsbugler.com/buglers-of-arlington-national-cemetery); "George Myers" (http://archives.rootsweb.ancestry.com/th/read/VAFREDER/2004-10/1096907746).

Myers, Walter ("Walt") J. (b. Columbus, Ohio, May 24, 1937). American trumpeter. Myers began playing trumpet at the age of ten, studying with Alphonse Cinecone. While attending Dublin High School in Dublin, Ohio (graduating in 1955 as valedictorian), he studied with Sam Giamarco. He then enrolled at The Ohio State University where he studied with Forrest Stohl and Richard Suddendorf, graduating with a bachelor of music education degree in 1959. Myers earned master of music and master of music education degrees, studying with Frank W. Baird at the University of Colorado in Boulder in 1961.

Myers taught in the public schools of Plainview, New York, and Hempstead, New York, between 1961 and 1963, during which time he also freelanced in the New York City area, substituting in the New York Brass Quintet and the American Brass Quintet, and playing principal trumpet in the Brooklyn Symphony Orchestra. He was also a member of the New York Orchestral Society orchestra. He accepted a teaching position at Wichita State University in 1963, and founded the Wichita Brass Quintet (faculty). He became principal of the Wichita Symphony Orchestra and the Wichita Music Theater orchestra. During the summers of 1963 through 1970, he performed and taught at the Aspen Music Festival where he served as a member of the Aspen Brass Quintet with trumpeter Robert Nagel.

Beginning in the summer of 1970, Myers pursued a DMA degree at the University of Missouri-Kansas City, studying with William Trumbauer, while also serving as principal of the Kansas City Lyric Opera Orchestra. His summer classes were interrupted in 1975 when he took a position in the Chautauqua Music Festival Orchestra in Chautauqua, New York. He graduated in 1979 after completing his dissertation titled *A Photographic, Air Flow Direction, and Sound Spectrum Analysis of Two Trumpet Embouchure Techniques*.

Myers became Associate Dean of Fine Arts at Wichita State University in 1987, and was promoted to Dean in 1990. He resigned his position with the Wichita Symphony Orchestra in 1987, and relinquished his role as trumpet teacher during the same year. During his twenty-four years as trumpet professor at WSU, he taught hundreds of students including Stephen G. Jones, Allan Cox, David Hickman, John Aley, Robert Suggs, Donald Duncan, Charles Tumlinson, Richard Jorgensen, and Leslie Linn.

Walter and Kaye Myers were married in 1959, and have two daughters: Elizabeth (b. 1968) and Allison (b. 1971). Myers's hobbies include golf, boating, and politics. He was named the "Outstanding Alumnus of the Year" by the Dublin, Ohio, City Schools in 2011.

Bibl.: Myers, Walter J. *A Photographic, Air Flow Direction, and Sound Spectrum Analysis of Two Trumpet Embouchure Techniques* (unpublished diss., University of Missouri-Kansas City, 1979); personal interview, Jan. 22, 2011.

Greg Adams, the original trumpeter with Tower of Power.

Ambrose Akinmusire, a jazz star of the younger generation.

Maurice André (1933-2012) was the world's most famous classical soloist.

Ole Edvard Antonsen is a brilliant classical and crossover (New Age) soloist who performs over three hundred concerts each year.

Ralph Alessi is the third generation of trumpeters in his family.

The US Postal Service issued this Louis Armstrong commemorative postage stamp in 1995.

Paul Archibald is one of England's finest performers and teachers.

Armstrong's deformed upper lip was caused mostly from an incident in a Chicago nightclub during the early 1930s, when a mobster held a pistol to his head and forced him to play higher and higher until blood gushed from the lip.

Louis Armstrong made countless television appearances and was featured in dozens of movies. One of his music recordings is included on the Voyager Golden Record sent into space to represent the greatest achievements of mankind.

Gravesite of Louis "Satchmo" Armstrong (1901-1971) at Flushing Cemetery in Queens, New York.

A top big band and studio trumpet artist, Louise Baranger has released the solo CD, *Trumpeter's Prayer,* on the Summit Records label.

Gravestone of Leon "Bix" Beiderbecke, one of the most influential jazz cornetists.

Vincent Bach B-flat trumpet (serial number 65) made in New York City. Bach began building trumpets and cornets in 1924 and moved the factory to Mount Vernon, New York, in 1953.

Detail of Vincent Bach B-flat trumpet with serial number 65. Owned by Gerald Endsley.

International soloist Alison Balsom records for EMI.

Andrew Balio, principal trumpet of the Baltimore Symphony Orchestra (since 2001).

One of the giants of jazz, Marcus Belgrave is a strong advocate for jazz education.

Known to many as “Waynard,” Wayne Bergeron played lead trumpet with Maynard Ferguson’s band from 1986 to 1988. His impressive upper register can be heard on hundreds of film soundtracks.

Principal trumpet of the Opera and Museum Orchestras in Frankfurt since 1975, Wolfgang Basch is also a leading German soloist who has released dozens of Baroque and Classical albums.

As a classical soloist, Wolfgang Bauer combines the brilliant trumpet playing of Maurice André with the historically informed style of Edward Tarr.

Votive painting once owned by trumpeter Cesare Bendinelli (c1542-1617) and donated to the pilgrimage church of Aufkirchen. (See Bendinelli biography for story.) Bendinelli wrote the first known trumpet method book in 1614.

Detail of painting depicting trumpeter Cesare Bendinelli as he prays to have the boat he is in saved from a whirlpool on the Danube River.

Album cover of Randy Sandke meets Bix Beiderbecke.

Besson (England) trumpet in F/E owned by Gerald Endsley.

The highly versatile Lyman Brodie is an important trumpeter and arts administrator.

Bobby Bradford is a top jazz trumpeter, teacher, and composer in Los Angeles.

Till Brönner is a superstar performer whose music is a unique blend of bebop and jazz fusion, but which also sometimes includes country, rock, pop, and other styles.

Trumpeters of the Bolshoi Theatre in Moscow (2012).
Left to right: Dennis Provkin, Pavel Arkhipov, Andrei Klevtsov, Aleksander Skvortsov, Andrei Ikov, Mikhail Gaiduk, Alexei Korniliev, Konstantin Moskvin, Nikolai Pavlov, Sergei Kositsin, Yevgeni Guriev.

Ingolf Burkhardt is one of Germany's top jazz artists.

The gravestone of Clifford Brown in the Mt. Zion Cemetery in Wilmington, Delaware. Despite his accidental death at age twenty-five, "Brownie" became a giant in the jazz trumpet world.

Joe Burgstaller is currently one of America's leading trumpet soloists. His crossover group BM4 is widely acclaimed.

Larry Black was a member of the Atlanta Symphony Orchestra from 1970 to 2003.

Neal Berntsen is a member of the Pittsburgh Symphony Orchestra and teaches at Carnegie Mellon University.

Charles Butler, now retired, was principal trumpet of many symphony orchestras including the Los Angeles Chamber Orchestra, Israel Philharmonic, Seattle Symphony, Malaysia Philharmonic, and Houston Symphony.

Albert “Eddie” Calvert was one of England’s most famous pop artists. He was the first British instrumentalist to have a gold record (1953).

Dr. Leonard Candelaria was president of the International Trumpet Guild (1993-95) and has taught at the University of North Texas and the University of Alabama - Birmingham.

Armando Cedillo is one of Mexico’s most versatile trumpeters. He is also the founder and organizer of the annual Rafael Méndez Trumpet Festival in Mexico City.

Although Dick Cathcart is mostly remembered as a featured trumpet soloist with the Lawrence Welk Band (1962-68), he was also a noted composer who wrote the theme music for the popular television series, *Dragnet.*

Robert “Bahb” Civiletti is well known for his outstanding performances on the Baroque trumpet.

A legendary orchestral trumpeter and teacher, Stephen Chenette was elected president of the International Trumpet Guild from 2003 to 2005.

Jim Cullum Jr. is considered to be the successor of Bix Beiderbecke. He is a leading traditional jazz cornetist.

A statue of cornet soloist Bowen R. Church (1860-1923) in
the Roger William Park of Providence, Rhode Island.
(Photo by Richard Ashmore.)

Ted Curson (1935-2012) was a top jazz trumpeter and was also an excellent vocalist, piccolo trumpet player, and flugelhornist.

Jazz and pop trumpeter Kiku Collins is well known for her performances with Beyoncè and Michael Bolton.

A professional classical and jazz trumpeter, Dr. Thomas Erdmann has published nearly two hundred music articles and editions.

Gravesite of the famous cornet soloist, Herbert Lincoln Clarke. Clarke's ashes were buried in the Congressional Cemetery (Washington, D.C.) near his longtime friend and colleague, John Philip Sousa.

Known for his high degree of versatility, Dr. Luis Engelke is an expert on Brazilian trumpet music.

Paul Wesley "Doc" Evans (1907-1977) became a top Dixieland trumpet and cornet player.

Australian trumpeter Brian Evans is a professor at the Sydney Conservatorium. He is also a fine lyric tenor.

When Dizzy Gillespie visited Turkey and heard Maffy Falay play jazz, he told his manager that he had discovered a fantastic trumpeter who played like Miles Davis and Lee Morgan, only better!

Horst Fischer was Germany's answer to American jazz trumpet soloists such as Harry James and Maynard Ferguson. Another one of Fischer's albums, *Horst Fischer and His Golden Trumpet,* sold over one million copies in 1959.

Fezile "Feya" Faku is one of South Africa's finest jazz trumpeters.

Howard Engstrom has been a member of the Houston Symphony and the Calgary Philharmonic.

The highly versatile British trumpeter, Tony Fisher, is one of London's star musicians.

Fernando Dissenha is one of Brazil's leading classical trumpeters.

Gravestone of the brilliant British cornetist Edwin Firth who died in battle during World War I.

Rebecca Coupe Franks is an active American west coast trumpeter and composer. Her compositions have been heard on television shows such as *Melrose Place* and *Law and Order.*

John Foster is second trumpet of the Sydney Symphony Orchestra and is the founder of the ensemble, Australian Baroque Brass.

Paolo Fresu was born and raised on the Italian island of Sardinia. He is one of Europe's finest jazz trumpeters and teachers.

Professor Amy S. Gilreath is one of America's leading trumpeters. She has taught at Illinois State University since 1990.

Garth Greenup has been principal trumpet of the New Jersey Symphony Orchestra since 1996.

"Dizzy" Gillespie received his nickname after auditioning for the Frank Fairfax Orchestra in 1935. Trumpeter Joe Facio rigged the audition so that Gillespie would play poorly, and afterward remarked to his band colleagues, *You know that dizzy little cat, the one who carries his trumpet in a paper bag, he can't read worth a damn.*

Often referred to as the "Louis Armstrong of England" during his early career, Nat Gonella became one of the world's finest jazz trumpeters.

French trumpeter Michel Laplace is a noted author who has written hundreds of biographical articles about trumpet players.

The great Italian jazz trumpeter, Andrea Giuffredi, is one of the most versatile musicians in the world. He has released three solo CDs on the Summit label.

Matthias Höfs is one of Germany's star classical trumpet soloists.

Billy Ray Hunter has been one of the principal trumpeters of the Metropolitan Opera Orchestra since 2004.

John Holt is principal trumpet of the Dallas Opera Orchestra (since 1989) and teaches at the University of North Texas (since 2002).

Finnish trumpet soloist Jouko Harjanne has toured the world for the past twenty years. He is also a professor at the Sibelius Academy in Helsinki.

Roy Hargrove is a versatile musician who is comfortable performing traditional jazz, bebop, avant-garde, and rap music.

Regents' Professor David Hickman in his teaching studio at Arizona State University (2011).

Chris Jaudes is one of New York City's busiest freelance trumpeters. He teaches at The Juilliard School.

Megastar Quincy Jones holds the record for the most Grammy nominations (seventy-nine), and has received twenty-nine Grammy Awards, including a Grammy Legend Award in 1991.

Strike Up the Band is one of many Quincy Jones albums recorded during the late 1950s and early '60s.

The great Russian trumpeter, Andrei Ikov (principal trumpet of the Bolshoi Theatre Orchestra), in his home music study.

Gravesite of famed keyed bugle soloist Ned Kendall in Boston's Old Forest Cemetery.

Detail of Kendall gravestone.

A leading researcher and writer about colonial America, Timothy Kent was fourth trumpet of the Chicago Symphony Orchestra from 1979-1998.

Dutch jazz artist Saskia Laroo almost always plays trumpet with one hand (left or right). Heavily influenced by Miles Davis, American critics have dubbed her the "Lady Miles Davis."

Dr. Cathy Leach has been a professor at the University of Tennessee since 1981 and serves as principal trumpet of the Knoxville Symphony Orchestra.

Trumpeter Wynton Marsalis is the first artist in history to win Grammy Awards in both classical and jazz categories in the same year (1983).

Uwe Kleindienst has been principal trumpet of the Bavarian State Orchestra in Munich since 1989.

The pop and jazz trumpeter, Ralph Marterie, was born in Italy as Ralph Martire. He had twelve hit songs that kept his band working after big bands lost popularity.

Raymond Mase has been teaching trumpet at The Juilliard School since 1987. He is now chairman of the brass department.

Swedish trumpeter Lasse Lindgren was inspired to play the trumpet at age five after hearing Louis Armstrong on the radio.

Vadim Novikov has been a trumpet professor at the Moscow Conservatory since 1978.

Puerto Rican trumpeter Luis “Perico” Ortiz is a top salsa music performer.

Fred Mills was a member of the famed Canadian Brass for twenty-four years.

Dr. Henry Meredith has amassed a collection of over 6,000 instruments.

Cal “Folks” Massey was an important trumpeter and composer in the New York-Philadelphia area during the 1950s to the 1970s.

Gospel trumpeter David O’Neill on his 350cid Boss Hoss motorcycle.

Born in Hawaii to Japanese parents, Eric Miyashiro has worked as a studio player in Japan since 1989.

Geoffrey Payne is one of Australia's most virtuosic trumpet soloists. He has been principal trumpet of the Melbourne Symphony Orchestra since 1986.

Trumpet soloist Adam Rapa often performs on his custom-made four-valve B-flat trumpet.

Bach's most famous trumpeter, Gottfried Reiche (1667-1734), in a portrait by Elias Gottlob Haussmann (1727).

Mike Price has played lead trumpet with the big bands of Stan Kenton, Buddy Rich, Gerald Wilson, and many others.

As a founding member, Ronald Romm performed over 4,500 concerts with the Canadian Brass. He is currently teaching at the University of Illinois. Photo by Ivano Buat.

Cuban trumpeter, pianist, and composer Arturo Sandoval has received six Grammy Awards and ten nominations. He has also received six Billboard Awards and one Emmy Award.

Tony Scodwell is an important Las Vegas trumpeter.

Judith Saxton is currently a professor at the University of North Carolina School of the Arts.

German trumpeter Adolf Scherbaum was a pioneer of the Baroque music revival.

Thomas Rolfs is principal trumpet of the Boston Symphony Orchestra.

Charles Schlueter spent the last twenty-five of his forty-eight-year career as principal trumpet of the Boston Symphony Orchestra.

Swiss trumpeter Claude Rippas is an important soloist and pedagogue.

Carl “Doc” Severinsen has defined trumpet artistry and showmanship since the early 1960s when he began to be featured each night on television’s *Tonight Show* with Johnny Carson.

Bernard Soustrot is a leading French classical trumpet soloist.

Philip Smith has been principal trumpet of the New York Philharmonic since 1985.

Jazz great Bobby Shew (from the 1980 album cover, *Outstanding in His Field*).

The portrait of Handel’s trumpeter Valentine Snow (1685-1779) hangs in the Fenton House in London.

Del Staigers was considered America’s foremost cornet soloist during the 1920s-30s. When John Philip Sousa died in 1932, Staigers was selected to perform *Taps* at the funeral.

Costa Rican trumpeter José Sibaja is well known for his versatility.

Dr. Roger Stoner is a prominent performer, teacher, and arts administrator.

Known for his over-the-top technical ability and versatile trumpet playing, Allen Vizzutti is also a skilled composer.

Jack Sutte has been second trumpet of the Cleveland Orchestra since 1999.

After being a member of major orchestras in Charleston, New York, and Cleveland, Robert Sullivan accepted the position of principal trumpet of the Cincinnati Symphony Orchestra in 2008.

Dr. Edward H. Tarr is a famous soloist, teacher, and trumpet historian. He is pictured with his wife, Dr. Irmtraud Tarr-Krüger, a professional organist and psychotherapist.

Czech trumpeter Marek Zvolánek is not only one of Europe's foremost orchestral musicians, but also a world-class soloist.

Trumpeter Rich Wetzel leads his band, the Groovin' Higher Orchestra.

N

Næss, Lars Harald Wittgren (b. Oslo, Norway, Feb. 2, 1943). Norwegian trumpeter. Næss began playing trumpet at age thirteen. From 1956 to 1959, he studied with Willy Mittelbach. Other teachers include Bjørn Jensen (1964-65), Harry Kvebæk (1966-68), Howard Snell (London, 1974), and Edward Tarr (Basel, Switzerland, 1979). Næss was acting principal trumpet of the Norwegian Opera Orchestra from 1968 to 1972, and became principal in 1972. He often performs solo pieces for trumpet on the radio, and is a specialist on the (valveless) Baroque trumpet, is an active soloist and chamber musician, and enjoys teaching. His dissertation paper is on the compositions for trumpet and cornet by Oskar Böhme.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Nagel, Kurt (b. Hockenheim, Germany, July 30, 1949). German trumpeter. Nagel studied with Reinhold Lösch from 1966 to 1972 at the City School of Music and Theater in Mannheim, and also attended the music school in Heidelberg-Mannheim. After graduation, he joined the Opera House Orchestra in Frankfurt, and from 1974 to 1976 was principal of the Theater Orchestra of Lower Saxony in Hanover and principal of the National Theater Orchestra in Mannheim (until 1990). Since 1977, he has been a member of the Bayreuth Festival Orchestra, and has taught in Hanover, Mannheim (1978-90), and Saarbrücken (1990-93).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Nagel, Robert ("Bob") E[arl Jr.] (b. Freeland, Pennsylvania, Sept. 29, 1924). American trumpeter. Nagel comes from a musical family dating back to the first *stadtpfeifers* in Leipzig who were friends of J.S. Bach. At age eight, Nagel began playing an old cornet handed down to him from his great-uncle. He received group lessons from Stephen Miescer, and later private lessons from Emmett Kuehner. When Nagel was thirteen, Dr. Frank Simon invited him to tour as a soloist with his famous ARMCO Band, performing *Willow Echoes* across the country. During high school, Nagel studied with Fred Bosworth (one year) and Murray Karpilovsky (one year). He also studied with Ernest Williams, Guy Borelli, and Georges Mager at the Tanglewood Institute.

After high school, Nagel served for three years in the US Military Academy [Marine] Band during World War II. He then attended The Juilliard School as a composition major, and while there, played trumpet very little, although he did perform Copland's *Quiet City*, a performance that led to an invitation to audition for WOR Radio. As a result, he performed as first trumpet in the newly formed Little Orchestra Society of New York (1947-60) and freelanced in the city, playing with the Goldman Band, Radio City Music Hall, Bach Aria Society, Contemporary Chamber Ensemble, Metropolitan Opera stage band, and other diverse groups.

Nagel and Harvey Phillips formed the New York Brass Quintet in 1954, a stellar group that led the way for hundreds of other brass quintets. It was managed for twenty-five years by Columbia Artists Management, Inc. until the group retired in 1986. Today, the NYBQ's music library, programs, reviews, photographs, and other memorabilia are housed in the Yale School of Music library archives. Nagel also established The King's Brass, a religious-based quintet.

Through the suggestion and encouragement of Harvey Phillips, Nagel cofounded (with Charles Gorham) the International Trumpet Guild in 1974. He has received ITG's Honorary Award for outstanding lifetime achievement, and the Cesare Bendinelli Award (Verona, Italy) in 1999. He has presented recitals at the National Trumpet Symposium in Denver, as well as at various conferences of the International Trumpet Guild. He is also the founder and owner of Mentor Music, a publishing company devoted to producing fine works for brass.

Among Nagel's music compositions are *Concerto for Trumpet and Strings, Brass Trio, Brass Trio No. 2,* and *This Old Man March*. His publications of trumpet study include *Rhythmic Studies, Speed Studies, Studies in Contemporary Music, Trumpet Skills*, plus collections of trumpet solos and trios with piano such as *Baroque Music for Trumpet, The Regal Trumpet, Trumpets on Parade, The Sound of Trumpets*, and *Trumpets of Spain*. He has made numerous recordings of solo and chamber pieces and has released an album of educational solos on the Music Minus One label. He also recorded Stravinsky's *A Soldier's Tale* and *Octet for Winds* under the composer's baton. He has also published numerous editions of trumpet solos for International Music Company.

Nagel taught at Yale University (1956-87), University of Hartford, The Juilliard School, New England Conservatory, and the Manhattan School of Music, and served as an adjunct faculty member at the University of South Carolina. Among his best-known students

are Susan Slaughter, Thomas V. Short, David Baldwin, W. Ritchie Clendenin, Walter Myers, and Eric Berlin. For most of his career, Nagel was a clinician for the Conn Corporation, playing a model 22B early in his career, and later a 60B. A church deacon, Nagel is a humble gentleman who has greatly influenced and enhanced the trumpet and its repertoire in America.

Bibl.: Irish, John. "Robert Nagel: A Freelance Career" (*International Trumpet Guild Journal*, Jan. 2001); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Najoom, Dennis (b. Pittsfield, Massachusetts, Jan. 14, 1947). American trumpeter. Najoom's mother was a singer and schoolteacher who instilled in him a love of music. His uncle, George Fulginiti, was his first trumpet teacher, and taught him from age nine through high school. Najoom spent four summers at the Tanglewood Institute where he studied with Armando Ghitalla and Roger Voisin. He decided during his high school junior year to become a professional trumpeter.

After graduating from high school in 1964, Najoom entered the Hartt School of Music at the University of Hartford where he studied with Ronald Kutik and Robert Nagel. Other influences were Rafael Méndez, Harry James, Seymour Rosenfeld, Doc Severinsen, Maurice André, Adolph Herseth, Al Hirt, and Roger Murtha. During his sophomore year of college, he became third trumpet in the Hartford Symphony Orchestra (1966-70). He also joined the Connecticut National Guard in 1969, and served in the Guard Band until he transferred to the Wisconsin National Guard Band in 1970.

After visiting and observing the legendary brass craftsman William Tottle many times, and having his C trumpet converted to a "Tottlephone," Najoom became fascinated by Tottle's modification of trumpets and his innovative line of two-piece mouthpieces. He soon began tinkering with his own trumpets, which eventually led to a lifetime of producing his own brand of leadpipes, trumpets, and mouthpieces; in 1994 he established Najoom Music Products that he and wife Jennifer run.

Najoom joined the Milwaukee Symphony Orchestra in 1970 as assistant principal trumpet, and in 1991 was appointed coprincipal by Maestro Zdenek Macal. He also serves as principal trumpet in the Milwaukee Chamber Orchestra, and performs occasionally with the Philadelphia Orchestra. In addition, he is a member of the Cream City Brass Quintet. He has taught at the University of Wisconsin-Milwaukee and Lawrence Conservatory of Music, and is currently teaching at Wisconsin Lutheran College. His daughter Anna Najoom is a prominent clarinetist and educator in Chicago, and his wife Jennifer a playwright.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Urness, John. "The Inquisitive Life of Dennis Najoom" (*International Trumpet Guild Journal*, Mar. 2004); "Najoom Music Products" (www.najoom.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Nakariakov, Sergei (b. Gorki, Russia, May 10, 1977). Russian trumpeter and flugelhornist. Nakariakov's father Mikhail began teaching him to play the piano at the age of six, but a serious automobile accident in 1986 (age nine) caused a spinal injury that ended his piano-playing career. He began playing the trumpet and continued studying with his father who transcribed many classical piano works for trumpet, and instilled a somewhat unique style of trumpet musicianship in Sergei. As a result, he has developed an extraordinary technique and lightness that is unequaled in the trumpet world.

From age ten, Nakariakov began winning solo contests. At age thirteen, he was dubbed the "Paganini of the Trumpet," and at age fifteen received a prize at the Salzburg Festival. Because his home of Nizhni Novgorod was a closed city, Nakariakov's parents knew that he would have difficulty touring outside of his geographic area, so the family managed to move to Israel. Nakariakov released his first solo recordings on Teldec (1993), and briefly attended a conservatory in Paris under Guy Touvron (1994-95), but was drafted into the Israeli Army. After his required military service, he continued studying with his father. His solo career blossomed when he performed at many of the world's leading venues such as the Hollywood Bowl, Lincoln Center, Royal Festival Hall, and Royal Albert Hall. Teldec produced several more compact discs of his playing, and he signed with Columbia Artists Management in New York.

Curiously, during Nakariakov's early career playing with major orchestras around the world, he experienced feeling rather nervous in front of the many packed houses. He entered the stage looking only at the floor, and tilted his head downward so as to avoid seeing the audience in front of him. His bell pointed nearly straight down, and he only looked at the audience during final bows. However, he was holding his trumpet in a normal manner by the time he performed spectacularly in a concert at the 2008 International Trumpet Guild Conference in Banff, Canada, where his

flawless performance of a Haydn cello concerto transcription (played on a specially designed four-valve flugelhorn by Courtois) included an amazing display of articulated technique using circular breathing.

Nakariakov's CDs (all on Teldec) include *Trumpet Works, Sergei Nakariakov, Carmen Fantasie, Élégie, Concertos for Trumpet, No Limit, The French Trumpet, From Moscow with Love,* and *Echoes from the Past*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Sergei Nakariakov's official website: www.nakariakov.com; Laplace, Michel. *Trompette, Cuivres* & Siècle (CD-Rom; Oct. 2008).

Nance, Ray [Willis] (b. Chicago, Illinois, Dec. 10, 1913; d. New York, New York, Jan. 28, 1976). American trumpeter. At age six, Nance took piano lessons, then studied violin for seven years with Max Fishel before learning to play the trumpet from N. Clark Smith at Wendell Phillips High School in Chicago. His early professional experiences were with the Rhythm Rascals at Lane College. In Chicago, he formed a sextet (1932-36) and played with the big bands of Earl Hines (1937-38) and Horace Henderson (1939-40).

Nance's big break came in November of 1940 when he replaced Cootie Williams in the Duke Ellington Orchestra. Having been influenced by Bubber Miley and Williams, Nance easily assumed the plunger mute solos played by these two predecessors. Nance played continually with the band for twenty-three years. His most famous recording is of the trumpet solo in *Take the "A" Train*. Ellington took advantage of all of Nance's performing talents—trumpet, violin, singing, and dancing. His violin playing added a special color to the sound of Ellington's band and is featured in recordings of the tunes, *Moon Mist* and *Come Sunday* of the *Black Brown and Beige* suite. Vocal solos are featured in tunes such as *Just A-Sittin' and A-Rockin', Just Squeeze Me (But Don't Tease Me), A Slip of a Lip will Sink a Ship,* and *Tulip or Turnip*.

In 1961, after twenty-one years away from the Ellington band, Williams returned and reclaimed many of his former solos that Nance had been playing during Williams's absence. This placed Nance in an uncomfortable position and he began to drink more and more over the next two years. Nance switched to cornet in hopes of finding a new identity, but his drinking became uncontrollable and Ellington had to let him go in 1963, after which Nance spent his last years freelancing. He performed with Chico Hamilton, Dizzy Gillespie, Chick Corea, Sol Yaged (1968-69), Andre Chaix (1967), Brooks Karr, Paul Lavalle, and Chris Barber (with whom he toured England in 1974). Nance's recording output during his last fifteen years dropped dramatically. He died at the age of eighty-three.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Napoleon, Phil [Filippo Napoli] (b. Brooklyn, New York, Sept. 2, 1901; d. Miami, Florida, Sept. 30, 1990). American trumpeter. Napoleon came from a musical family. His brothers George and Joe played saxophone, brother Matthew played the guitar, brother Ted played the drums, and nephews Teddy and Marty played the piano.

At age twelve, Napoleon ran away from home to New Orleans, but was soon caught and returned to Brooklyn. He studied the cornet, and by age fifteen played as a classical musician. He soon switched to jazz music after being inspired by hearing the Original Dixieland Jazz Band. Around his sixteenth birthday, he formed his own band, the Original Memphis Five, and although the band performed some, Napoleon made his living playing as a classically trained freelance musician.

Napoleon recorded *Memphis Blues* and *St. Louis Blues* with Lanin's Southern Serenaders in July 1921. His popularity grew, and he was able to record 111 tunes with his own group from 1922 to 1923. He was also a much sought after backup artist with others including the Ambassadors, Broadway Syncopators, Ladd's Black Aces, Sam Lanin, Savannah Six, Southland Six, Tennessee Ten, Jazzbo's Carolina Serenaders, Cotton Pickers, and Bailey's Lucky Seven. He recorded forty-three tunes in 1924, twenty-two in 1925, and thirteen more in 1926. His recordings of pop tunes in a jazz style helped bring jazz into the American mainstream during the 1920s.

The first recordings made by Napoleon under his own name were made in December of 1926. In the following year, he formed his own group, Napoleon's Emperors (until 1930) that did well, but most of his activity was as a freelance jazz musician and recording artist. During the late 1920s, he played with the Dorsey Brothers, California Ramblers, Hotsy Totsy Gang, Miff Mole's Little Molers, New Orleans Black Birds, Charleston Chasers, Jack Teagarden, Babe Russin, Pee Wee Russell, Emperors, Hot Air Man, Boyd Senter, Eddie Lang, Sam Lenin, Joe Venuti, Glenn Miller, Gene Krupa, Davey Tough, and Lennie Hayton.

During the 1930s, Napoleon worked as an anonymous staff musician in a radio orchestra for RCA. His own band folded in 1938 and he took a job in the musical instrument business for a while. In 1937, he joined the NBC staff orchestra where he played with B.A. Rolfe, the NBC Symphony under Arturo Toscanini, and Paul Lavalle's Band of America. He also worked on and off with the Jimmy Dorsey band from 1943 to 1947. He regained a portion of his former popularity when he recorded sixteen Dixieland tunes with a septet. In 1949 he reformed his Memphis Five and performed at Nick's in New York for seven years. In the early 1950s, he also led a big band, which recorded twelve tunes for Decca and Columbia.

Napoleon moved to the Miami area in 1956 where he opened Phil Napoleon's Retreat Club in 1966. He played Dixieland music into the mid 1980s. His last three albums were recorded for Capitol in 1959-60. He also recorded for Variety, Swan, Decca, Columbia, Arto, Paramount, Victor, and Edison. His best albums include *Featuring the Original Memphis Five* (IAJRC) and *Phil Napoleon and the Memphis Five* (Capitol). Although he never reached stardom, he is today considered to be an important pioneer in popularizing jazz music during the 1920s.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Nark, Vaughn (b. Mt. Carmel, Pennsylvania, Sept. 18, 1956). American trumpeter. At age six, Vaughn began learning the trumpet from his father Leon. He showed remarkable progress and displayed a fantastic ability in the extreme upper register of the instrument. By age seven, he was playing in the Mt. Carmel High School band, and a year later was first chair. His early idols were Dizzy Gillespie, Maynard Ferguson, Doc Severinsen, and Miles Davis.

After graduating from high school, Nark played for a year and a half with a top 40 rock band, performing four-hour shows, six nights per week. He joined the Air Force Ceremonial Band at age nineteen, and spent much of his duties performing *Taps* for funerals at Arlington Cemetery in Washington, D.C. He became a lifelong friend of Ken Smukal, a trumpeter with the Airmen of Note jazz band. Nark was asked by Smukal to sub for him in a rehearsal, only to find out that the rehearsal was meant to be his audition for the band. Nark then joined the Airmen of Note, performing as lead trumpet and soloist for twenty years (1978-98).

Nark was featured on thirteen record albums with the Airmen of Note, but because these albums were never commercially available, Nark's reputation remained somewhat obscure. After his retirement from the military at age thirty-seven, he has been able to release several other recordings that have made him a well-known trumpeter. Albums include *El Tigre* (LP on Progressive), *Cutting Through* (LP on Lavenham), *Flying High* (Summit), *Something Special* (Summit), and *Panorama: Trumpet Prism* (Summit). He has also recorded with Bob Grauso, Keith Killgo, Tom Principato Band, A La Carte Brass & Percussion, Bill Potts Big Band, and others. He has performed with Dizzy Gillespie (1980, late 1986, 1988), Doc Severinsen, James Moody, Arturo Sandoval, Jon Faddis, Henry Mancini, Louie Bellson, Red Rodney, Wynton Marsalis, Bobby Shew, and the Smithsonian Institution's Jazz Masterworks Orchestra.

Vaughn Nark performs on trumpet, flugelhorn, and valve trombone. His screaming high register rivals that of Jon Faddis, Maynard Ferguson, and Arturo Sandoval, and he is an "over-the-top" jazz soloist with a wild flair. He is an active clinician and is on the faculty of the Landon School in Bethesda, Maryland. He was featured during the opening ceremonies of the 1996 Summer Olympics in Atlanta, Georgia.

Bibl.: Erdmann, Tom. "Putting Melody First: An Interview with Vaughn Nark" (*International Trumpet Guild Journal*, June 2006); Keim, Freidel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Vaughn Nark's official website (www.vaughnnark.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Nashan, Rudolf ("Rudy") Reinhardt (b. 1924). American trumpeter and arts administrator. Nashan studied with Georges Mager at the New England Conservatory. In 1948, he played in the Springfield (MA) Symphony Orchestra and at the Chicago Grant Park concerts. In 1950, he rejected an offer to be principal trumpet of the Denver Symphony Orchestra in order to become second trumpet to Adolph Herseth in the Chicago Symphony Orchestra, led at the time by Maestro Fritz Reiner. During the late 1950s or early 1960s, Nashan was elected to the newly formed CSO Orchestra Committee, one of the first of its kind in American orchestras. The committee was instrumental in improving policies governing the musicians, but orchestra management and some orchestra members often considered Orchestra Committee members as radical troublemakers; in 1961, the CSO management moved Nashan to fourth chair, and by 1963, the political situation was so heated that Nashan resigned from the orchestra.

Nashan became vice president of the Chicago Musicians Union, later replacing the infamous James Petrillo as president. Nashan made many changes in policies, and helped integrate Afro-Americans into the union. However, Petrillo managed to win back the presidency through various means, including counting votes of deceased union members. Now without a job, Nashan moved to Syracuse, New York, where he assumed duties as principal trumpet of the Syracuse Symphony Orchestra (1966-72). He also taught at Syracuse University (1967-72).

After retiring from orchestra life, Nashan became involved in several arts organizations, including being administrator of the New York State Council on the Arts, regional representative of the New England states for the National Endowment on the Arts (1980-82), and executive director of the New Hampshire Art Association. He also taught trumpet part-time at the University of Maine. Nashan is now retired, and lives in Belfast, Maine.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Information provided in various discussions on the website forum, www.TrumpetHerald.com, mainly by George Coble (who replaced Nashan as principal of the Syracuse Symphony in 1972), and by Joshua Whitehouse, a former student of Nashan at the University of Maine.

Naude, Jean-Claude (b. Amiens, France, Mar. 7, 1933; d. Saint-Hilaire, France, Jan. 9, 2008). French trumpeter, composer, and arranger. Naude studied piano (from 1937) and the trumpet at a conservatory in Amiens (1946-50). He later had additional study under Jean Greffin and Robert Pichaureau. He made his debuts in traditional

jazz bands in Amiens (1952), then was a member of the band led by clarinetist Piwi Bizouarn (1952-54). He made his name when he joined Raymond Fonsèque's group in November of 1954. He also performed in popular clubs in Paris, such as Tabou and Bidule (with pianist Georges Arvanitas). From late 1954 to 1964, Naude was a regular member of the Maxim Saury Band, making many recordings and television shows, as well as film appearances in *Les Tricheurs* (1958) and *Adieu Philippine* (1962). Naude also played with Sidney Bechet (1955), Albert Nicholas (1955), Memphis Slim, Guy Lafitte, and various bands. In 1964, he formed his Grand Orchestre de Jazz (until 1971), and played with Roger Guerin (1968), Sonny Grey (1968), and Ivan Jullien (1968). He toured with Benny Waters in 1972, Claude Bolling (1972-75), and toured Germany during the 1980s.

As a composer and arranger, Naude is best known for his work in public television and for various films. His solo albums include *Standards de Chicago, Enfin, A New Kind of Band, New Orleans Forever,* and *Percussion System*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jean-Claude Naude" (http://en.wikipedia.org/wiki/Jean-Claude_Naude.fr).

Naumann, Andrew (b. West Bend, Wisconsin, July 26, 1968). American trumpeter and designer. Naumann grew up in Oconomowoc, Wisconsin. He comes from a family of singers, and began playing the trumpet at age ten. He studied with John Aley and Richard Metzger while attending Oconomowoc High School, and graduated in 1987. He then enrolled at the University of Wisconsin-Stevens Point, studying with Dr. Robert Kase and earning a bachelor of music degree in 1992. He studied with Dr. Leonard Candelaria at the University of North Texas, earning a master of music degree in 1994.

Through his association with Candelaria, Naumann began making natural (valveless) trumpets in 1994 at UNT, and formed Naumann Trumpets in Oconomoc, Wisconsin, later that year. He taught at the University of Wisconsin in Oshkosh (1994-98) and was principal trumpet of the Central Wisconsin Symphony Orchestra (1994-98). In 1998, he was hired as Director of Development and Marketing for the Getzen Co. and Edwards Instrument Co. In October of 2002, he and his wife Julie purchased Schilke Music Products from Renold Jr. and Joan Schilke (children of Renold Schilke). His awards include being named the 2006 Distinguished Alumnus at the University of Wisconsin-Stevens Point.

Andrew and Julie Naumann were married in 1991, and have three children: Emily (b. 1996), Erik (b. 1999), and Grant (b. 2004).

Bibl.: personal interview, May 26, 2011.

Naumann, Carl Georg (b. Thonberg [near Leipzig], Germany, Apr. 8, 1878; d. Grimma, Germany, Jan. 27, 1967). German trumpeter. Naumann studied with Ferdinand Weinschenk at the Leipzig Conservatory from 1894 to 1898, and also studied violin and piano. Upon graduation, he became principal trumpet of the Orchestra of Libau in Russia, and played in the music corps of the 153rd Infantry Regiment. After his service obligation, he played for a few years with the Royal Orchestra of the North Island and the Concert Orchestra of Sweden. From October 1905 to February 1943, he served as second trumpet of the Gewandhausorchester in Leipzig. He made a recording of the cornet solo *Die Teufelszunge* with band accompaniment around 1928 for the Lyrophon label.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Navarro, Theodore ("Fats") [Theodoro Navarro Gonzalez] (b. Cuba, Sept. 24, 1923; d. New York, New York, July 7, 1950). American trumpeter. Born in Cuba, Navarro moved to Key West, Florida, when

he was a small boy. He was a cousin of Charlie Shavers. He learned to play piano and tenor sax before beginning to play the trumpet at the age of thirteen; Uan Rasey gave him some early lessons. By age seventeen, he was playing as a member of Snookum Russell's territorial band (1941-42). He then joined the well-known Andy Kirk Orchestra (1943-44), and replaced Dizzy Gillespie (Navarro's mentor) in Billy Eckstine's big band (1945-46). Major influences on his style of playing were Howard McGhee, Roy Eldridge, and Gillespie.

The late 1940s were Navarro's most successful career years. He was a leading bop player known for his beautiful, large tone and simple jazz lines. He made several important recordings with the Bebop Boys, Coleman Hawkins, Kenny Clarke, Charlie Parker, Eddie "Lockjaw" Davis, Don Lanphere, Illinois Jacquet, Bud Powell, and the Metronome All-Stars. He recorded under his own name for the Savoy and Blue Note labels, as well as with Tadd Dameron for Milestone. In 1948, he played with both Lionel Hampton and Benny Goodman (small group).

Navarro gave lessons to Miles Davis and Clifford Brown who became his foremost

adherent; with "Brownie" he was considered a top model in bop trumpet playing.

By 1948, Navarro suffered from tuberculosis and a longtime addiction to heroin. Once an overweight trumpeter, he wasted away and died at the young age of twenty-six.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. excerpt on mp3; Oct. 2008); Mondello, Nick. "A Time For Excellence—An Interview With Arturo Sandoval" (*International Trumpet Guild Journal*, June 2011).

Navratil [-Gerl], Wolfgang (b. Salzburg, Austria, Mar. 18, 1972). Austrian trumpeter. Navratil began studying music at age nine; his early trumpet teachers were Heinrich Stettner and Harald Sowa. He worked as a bricklayer from the age of fifteen to eighteen, and then joined the Army as a trumpeter. Afterwards, he worked in an office, and at age twenty-one he began serious study in music at a university. Final studies were at the Mozarteum in Salzburg, studying with Fritz Krammer, Josef Eidenberger, and Hans Gansch, and graduating with distinction in 1999. While still a student, be became principal trumpet of the Vienna Radio Symphony Orchestra in 1997, a position he held until 2004 when he was named principal of the Mozarteum Orchestra.

Navratil has performed with the Pittsburgh Symphony Orchestra (U.S.), Frankfurt Symphony Orchestra (Germany), Philharmonic Chamber Ensemble Munich (Germany), Philharmonic Orchestra of Bad Reichenhall (Germany), Cappella Istropolitana (Slovakia), and Otto Sauter's international trumpet ensemble, Ten of the Best. He has recorded many CDs with various ensembles and made a live CD of Haydn's *Concerto in E-flat with* the Orchestra Pro Musica Salzburg (Edition Riedenburg).

Wolfgang Navratil has been married to Andrea Gerl since 2001. Their children are Teresa (b. 2006) and Florian (b. 2009).

Bibl.: "Wolfgang Navratil" (www.salzburg.com/wiki/index.php/Wolfgang_Navratil); "Wolfgang Navratil" (www.blasmusik360.de/musiker/blechblaser/wolfgang_navratil_salzburg); personal interview, Nov. 27, 2012.

Nelson, Davidson ("Dave") C. (b. Donaldsonville, Louisiana, 1905; d. New York, New York, Apr. 7, 1946). American trumpeter. Nelson's father and mother both played the piano. He himself learned the violin and piano before taking up the trumpet. Nelson, who was related to King Oliver's wife Stella, was the protégé of Oliver. While in his teens, he studied piano and arranging with Richard M. Jones.

Nelson moved to Chicago during the mid 1920s and soon played with the Marie Lucas Orchestra, Ma Rainey (toured from February 1925 to 1927 and recorded in December 1927), Jelly Roll Morton, Edgar Hayes's Eight Black Pirates (1927), Jimmie Noone, Leroy Pickett (1928), and Luis Russell (1929), and occasionally led his own band. As early as 1924, he was active as a studio musician for Paramount records.

In the fall of 1929, Nelson joined Luis Russell and King Oliver's band as a trumpeter and arranger. During his two years with Russell and Oliver, he made many recordings, often taking over some of Oliver's solos because of Oliver's dental problems. On listening to the Victor recordings they made, it is sometimes difficult to tell Oliver from Nelson because Nelson was able to sound like Oliver. However, Nelson's big tone and wide range was better than Oliver's at the time. On the other hand, he was clumsy in the use of mutes.

After leaving Oliver, Nelson led a recording session with Oliver's band (minus Oliver) on seven tunes under the names The King's Men and Dave's Harlem Highlights. Nelson can be heard playing trumpet as well as singing on each song. After that, he led his own groups in New York and New Jersey (playing trumpet and piano) but never became famous. He appeared on a recording session in 1937 with Willie "the Lion" Smith and led one of his own in 1942, recording twelve tunes that were never released.

Dave Nelson spent his last four years as a staff arranger for the Lewis Publishing Company. He died of a heart attack at the age of forty-one. He can be heard on a CD compiled from the early King Oliver recordings, *The New York Sessions 1929-30* (Bluebird).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: Nelson with Ma Rainey.

Nelson, Jon R. (b. Weymouth, Massachusetts, Dec. 10, 1966). American trumpeter. Nelson grew up in Middleboro, Massachusetts, and began playing the trumpet at age ten. His early teachers were James Simpson, Mark Gould, and Laurie Frink; he also received chamber music coaching from the Empire Brass Quintet. After graduating from Middleboro High School in 1984, Nelson studied with Mark Gould at The Juilliard School, from which he graduated with a bachelor of music degree in 1989. For a short while, he also studied with Antoine Curé in France.

While a student at Juilliard, Nelson cofounded the Meridian Arts Ensemble in New York. He later served on the faculties of Princeton University, Middlebury College, Boston University, and the Hartt School of Music at the University of Hartford. He is currently an associate professor at the State University of New York at Buffalo (since 1998). He has served as principal trumpet in the Festival Aix-en-Provence de Musique in France under the direction of Pierre Boulez, and in the Mineria Festival Orchestra in Mexico City. He has also performed at festivals of contemporary music in the U.S., Holland, Germany, Portugal, France, Belgium, Romania, Mexico, Costa Rica, Brazil, Cuba, Colombia, Australia, Taiwan, Japan, and other Asian countries.

Nelson is responsible for many of the arrangements and compositions performed by the Meridian Arts Ensemble. In addition to producing nine CDs with Channel Classics Records, he and other members of the group formed the record label, 8Bells Records.

Meridian commissioned and recorded over forty new works, and became known for crossing the line between classical and popular genres. With Meridian, Nelson also collaborated with Frank Zappa, Natalie Merchant, Duran Duran, Dr. Nerve, and David Sanford.

Active as a teacher, Nelson has taught at numerous music festivals including the Tanglewood Music Center, Oaxaca Instrumenta, Lieksa Brass Week, Bay Harbor Brass Week, Meridian Seminar at ECU, Wellesley Composers Conference, Atlantic Brass Seminar, and June in Buffalo. He has also presented master classes at numerous colleges and conservatories around the world. While in New York, he performed in various Broadway pit orchestras, and with Dave Douglas cohosted the Festival of New Trumpet Music.

Nelson has released five solo albums: *Fable, Trumpet Nature, Genkin Philharmonic*, *Metalofonico!,* and *Gran Calavera Electrica*, and can be heard on over forty recordings with various ensembles on labels such as Channel Classics, Barking Pumpkin, BMG/RCA, Bridge, EMF, Cuniform, Peer, New World Records, Vandenburg, and CRI. He and his wife Lázara, a violinist and translator, have two children, Jon-Marcos (b. 2000) and Diego (b. 2007). His hobbies include following politics, studying history, and arranging music.

Bibl.: Frink, Laurie. "Jon Nelson & Brian McWhorter of the Meridian Arts Ensemble" (*International Trumpet Guild Journal*, Jan. 2007); "Jon Nelson" (www.music.buffalo.edu); personal interview, May 11, 2010.

Nemes, Balàzs (b. Budapest, Hungary, Nov. 10, 1976). Hungarian trumpeter. Nemes's early trumpet studies were in Budapest with Éva Nagyivàn, and from 1991 to 1993 with Attila Simon at the Bélà Bartok Conservatory in Budapest. From 1993 to 1995, he studied with Guy Touvron at the Paris Regional Conservatory, and from 1997 to 1998 with Raymond Mase and Mark Gould at The Juilliard School in New York City.

Nemes began his orchestral career playing with various orchestras in Germany from 1995 to 1997. In December of 1998, he became principal trumpet of the Basel Symphony Orchestra in Switzerland, and in September 2000 joined the Frankfurt Radio Orchestra as principal trumpet (replacing Reinhold Friedrich), a position he still holds. After a short time in Frankfurt, he was appointed principal trumpeter of the orchestra of the Metropolitan Opera in New York City. When his colleagues refused to become acquainted with rotary valve trumpets for certain repertoire pieces, he went back to Frankfurt, a position he still holds. He is also an active soloist.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Neugebauer, Franz Willy (b. Waltersdorf, Sudetenland, North Moravia [then a part of the Austro-Hungarian monarchy], Sept. 29, 1904; d. Wipperfürth, Germany, Mar. 12, 1975). German trumpeter. Neugebauer came from a musical family; his father directed brass and string orchestras, and was leader of a wind band in Hannsdorf, Germany. At age sixteen, Neugebauer studied at the State Conservatory in Prague (main instrument violin, secondary instrument trumpet) 1920-25, and at the State Conservatory in Dresden from 1928 to 1931.

Although Neugebauer is mostly known today for his artistry as a trumpet soloist during the 1930s and '40s, performing and recording popular melodies and "air varies" by Arban and other

cornetists, he was also a significant orchestra player and teacher. He was principal trumpet of the Municipal Opera (later German Opera) orchestra in Berlin from 1931 to 1936, and principal of the Gürzenich-Orchestra in Cologne from 1937 to 1945. There he also taught at the State Hochschule für Musik. When the war ended, Neugebauer went first to the Munich Philharmonic, then to the Southwest German Symphony Orchestra in Baden-Baden. In 1950, he became principal of the Symphony Orchestra of the West German Radio in Cologne. During the summers of 1937 through 1962, he played in the Bayreuth Festival Orchestra.

Neugebauer was the trumpet professor at the Folkwang Musikhochschule in Essen. Among his students were Walter Scholz, Willy Berg, Uwe Komischke, Matthias Wagemann, and Burkhard Burg. In 1963, he retired to the small village of Wipperfürth, where he led the town band to unimagined musical heights and taught amateur trumpet students. In May of 2004, his former students saw to it that the center of Wipperfürth be named after him and a memorial plaque be erected in his honor.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Neumann, Trevor D. (b. Frankfurt, Germany, Mar. 8, 1978). German trumpeter. Neumann began playing piano at age five and the trumpet at age nine. During the late 1990s, he earned a bachelor of music degree, studying with Charles Geyer and James Thompson at the Eastman School of Music, and won the Downbeat Award for jazz. He attended the Henry Mancini Institute in Los Angeles during the summer of 2000 and then enrolled at the University of Miami in Florida where he received a master of music degree in jazz and studio technology in 2002. He then began worldwide tours with various formations.

Since 2003, Neumann has been an active freelance musician in New York City. He has performed numerous Broadway shows, has recorded with Queen Latifah, Carlos Santana, and others, and has performed with Barry Manilow, the Temptations, Supremes, Shirelles, Ojays, Tito Puente, Bette Midler, Paul Anka, Jonny Lang, and many other artists.

Neumann's hobby is snowboarding.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Trevor Neumann's official website: http://trevorneumann.com.

Nevin, Jeff (b. Chicago, Illinois, Dec. 27, 1968). American trumpeter and composer. Nevin grew up in Tucson, Arizona, and studied trumpet with his father. While in high school, he took lessons from Russell Plylar of The Phoenix Symphony. He also was strongly influenced in

the mariachi style of playing by Federico Torrez, Ruben Moreno, George Bejarano, and Armando Chacon.

Nevin attended the University of Illinois as a theory-composition major, and studied trumpet with Ray Sasaki from 1986 to 1990. From 1990 to 1991, he studied with David Hickman at Arizona State University, earning a master's degree in composition in 1992. He then moved to San Diego, California, where he freelanced, and formed the ensemble, Mariachi Champaña Nevin in 1998. The group has enjoyed a great deal of success by performing Nevin's compositions and arrangements, including *Concerto for Mariachi and Orchestra* and the song cycle *Al aire libre* (based on the poetry of Alberto Blando) with major symphony orchestras. As a soloist or with his group, Nevin has performed with such organizations as the San Diego Symphony, Colorado Symphony Orchestra, Pasadena Symphony, Grant Park Orchestra, Orquesta Sinfónica de Aguascalientes, La Jolla Symphony (from 1997), San Bernardino Symphony, American Philharmonic, Desert Symphony, Key West Symphony, East Texas Symphony Orchestra, Orquesta de Baja California, and the Jalisco Symphony. He has appeared on television in at least seven countries and performed in Russia, China, France, and across the U.S. and Mexico. He and Mariachi Champaña Nevin appeared in the documentary, *Viva el Mariachi*, and are featured prominently in the documentary film, *In the Name of Mariachi Music!*, which details the mariachi education movement in the U.S. and was premiered on KPBS television in 2009.

From 1993 to 1998, Nevin earned a PhD in music theory and composition at the University of California at San Diego where he studied trumpet with Edwin Harkins. He has performed with celebrity artists including Placido Domingo, Kenny Loggins, Aida Cuevas, Dave Brubeck, Charlotte Church, Burt Bacharach, Garrison Keillor, and Mariachi Vargas de Tecalitlan. He is currently a professor of music and director of mariachi activities at Southwestern College in Chula Vista, California (since 1998), where he implemented the world's first college degree in mariachi (AA in Music: Mariachi Specialization). He is also an adjunct professor of mariachi at Arizona State University (since 2012). He has published the books, *Virtuoso Mariachi* (University Press of America, 2002) and *Mariachi Mastery*, a method for learning the mariachi style (Kjos Music, 2006). Nevin is the artistic director of the Mariachi Scholarship Foundation, Director of Youth Music Programs for Sinfonía Mexicana, and was named California Multicultural Music Educator of the Year in 2008.

As leader, trumpet soloist, producer, and arranger, Nevin has released several CDs, including *La Forza del Destino, Classic-Mariachi-LIVE!* (with the San Diego Symphony), *Romances Mundiales* (accompanying Florencia Tinoco), and *Nuestra Navidad*. He and his former wife (divorced in 2003), Deborah Nevin, a high school band director in San Diego, have a daughter Charlotte Nevin (b. 1993). His hobbies include reading, movies, traveling, and composing.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jeff Nevin Biography" (www.virtuosomariachi.com); "Jeff Nevin Biography" (www.swccd.edu/~music/index.asp?L2=424); personal interview, Oct. 23, 2010.

Newman, Joseph ("Joe") Dwight (b. New Orleans, Louisiana, Sept. 7, 1922; d. New York, New York, July 4, 1992). American trumpeter. Newman's father Dwight was a piano player. Joe took up the trumpet and studied under Davey Jones (who also taught Louis Armstrong). As a youngster in New Orleans, Newman played with the Valmore Victor Band and the Eureka Brass Band. Newman then played in bands at Alabama State Teachers College (now the University of Alabama) and turned professional when he joined the Trenier band, then Lionel Hampton's band, in 1941. Two years later, he went to Count Basie's orchestra where he shared the trumpet solo duties with Harry "Sweet" Edison (1943-45). From 1946 to 1950, Newman played in the bands of J.C. Hunt (1946 only) and Illinois Jacquet.

After freelancing for a year in New York, Newman played again with Basie (1952-61) and toured Europe with the Count in 1954. This time he shared the solo spots with Thad Jones. It was about this time that he began to record on his own, leading recording sessions for RCA and other labels. After leaving Basie, Newman joined Benny Goodman's band in 1962-63, including a tour in the USSR.

Joe Newman became involved in music education during the early 1960s, forming Jazz Interactions, Inc. that brought jazz music to the schools. He became its president in 1967 and worked with the Jazz Interactions Orchestra while continuing to freelance as a soloist. He can be seen teaching in the film *Born to Swing* by John Jeremy (1973). He recorded at the Newport in New York Festival in 1972, and joined the New York Jazz Repertory Company in 1974, participating in a tour of the USSR and Europe in 1975. He then played in pit orchestras for various Broadway shows. He also played in some of the Basie alumni bands and toured with Benny Carter. He was a strong player with a great feel for melodic solos.

Joe Wilder and Newman co-led an album in 1984 called *Hangin' Out* (Concord Jazz). Other albums during Newman's career include *Joe Newman and His Band* (Vanguard), *I'm Still Swinging* (RCA), *Salute to Satch* (RCA), *Happy Cats* (Coral), *Joe Newman with Woodwinds* (Roulette), *Joe's Hap'nin's* (Swingville), and *Joe Newman at Count Basie's* (Mercury). He also recorded for other labels including World Pacific, Stash, Savoy, Fresh Sound, Jazztone, MCA, Pacific, Honey Dew, and Phontastic. He worked as a studio player, backing such artists as Judy Garland, Tony Bennett, Frank Sinatra, Aretha Franklin, Louis Jordan, and Quincy Jones.

Joe Newman died at the age of seventy. He left behind his companion Keilo Kimura, sons Kevin and Fredrik, and daughters Nicole, Bonita McAdams, and Annie. Compilations of some of his music can be heard on CDs such as *The Complete Joe Newman* (RCA), and *I Feel Like a Newman* (Black Lion).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Watrous, Peter. "Joe Newman, 70, a Versatile Trumpeter in Jazz" (*New York Times*, July 8, 1992); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Joe Newman" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Newman, Miles (b. Saskatoon, Saskatchewan, Canada, Feb. 11, 1959). Canadian trumpeter. Newman began playing trumpet at age eleven, and studied with Walter Garlick, Ken Sterling, and Maureen Patterson. After graduating from Walter Murray Collegiate Institute in 1977, he attended the University of Saskatchewan where he received bachelor of music performance (1977-81) and bachelor of music education (1981-83) degrees studying with Dr. Larry House. From 1982 to 1986, he was principal trumpet of the Saskatoon Symphony Orchestra.

During the 1986-87 academic year, Newman studied with David Hickman at Arizona State University, and from 1987 to 1989 was enrolled in the Advanced Studies in Music program at the Banff Centre for the Arts in Canada. He moved to Calgary in 1989 where he was a member of the Calgary Philharmonic until 1991, and played Broadway shows, such as *Les Misérables* and *Phantom of the Opera*. During these same years, he also served as principal of the Lethbridge Symphony Orchestra, played with the Southern Alberta Brass Quintet, and taught at the University of Lethbridge Conservatory.

Newman became principal of the Regina Symphony Orchestra in September 1991, and is solo trumpet of the Regina Symphony Chamber Players and a founding member of The Big Sky Brass. He has taught at the University of Regina Conservatory since 1991, and in 2004 began teaching at the University of Regina's Department of Music.

Newman's partner since 1988, Julie McKenna, is Deputy Library Director of the Regina Public Library. At age fourteen, their daughter Katie Newman (b. 1993) is the youngest cellist to be granted tenure in the Regina Symphony Orchestra. Newman's hobbies include playing golf and restoring his 1976 TR6 Triumph automobile.

Bibl.: "Miles Newman" (http://ca.yamaha.com/en/artists/brass_woodwinds/miles_newman); personal interview, May 16, 2011.

Newsome, Charles Stanley ("Stan") (b. Dewsbury, Yorkshire, England, May 16, 1919; d. London, England, May 31, 1989). British trumpeter. Newsome's father was a mill engineer and purchased a cornet for his four-year-old son, before dying at the age of forty-seven. Stan took to it right away and played in local brass bands and dance bands throughout high school.

Newsome joined the Army at the beginning of World War II, serving as a stretcher-bearer with the Oxfordshire and Buckinghamshire Light Infantry. After his discharge in 1946, he became a member of the George Crow Orchestra, and a year later was with the famous Ambrose Orchestra in Monte Carlo. In 1948, he freelanced, played for many television and radio shows, and played with Carroll Gibbons at London's Savoy Hotel. His fame began in 1947 when he joined Mantovani's Orchestra, which toured constantly and released dozens of albums. Newsome's trumpet solos on the tunes *American Gypsy* (1956), *Around the World* (1957), and *Let Me Be Loved* (1957) made him a star.

During the late 1950s, Newsome met Barbara, who became his wife for nearly thirty years. In order to be with her and raise a family, he decided to leave the Mantovani organization in 1959. He joined the BBC Variety Orchestra and performed for radio and television until 1968 when he returned to freelancing. However, an illness soon caused him to cease playing the trumpet. In 1981, he helped found the Merton Concert Band. He spent his remaining twenty or so years as a conductor of concert bands, including the Harrow Concert Band and the British Rail Band until shortly after his seventieth birthday and before his death in 1989 from cancer.

Bibl.: "Stan Newsome's Trumpet" (www.hallowquest.com/snewsome.htm).

Newton, William Frank ("Frankie") (b. Emory, Virginia, Jan. 4, 1906; d. New York, New York, Nov. 3, 1954). American trumpeter. Newton (who preferred to be listed as Frank Newton on recordings) was one of the finest, but underrated, trumpeters of the swing era, who performed with many of the best musicians in the country, including Sam Wooding, Chick Webb, Charlie Barnet, Andy Kirk, Charlie "Fess" Johnson, Lucky Millinder, and Pete Brown. He accompanied Bessie Smith on her final recordings (Nov. 24, 1933), as well as accompanying Maxine Sullivan and Billie Holiday on their recordings. He also recorded with Ella Fitzgerald, Jack Teagarden, Sidney Bechet,

Art Tatum, Benny Carter, Willie "The Lion" Smith, Mezz Mezzrow, Big Joe Turner, Teddy Wilson, and others. Newton was a member of Charlie Johnson's band (1933-35) and replaced Roy Eldridge in Teddy Hill's band (1936-37). He recorded seventeen tunes in eight sessions under his own name between 1937 and 1939: three tunes in 1937 for Irving Mill's Variety label, six in 1939 for Victor, six in 1939 for Vocalion, and two in 1939 for Blue Note.

Newton started his career in 1926 with the orchestra of Lloyd Scott, and later with the bands of Elmer Snowden, Eugene Kennedy, and Garland Wilson. He played in clubs in New York and Boston, leading his own band and doing groundbreaking work with

saxophonist Sidney Bechet and the Port of Harlem Jazzmen that was the first group to be recorded by Blue Note records. Since he was known to be a Communist, his political life caused him to obtain little work during the "McCarthy Era" in America, and after 1944 many record labels were reluctant to engage him despite his musical abilities. After working with James P. Johnson in 1944-45, he withdrew from music, being more interested in painting. His chronic ill health and early death at age forty-eight ended what could have been a career equal to those of trumpet legends such as Cootie Williams, Charlie Shavers, Buck Clayton, and Henry "Red" Allen. Fortunately, the Jasmine record label has issued a CD compilation of fifty tracks featuring Newton titled *Frankie Newton—The Story of a Forgotten Jazz Trumpeter*, and Bob Weir and John Raymond Postgate have coauthored a paperback book called *Looking for Frankie: a bio-discography of the jazz trumpeter Frank Newton.*

Bibl.: Kernfield, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Postgate, John Raymond and Bob Weir. *Looking for Frankie: a bio-discography of the jazz trumpeter Frank Newton* (Bob Weir); "William Frank Newton" (http://en.wikipedia.org/wiki/William_Frank_Newton); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Nguyen, Ben ("Benny") (b. Saigon, Vietnam, July 22, 1961). Vietnamese-born American trumpeter. Nguyen arrived in the United

States in 1968, and lived in Bethesda, Maryland for seven years. In 1975, he and his family moved to Huntington Beach, California, where he attended Mariana High School, graduating in 1979. Although he began playing trumpet at age nine in Maryland, his main teacher was Joan LaRue in California. He studied with Boyde Hood at the University of Southern California from 1979 to 1983, earning a bachelor of music degree, and from 1983 to 1985 attended the New England Conservatory in Boston, studying with Charles Schlueter, where he received a master of music degree. He also studied with Adolph Herseth and Vincent Cichowicz.

Nguyen has been a member of the Norfolk Chamber Music Festival Orchestra (1985), South Bend (IN) Symphony Orchestra (1985-91, principal), Chicago Chamber Orchestra (1987-91), Chicago Sinfonietta (1988-91), Civic Orchestra of Chicago (1988-90), Chicago Brass Quintet (1989-91), Bolshoi Ballet Orchestra (1989), Northwest Indiana Symphony (1988-91, third and assistant principal), and Ravinia Festival Orchestra (1989-91). He became assistant principal trumpet of The Phoenix Symphony in 1991, a position he still holds, but served as fourth trumpet of the Chicago Symphony Orchestra during the 2000-01 season, as well as fourth trumpet in the Boston Symphony Orchestra for a short while in 2001. In addition, he has performed on occasion with the Honolulu Symphony Orchestra and the American Ballet Theatre Orchestra.

Nguyen and his wife Anne, a business manager at the Arizona State University School of Business, have been married since 1989 and have three children: Michael (b. 1995), Luke (b. 1997), and Olivia (b. 2000). His hobbies include martial arts.

Bibl.: "Ben Nguyen" (www.phoenixsymphony.org/musician/ben-nguyen); personal interview, July 28, 2012.

Nichols, Ernest Loring ("Red") (b. Ogden, Utah, May 8, 1905; d. Las Vegas, Nevada, June 28, 1965). American cornetist. Nichols began learning the bugle at the age of four, then cornet at five from his father, a college music teacher. By age twelve, he was playing in his father's brass band.

At the age of fifteen, Nichols attended the Culver Military Academy where he studied violin, piano, and cornet, but he was soon kicked out. He worked in various pit orchestras and played with Ray Stilson on violin and cornet (1922), then with the Syncopating Five, a group that he later led in Atlantic City and Indiana under the name Royal Palms Orchestra. Influenced by recordings of Bix Beiderbecke, he developed a strong technique and beautiful tone on the cornet.

In 1923, Nichols moved to New York City where he became a respected sideman, arranger, and recording artist. In 1924, he joined Sam Lanin's orchestra and recorded with George Olsen. He also worked with Harry Reser, Bennie Krueger, Ross Gorman, Henry

Halsted, Vincent Lopez, Don Voorhees, and the California Ramblers. In 1927, he played with Paul Whiteman's orchestra for a few months, replacing Bix Beiderbecke.

Nichols formed his most popular group, Five Pennies, in 1926. Its 1927 hit recording, *Ida, Sweet as Apple Cider*, made the group very popular. It recorded a great deal between 1926 and 1932 under the names Five Pennies, Charleston Chasers, Arkansas Travelers, Red Heads, Louisiana Rhythm Kings, and Red and Miff's Stompers. He also led a band for the hit musicals *Strike Up the Band* and *Girl Crazy*. Although he became popular with audiences, his heavy discipline with band members caused him to be personally disliked by his colleagues.

During the early 1930s, Nichols became America's most popular Dixieland cornetist in Europe, largely because Louis Armstrong's recordings were not yet available abroad. Nichols was a significant studio musician and bandleader during the 1930s. He had his own radio show, and in 1940 was featured at the Famous Door. He took time off from music from 1942-44 to take care of his daughter who had contracted polio. He worked in a shipyard during this time, but made a comeback as a cornet player in 1944 when he joined the Casa Loma Orchestra. Later that year, he reformed the Five Pennies as a sextet and moved the group to Los Angeles. The group was one of the leading Dixieland bands during the late 1940s and 1950s. They recorded for Brunswick, Jump, Jazzology, and Capitol.

Nichols appeared on the television show, *This Is Your Life* (Oct. 1956) hosted by Groucho Marx. The episode was popular and sparked an interest in Nichols's life. As a result, the feature movie *The Five Pennies* (starring Danny Kaye and Louis Armstrong) was produced in 1959. Although the movie is only loosely based on the life of Red Nichols, Nichols ghosted Kaye's trumpet solos, once again gaining popularity until his untimely death at age sixty due to a heart attack.

Nichols toured Europe in 1960 and 1964, and appeared in other films such as *Wabash Avenue* (1950), *Disc Jockey* (1951), *Quicksand* (1951), and *The Gene Krupa Story (*1959). Two of his albums are *Red Nichols and Miff Mole* (Retrieval) and *Red Nichols and His Five Pennies* (Jazzology). Along with Bix Beiderbecke, he was considered to be one of the leading white jazz cornetists of his day. Many white jazz musicians got their start playing with Nichols including Benny Goodman, Glenn Miller, Jack Teagarden, Artie Shaw, Joe Venuti, Eddie Lang, Vic Berton, Pee Wee Russell, Jimmy Dorsey, Adrian Rollins, Fud Livingston and Miff Mole. His personal papers are now at the University of Oregon in Eugene, and his private collection of recordings is in the Archives of Recorded Sound at the University of Kansas in Lawrence.

Bibl.: Feldman, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Evans Ph. R et al. *The Red Nichols Story; After Intermission, 1945-1962* (1997, Lanham); Stroff, M. St. *Red Heat; A Chronological Survey of Red Nichols and His Five Pennies* (1996, Lanham); Sudhalter, Dick. *Lost Chords* (1999, Oxford University Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Nichols, Robert ("Bobby") Joseph (b. Boston, Massachusetts, Sept. 15, 1924; d. Mar. 1975). American trumpeter. Nichols began playing the trumpet at the age of eight. He started playing professionally at age fifteen when he joined Vaughan Monroe's orchestra (1940-43). He enrolled at the New England Conservatory of Music in 1943, but was

soon drafted into the military. He was assigned to Glenn Miller's Army Air Force Band (1943-45), becoming one of Miller's most featured soloists. Nichols and the Miller band recorded numerous discs for Bluebird. He also recorded in Paris with Eddie Barclay.

After his service years, Bobby Nichols joined Tex Beneke's band (1946-47). He then played with Ray McKinley's band (1948), and started his own group. Nichols later played with the Tommy Dorsey band (1951) and the Sauter-Finegan Orchestra (1952-61). When the Sauter-Finegan band broke up in 1961, Nichols became a studio player. Little is known about the remainder of his career, but he frequently performed at the Roxy Theatre in New York. He died in 1975 at the young age of fifty.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Bobby Nichols" (www.answers.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: Bobby Nichols with the American Band of the Allied Expeditionary Forces.

Nicolay [Nikolay], Michel [Jean Louis] (b. Alleur, Belgium, Aug. 1, 1896; d. Ixelles [near Brussels], Belgium, May 20, 1952). Belgian trumpeter. Nicolay studied from 1909 with Théo Charlier at the Royal Conservatory in Liège, receiving First Prize with distinction and the Enamel (*Vermeil*) Medal, the conservatory's highest honor, in 1915. He then served in the military, performing in the 4th Infantry Regiment Band, later in the 1st Pioneers Regiment Band as principal cornet. In 1928, he worked in a radio orchestra (principal in 1931), and in 1932 launched a solo career that took him to France, Germany,

Switzerland, Italy, and Russia. He was among the first to perform Bach's *Brandenburg Concerto No. 2* (including in Paris, 1935). Like his teacher, Charlier, he played it on a G piccolo trumpet made by Victor Mahillon. In August 1933, he gave the world premiere in Strassburg a concerto for trumpet and wind ensemble by Karl Amadeus Hartmann (1905-63). The manuscript of this work became mislaid, and the concerto became rediscovered only in 2000 (through the efforts of Friedel Keim and Freddy Grin in Amsterdam).

Nicolay officially took over the trumpet class of the Royal Conservatory upon Charlier's retirement in September of 1933. He held this position until his death in 1952, and also performed as principal trumpet of the National Institute of Radio Broadcasting in Brussels.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Niehaus, Mark. American trumpeter. Niehaus began his professional career at age eighteen as principal trumpet of the New Haven Symphony, and attended The Juilliard School where he studied with Raymond Mase and Mark Gould. Immediately after graduation, he was hired as the trumpet teacher for Juilliard's Pre-College Division that was featured in an episode of CBS Television's *60 Minutes*. After six years with the New Haven Symphony beginning at age twenty-four, he became a member of the New World Symphony in Florida under Maestro Michael Tilson Thomas, where he remained for three years.

Niehaus was selected as principal trumpet of the Milwaukee Symphony Orchestra in 1998, and has performed as soloist with the orchestra on several occasions. He has also served as principal trumpet at the Eastern Music Festival for twelve summers, and has spent summers at the Tanglewood Music Festival, Pacific Music Festival, Spoleto USA, and the Colorado Music Festival. He is a founding member of the New York Big Brass Ensemble and the National Brass Virtuosi, and has taught at the North Carolina School of the Arts. He has edited a collection of more than thirty trumpet solos in three volumes with CD recording titled *The Trumpet Collection* for G. Schirmer, Inc. Niehaus was appointed president and executive director of the Milwaukee Symphony Orchestra in September of 2012. He had previously served on the orchestra's MSO Board, and was chair of the Orchestra Player's Council for several years.

Niehaus is married and has two sons. He is a Cubmaster of Cub Scout Pack 398 for the Cub Scouts of America.

Bibl.: "Mark Niehaus, Principal Trumpet" (www.mso.org/about_mso/meet_the_orchestra/musician_roster/mark_niehaus); "Press Release" (www.mso.org/news_press/press_releases/release?article=20120912).

Nielsen, Per (b. Sønderborg, Denmark, June 1, 1954). Danish trumpeter. Nielsen began his studies at the Royal Danish Music Academy in Copenhagen in 1973, and later studied with Vincent Cichowicz in Chicago (1982), Peter Masseurs in Amsterdam (1986), and Maurice André in Paris (1988). He served in the Danish military, playing E-flat cornet in a military corps band in Haderslev, and joined the Sønderjyllands Symfoni-orkester in 1979 (principal since 1986).

Nielsen's career has mostly been as a soloist. He has appeared on numerous radio and television programs and has sold over 350,000 CDs, making him one of the most popular recording artists in his country. His fourteen solo albums include *Trumpet Concertos, Trumpet Emotions, Amazing Grace, Christmas Joy, With Friends, On My Own, Trumpet Serenade, My Way, Danske Toner, Christmas Time*, and others.

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott); Per Nielsen's official website: www.trompet.com.

Nilsen, Arnulf Naur (b. Hamar, Norway, June 10, 1952). Norwegian trumpeter. Nilsen studied with Harry Kvebæk at the music conservatory in Oslo from 1968 to 1972. He also studied with Adolph Herseth, Vincent Cichowicz, and Arnold Jacobs in Chicago, and with Philip Smith in New York City.

Nilsen was principal trumpet of the Bergen Symphony Orchestra from 1973 to 1975, and since 1975 has been principal of the Oslo Symphony Orchestra. He is also a member of the Scandinavian Brass Ensemble. He has taught at the Norwegian Academy of Music, Inge Sund Academy of Music, Stavanger Conservatory, and the Barratt Due Institute of Music. His best-known student (since 2002) is soloist Tine Thing Helseth.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Arnulf Naur Nilsen" (www.sommersymfoni.no/index.asp?id=27334).

Nilsson, Bo (b. Stockholm, Sweden, Sept. 19, 1940). Swedish trumpeter. His parents were Karl Gustav (a carpenter) and Elsa Nilsson. His grandmother gave him an accordion at the age of five, and he began playing the trumpet soon afterwards under the direction of Ivar Widner. As a boy, he played in the Skansens Vaktparad, a select Swedish youth band in Stockholm. At the age of fifteen, he joined the Military Coast Guards Band, and received lessons from Per Goffin.

Two years later, he was transferred to the Royal Air Force Band, and was taught by Bengt Hedbom. During his late teens and while still in the service, he attended the Royal Academy of Music in Stockholm where he studied with Allan Olsson.

After military service, Nilsson joined the Symphony Orchestra of the City of Norrköping conducted by Howard Bloomstedt (1960-61). Later that year, he won the position of second trumpet in

the Malmö Symphony Orchestra, a position he held during most of his career. He traveled to Denmark for occasional lessons with Knud Hovaldt (1962-67). Hovaldt completely changed Nilsson's embouchure and musical approach to performing, which led to an insatiable desire to learn as much about teaching as possible. He loved studying with various master teachers including Pierre Thibaud (Paris, 1968-71), Edward Tarr (Basel, Switzerland, 1970) and Adolph Herseth (Chicago, 1974-75).

Nilsson first began teaching at a professional level in 1969. One of his earliest students was Håkan Hardenberger. He taught at Lund University in Malmö (1974-78), and in 1979 was a guest professor at the Victorian College of the Arts in Melbourne, Australia. In 1980, Nilsson organized the first of his many trumpet seminars in Malmö**,** which brought together many of the leading trumpet players and teachers from around the world. He also taught at the music conservatory in Stavanger, Norway (1986-88). He was a guest teacher at the famed Gakuen School of Music in Tokyo (1990-96), and was a coteacher (with Otto Sauter) at the Bremen Trumpet Academy in Bremen, Germany (1995-2002). Nilsson's style of teaching is extremely basic and carefully thought out. Among his many other students is the famous Swedish soloist, Ole Edvard Antonsen. To help his students become successful in the professional world, Nilsson has formed an international network of friends and contacts that have been important in finding record labels, booking agencies, and performance opportunities for his best students.

Since 1998, Nilsson and Hardenberger have shared teaching responsibilities at a university in Malmö. Nilsson has presented master classes and seminars around the world. As a performer, he has played with the Edward Tarr Brass Ensemble, Otto Sauter's Ten of the Best, and the Bengt Eklund Baroque Ensemble. He has recorded several solo albums and participated on a CD of trumpet ensemble music with Adolph Herseth, Anthony Plog, Otto Sauter, Urban Agnas, and others. He appears in a video about Häkan Hardenberger titled *Golden Trumpet*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Mathez, Jean-Pierre. "Bo Nilsson – Cicerone of the Brasses" (*Brass Bulletin*, no. 113, I/2001); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Nockles, Bruce (b. London, England, June 19, 1959). British trumpeter and composer. Nockles studied trumpet at the University of York, and trumpet and music composition at the Royal Academy of Music in London. Since 1981, he has performed with orchestras such as the London Sinfonietta and the Chamber Orchestra of Europe. However, his main activity centers on contemporary music, which has brought him to many of Europe's leading new music ensembles including Fires of London, Almeida Ensemble, Music Projects London, Endymion, Birmingham Contemporary Music Group, Ensemble Intercontemporain, Composers Ensemble, Gemini, Matrix Ensemble, and Klangfurt Wien. He is best known for his work with Ensemble Modern of Frankfurt (1997-2001), and has appeared as a soloist with the City of Birmingham Symphony Orchestra and the BBC Symphony Orchestra. He is also an active conductor.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Bruce Nockles" (www.endymion.org.uk/?page_id=67).

Noday, Dennis (b. Youngstown, Ohio, Dec. 20, 1947). American trumpeter. Noday started to play the trumpet at the age of eleven, and subsequently studied with John Clyman, Don Raeder, Calvin Greer, and Johnny Mammacher. He attended the Graduate Naval School of Music, and was a member of the Symphony Orchestra of the Americas. During the late 1960s, he was lead trumpet with the US Army Jazz Band, and from 1971 to 1975 toured as lead trumpet with the Stan Kenton Orchestra. He recorded seven albums including the well-known *Live at Redlands* for the Creative World Records label. From 1975 to 1978, he was lead trumpet for Maynard Ferguson's band that recorded four albums during his time with it, including *Chameleon* and *Conquistador*, both on the Columbia label.

Noday worked in Hollywood at Universal Studios, recording soundtracks for television shows such as *Quincy, Hawaii Five-O, The Incredible Hulk*, and *Gunsmoke*. He also performed with numerous touring musicals such as *A Chorus Line, Sweeny Todd*, and *Chicago*. He has played with many big bands, including the Chicago Metropolitan Jazz Orchestra (recording the album, *Live and Screamin'*), Maynard Ferguson ReUnion Band, Kenton Alumni (directed by Mike Vax), and is leader of his own Dennis Noday Orchestra in south Florida. He is an active clinician who teaches at the Florida Youth Conservatory. He is the author of the text, *Today's High Velocity Trumpet Playing* (self-published).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Dennis Noday Orchestra" (www.cyberjaz.com/noday/bio.htm); Dennis Noday's official website: http://dennisnodaybigband.com.

Noguchi, Hiro[fumi] (b. Osaka, Japan, c1976) Hiro Noguchi is a native of Osaka, Japan, and is among the artistic leaders of his generation from that country. Now based in Tokyo, he has performed worldwide as a member of the Boston-based Atlantic Brass Quintet (1999-2007), as a jazz and classical soloist who was a prize-winner at the National Trumpet Competition at George Mason University, and as a leading trumpeter for numerous Broadway shows in New York. Many composers, including Michal Hersch (Guggenheim fellow and Prix de Rome winner), have written works for him. Hoguchi is also a composer, and has written many works for his own jazz group, Pacific Bridge. He has played with the Orpheus Chamber Orchestra, New York City Ballet orchestra, Orchestra of St. Luke's, Martha Graham Dance Company, Baltimore Symphony Orchestra, Baltimore Chamber Orchestra, Lew Anderson Big Band, Harlem Renaissance Jazz Orchestra, Pittsburgh Collective, Gary Wofsey Jazz Orchestra, Metropolitan Gospel Big Band, and his own quintet. He has also presented workshops at over one hundred schools including The Juilliard School, Harvard University, Yale University, Rice University, San Francisco Conservatory, University of Maryland, Hong Kong International Performing Arts School, and Peabody Conservatory. He has recorded for Summit, Mark Classics, EMF Classics, Matador, and other labels. In addition, Noguchi is the founder and artistic director of The Japan Chamber Music Society.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Hiro Noguchi's official website: www.geocites.jp/hironoguchimusic/EnglishBio.html.

Norris, Alex[ander] ("Pope") (b. c1969). American trumpeter. Norris grew up in Columbia, Maryland, and began playing the trumpet at the age of nine. He received a full scholarship to the Peabody Conservatory in Baltimore, studying classical trumpet. Before his graduation in 1990, his interest turned more to jazz, and he began freelancing in the Baltimore/Washington, D.C. area, performing with Gary Thomas, Dennis Chambers, George Colligan, Grachan Moncur II, Gary Bartz, Billy Hart, Carter Jefferson, and others.

In 1992, Norris toured the world with the Glenn Miller Orchestra, and then settled in New York City where he worked with the Mingus Band, Village Vanguard Orchestra, Toshiko Akiyoshi jazz orchestra, and the Maria Schneider Band. From 1994 to 1998, he played in Betty Carter's Jazz Ahead, becoming its musical director in 1998. He also played with the bands of Jason Lindner, Lonnie Plaxico, Ralph Irizarry's Timbalaye, and worked with Slide Hampton, Joshua Redman, Carl Allen, Ray Bryant, Kenny Wheeler, Brian Blade, Chris Potter, Brad Mehldau, John Patitucci, the Woody Herman Orchestra, Avishai Cohen, and others. Norris also took an interest in Afro-Cuban music, performing with Andy and Jerry Gonzalez, Paquito D'Rivera, Hilton Ruiz, Giovanni Hildago, Monguito Santamaria, Poncho Sanchez, and Chico O'Farrill. In addition, the versatile Norris has played and/or recorded Pop and R&B music with Incognito, US3, Philip Bailey, Steve Winwood, Gloria Estefan & Miami Sound Machine, Jon Secada, and JJ Grey & MOFRO.

Norris received a master of music degree from the Manhattan School of Music in 1995. He taught as an adjunct faculty member at the Manhattan School, New School of Jazz and Contemporary Music, Towson University, and City College of New York. From 2005-07, he taught part-time at the University of Miami while earning a doctor of musical arts degree (2007). After completing his doctorate, Norris taught one more year in Miami as a visiting assistant professor of jazz.

Now living and working in New York, Alex "Pope" Norris plays worldwide with the Dizzy Gillespie Alumni Big Band, Manny Oquendo's Libre, and his own jazz groups. He is a staff member of the New York Jazz Workshops, and has appeared on over sixty CD recordings. His album as leader of the Alex Norris Quintet is *A New Beginning* (Fresh Sounds/New Talent). He teaches each summer at the Maryland Summer Jazz Workshop.

Bibl.: www.myspace.com/alexpopenorris.

Norris, Philip E. (b. York, Pennsylvania, Jan. 27, 1954). American trumpeter. Norris's mother died when he was six years old. His aunt thought that it would be good therapy for him to play an instrument, so he began playing her uncle's cornet. His first teachers were Rodney Trimmer (age ten to fourteen) and Ray Miller, the band director at Milton Hershey High School in Hershey, Pennsylvania, where he graduated in 1972. He was influenced early by hearing concerts by Rafael Méndez, Al Hirt, and Carl "Doc" Severinsen.

Norris attended Grace College in Winona Lake, Indiana, from 1972 to 1976, studying with Jerry Franks, as well as with Marvin Perry III of the Indianapolis Symphony Orchestra. Norris then earned a master of music degree at Northwestern University from 1979 to 1982, studying with Vincent Cichowicz and Luther Didrickson, and a DMA at the University of Minnesota from 1994 to 1998, studying with David Baldwin and Gary Bordner. He also studied respiration and brass with Arnold Jacobs in Chicago, and conducting with John Paynter at Northwestern University.

Norris's orchestral career began with the Salem (Oregon) Symphony Orchestra (1980-81) while teaching at Western Baptist College, and with the Alexandria Symphony Orchestra in Virginia (1982-83). In 1983, he taught instrumental and choral music at Wheaton Christian High School (Illinois) until 1986 when he was hired to reinstate the music education program at Sterling College in Kansas. In 1993, he was appointed professor of music at Northwestern College in St. Paul, a position he still holds. He has performed on occasion with the St. Paul Chamber Orchestra and the Minnesota Orchestra. He was a featured clinician during the 2002 and 2004 conferences of the International Trumpet Guild.

Norris published *Top 50 Orchestral Excerpts for Trumpet* and *Uncommon Ceremonial Works for Trumpet with Organ/Keyboard* of his own composition (Crown Music Press), as well as over twenty-five works for band or brass ensemble. His compositions have earned high praise. He also orchestrated Eric Ewazen's *Sonata for Trumpet and Piano* for trumpet and orchestra, calling it *Concerto No. 1* (Southern Music Co.).

Norris and his wife Julie, a ministry assistant at Bethlehem Baptist Church in Minneapolis, have been married since 1981, and have three children: David (b. 1983), Abigail (b. 1984), and Hannah (b. 1987). His hobbies include reading (particularly Christian theology), gardening, home improvement, swimming, walking, and grandparenting Matteo (b. 2010).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Philip Norris" (www.nwc.edu/web/music/philip-e-norris); personal interview, Feb. 3, 2011.

Northcott, William ("Billy") (b. Devonshire, England, May 1841; d. Philadelphia, Pennsylvania, Apr. 30, 1920). British cornetist. Northcott began music study and cornet lessons in England with Robert Norton at the age of nine. At age fourteen, he became a cornetist aboard numerous ships in the British navy. After ten years of service, he accompanied his parents to Australia where they planned to mine for gold. He started the Northcott Brass Band in Sandhurst, Victoria, and performed as its soloist for four years. In the latter part of 1868, he moved to New Zealand and formed his own concert company.

Northcott planned a trip to San Francisco in 1869, but when the ship had a three-day layover in Honolulu en route, he organized a concert band made up of various people aboard the ship, and managed to persuade the government officials in Honolulu to sponsor the band permanently. He stayed with the group for fifteen months before moving on to San Francisco.

He arrived in the United States in September of 1871, and immediately volunteered for a large band that was to play a series of concerts up and down the west coast to benefit the victims of the Chicago fire. He played with the band for a few months, and then traveled to New York City where he joined the Grand Opera House Orchestra as special cornet soloist.

In 1872, Northcott toured as cornet soloist with Parepa Rose. Later that year, he joined the famed Carncross Minstrels and performed solos nightly. From 1872 through 1876, he toured constantly with various organizations such as Simon Hassler's Orchestra in New Jersey, San Francisco Minstrels, and Chestnut Street Theater in Philadelphia. However, his greatest and most popular performances were at the Philadelphia Centennial in 1876, accompanied by an immense organ. These concerts drew thousands of spectators and were so popular that the concerts were repeated for two years—long after the Centennial was over.

Between 1883 and 1885, Northcott toured nationally with his own touring company. His last public solo appearance was at the 1893 Chicago World's Fair. For the next two decades, he performed by himself on the streets of Philadelphia, playing for contributions from anyone that would care to help the old, white haired man. Although many musicians ridiculed Northcott behind his back because he had resorted to being a street musician, he actually made more money than people thought. He invested in real estate in the Philadelphia area, and died a wealthy man in 1920. The *Philadelphia Enquirer* newspaper reported on May 1: *William Northcott, a veteran cornetist, who ranked with Jules Levy, Matthew Arbuckle, and others of equal fame, died Friday night at his home, 1632 Broad Street. He was seventy-nine years old and has long been a familiar figure on the streets of this city. As he had not been connected with any organization, for some years, he was an itinerant, playing alone for the crowds in the open. The white haired cornetist, always played classical and popular music in fine style, even at his advanced age.*

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications).

Norton, John Thompson (b. before 1818; d. 1868). English trumpeter. Norton is known as one of the first proponents of the English slide trumpet. He played at the Opera (London), Philharmonic Society, a York Festival (1823, with John Hyde and Thomas Harper, trumpets), Birmingham Festival (1826, with Harper and Irwin, trumpets) and a concert at the Royal Academy of Music (also in 1826, at Hanover Square, London, with Harper and the Gambati Brothers, trumpets). He preceded Thomas Harper as professor of the slide trumpet at the Royal Academy of Music before immigrating to America in 1827 when he was hired as trumpet soloist and musical director of the Chestnut Street Theatre in Philadelphia. His best solos were trumpet obbligatos from Handel arias such as *The Trumpet Shall Sound* and *Let the Bright Seraphim.*

Norton was well known throughout the Eastern Seaboard by 1832. He was enticed by William Niblo of New York to compete in a public contest with the Italian trumpeter and cornetist, Alessandro Gambati, on August 22, 1834 at Niblo's Pleasure Garden. The highly publicized stunt drew nearly four thousand spectators. Gambati performed on a two-valve alto trumpet in F or G, and Norton played the slide trumpet. The contest was nearly too close to judge, but the trophy was awarded to Norton.

Norton offered lessons to women on the pianoforte and in the art of English singing. For men, he offered lessons on the slide trumpet, keyed bugle, flute, and single and double flageolet. He published several arrangements of arias, ballads, and quadrilles.

In 1835, Norton went to New Orleans to help open the St. Charles Theatre. Gambati happened to be performing in the city at the same time, and several attempts were made for a rematch of their contest, but none occurred. Any lingering animosity between Gambati and Norton appears to have disappeared, because the two players joined forces in a duet during a benefit concert in Niblo's Gardens later in 1835, and in 1838 Gambati performed at a benefit concert for Norton. Norton returned to Philadelphia where he worked as a musician until his death in 1868.

Bibl.: Hoover, Cynthia A. "A Trumpet Battle At Niblo's Pleasure Garden" (*Musical Quarterly*, 1969); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Norton, Nick Marshall (b. Tyler, Texas, Mar. 9, 1954). American trumpeter. Norton grew up in Rusk, Texas, started studying the trumpet at age ten, and later attended the University of Texas in Austin. He earned a bachelor of music degree in 1976 studying with J. Frank Elsass and Raymond Crisara, and a master of music degree under Crisara in the following year. He studied at Yale University in 1978, and the University of Southern California (with Anthony Plog) in 1980.

Norton became assistant principal trumpet of the Utah Symphony Orchestra in 1980, a position he held through 1991. He was acting principal of the Malmö Symphony Orchestra in Sweden in

1992, but returned to the Utah Symphony Orchestra as principal in the fall of 1992. He is a former member of the Austin Symphony Orchestra, East Texas Symphony Orchestra, and the Tetons Festival Orchestra. He has also performed with the Oregon Bach Festival Orchestra and the Summit Brass.

Norton was a trumpet teacher at the University of Austin (1978), an adjunct professor at Amarillo College in 1978-80, Malmö Musikhogskola in 1992, and the Academy of St. Cecilia in Rome in 1998. In addition to playing with the Utah Symphony, he is currently teaching at the University of Utah. Along with former teacher Anthony Plog, Norton has released the CD, *Colors of the Baroque* on the Summit Records label.

Norton and Utah Symphony bassist Claudia Norton have been married since 1995. His hobbies include hiking, bicycling, gardening, and tango dancing.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Nick Norton" (www.music.utah.edu/faculty/faculty_a-z/nick_norton).

Noto, Sam (b. Buffalo, New York, Apr. 17, 1930). American trumpeter. Since 1975, Noto has been living and working in Toronto, Ontario, Canada. He turned professional at the age of seventeen, gigging in upper New York State. He played with many of the leading big bands, including Stan Kenton's orchestra (1953-58), Louis Bellson's band (1959), Kenton again (1960) and the Count Basie Orchestra (on and off from 1964-67). Then he opened a coffee shop in his home city. He moved to Las Vegas in 1969 and performed in various show bands where he met Red Rodney. The two became close friends and recorded the album *Superbop* for the Muse label.

After moving to Toronto in 1975, Noto began playing with Boss Brass, and working in various clubs and studios. From 1975 to 1978, he made many recordings for the Xanadu label. Among his albums as leader are *Entrance!, Act One, Notes to You,* and *Noto-Riety*. Since that time, Noto has recorded several other solo albums, and has recorded with Stan Kenton, Al Cohn, Dexter Gordon, Rob McConnell, Kenny Drew, and others. He also made a video, *Live in New Orleans,* with Don Menza and Cedar Walton (1991). Although less active today, Sam Noto continues to perform in the Toronto and Buffalo areas.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Nottingham, James ("Jimmy") Edward Jr. (b. Brooklyn, New York, Dec. 15, 1925; d. New York, New York, Nov. 16, 1978). American trumpeter and flugelhornist. Little is known about Nottingham's childhood. He began his career in 1943 in Cecil Payne's group. From

1944 to 1945, he was in the military playing with Willie Smith's Navy band. Upon discharge, he worked mainly as a lead player with Lionel Hampton (1945-48), Charlie Barnet, Lucky Millinder (1947), Count Basie (1948-50), and Herbie Fields (1950-51).

From 1951 to 1953, Nottingham played in various Latin bands in New York. In 1953, he became a staff trumpeter for CBS and spent the next twenty years as a New York studio musician. He coled a group with saxophonist Budd Johnson in 1962 and played at various times with Dizzy Gillespie, Oliver Nelson, Benny Goodman,

Thad Jones-Mel Lewis (1966-70), Ray Charles, Benny Carter (1972), Rod Levitt Octet (1973), and in Clark Terry's big band (1974-75). He was a strong lead player who had excellent plunger technique and good taste. He led one recording session in 1957, recording four tunes for the Seeco label. Nottingham died one month before his fifty-third birthday.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Novikov, Vadim Alexeyevich (b. Kolomna [near Moscow], Russia, Mar. 19, 1941). Russian trumpeter. Novikov was the first prizewinner in the 1962 Helsinki international trumpet competition. He first studied under Yeriomin at the Moscow Musical College, and then graduated from the Moscow Conservatory, where he studied with Yury Usov (1930-99), in 1964. He played at the Bolshoi Theatre from 1964 until 1986, many of these years as second trumpet to the great Timofei Dokshitser.

Since 1978, Novikov has taught at the Moscow Conservatory, receiving the title of professor in 1993. He was the first performer in the Soviet Union of Hindemith's trumpet sonata, as well as works by N. Rakov, M. Millmann, A. Nikolayev, T. Smirnova, and others. He is president of the Russian Trumpet Guild, and holds the distinction of Russian Honored Master of Art. Many of his former students, including Boris Shlepakov, Dmitry Lokalenkov, A. Grinko, Iskander Akhmadullin, A. Korniliev, Viktor Kisnichenko, A. Kozlov, and Mikhail Gaiduk have won major solo competitions.

Vadim is a kind and modest man. His wife is Inessa ("Ina") Novikov.

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Vadim Novikov" (www.mosconsv.ru/english/page.phtml?2139); personal interview, Nov. 5, 2011.

Novy, Don[ald] A[ndrew] (b. Oak Park, Illinois, Apr. 23, 1932). American trumpeter. Novy came from a family of engineers, and grew up in Berwyn and Riverside, Illinois. He began playing the bugle at age five, and the trumpet at eight; his early teachers were John Sovinec and Elden Benge. During his senior year at Riverside-Brookfield High School in 1950, Novy received the "Young Man With A Horn Award" and appeared on local television. He attended Northwestern University from 1950 to 1955, earning a bachelor's degree in music theory and composition, and a master's degree in trumpet, studying with Vincent Neff and Jerry Cimera. During summer breaks, he traveled with the Barnes and Carruthers State Fair Shows, playing throughout the Midwest and West.

Novy taught at Baker Junior High School, but his first fulltime position was as a visiting professor at the University of Colorado in Boulder in 1955-56, substituting for Frank W. Baird who was on sabbatical leave. In 1956-57, Novy taught instrumental music at Durango High School in Colorado, and from 1957 to 1988 taught in the Denver public school system. In 1960-61, while on sabbatical, he earned the Geneva Conservatory Trumpet Performance Certificate, studying with Michel Cuvit of the Suisse Romande Orchestra.

A versatile freelance musician, Novy performed with Art Gow's orchestra for twenty years at the historic Brown Palace Hotel in Denver, substituted in the Denver Symphony Orchestra, played jazz with the Denver Broncos Band (twenty years) and Denver Municipal Band, and performed with the Brico Symphony Orchestra in Denver, as well as with The Denver Affair vocal group.

He also performed with numerous ice shows, circuses, dance bands, and stock show bands. Novy founded a summer music camp in Colorado for young music students called the Alpine Music Camp, which he directed for five years during the early 1970s. He also established the Alpine Music Studio in Englewood, Colorado, where he was a sales representative for Benge, Schilke, Olds, and other trumpet manufacturers. Along with Edwin Lenicheck, Novy helped Legh Burns establish the National Trumpet Symposium at the University of Denver (1968-73). Novy has also taught at the University of Colorado-Denver, Metropolitan State College, Colorado Women's College, and the University of Denver.

Novy's early study with Benge led him to the invention of AAIIRR (Acoustic Adjustment for Improved Intonation Response and Range) in 1973. Subsequent research produced the AcoustiCoil, a small plastic acoustic impedence device for many brass and woodwind instruments.

Novy was married to Diane Novy from 1956 to 1976, but they were divorced. He has been married to Sharon Novy since 1992. He is now retired from teaching, and his hobbies include golf, fishing, and traveling.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, Aug. 7, 2010.

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Oakes, Philip B. ("Flip") Jr. (b. Olean, New York, Sept. 30, 1949). American trumpeter and designer. Oakes began his career at age twelve when he joined his father's Dixieland band. He and his family moved to southern California in 1964, and back to western New York in 1970. He opened his Olean Instrument Band and Repair Service in 1972, and relocated to Oceanside, California, in 1977.

Although mainly a trumpeter, Oakes also plays clarinet and saxophone (mostly during the 1960s and '70s). He has played in various Dixieland and jazz bands including the Clive Collins Dixieland Band (1991), Shep Meyers Jazz Quartet (since 1987), Prime Time with Jan Sutherland (1998-2001), Uptown Jazz Quartet (since 2002), Titan Hot Seven (since 2006), New South Market Street Jazz Band (in San Diego), Conrad Janis and the Beverly Hills Unlisted Jazz Band, and his own Flip Oakes Jazz Party Quartet. He has recorded numerous CDs, including several as leader.

In order to find a better playing trumpet than those sold during the 1980s, Oakes experimented with hundreds of trumpets, and then went to Zig Kanstul for help. Together, they built a trumpet that played totally differently from any stock instrument. When his friends tried it, they exclaimed, "That thing is wild." Thus, the Flip Oakes Wild Thing trumpet was born. Soon, many friends asked for a trumpet just like it, so Oakes (with Kanstul) began producing the instruments for sale in 1994.

Oakes and his wife Joyce Oakes have one daughter.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Flip Oakes" (www.titanhotseven.com/pages/bioOakes.html).

Oakley, Dick (b. Carbondale, Pennsylvania, Mar. 5, 1940). American trumpeter and cornetist. Oakley grew up in Binghamton, New York, and began playing the cornet at the age of nine at school. During the late 1950s, he coled the Penn-Can Jazz Band with trombonist Jack Hockenberry, and during the next decade performed with Spiegle Willcox, the Muskrat Ramblers, Dixie Racing and Clambake Society, Chuck Slate, and others.

Oakley moved to San Francisco and began substituting in Turk Murphy's band in 1967. In the following year, he became a regular member and stayed with Murphy for eleven years. He then joined the South Frisco Jazz Band (1980-98), and also played with Lavay Smith's Red Hot Skillet Lickers, Chris Tyler's Silver Leaf Jazz Band, Ted des Plantes, Bob Helm, and Jack Teagarden, and did radio broadcasts with Jim Cullum's band. He has appeared at numerous jazz festivals, and has recorded for many labels including Atlantic, Vault, Stomp Off, Merry Maker 9, GHB, and MPS.

Bibl.: Keim, *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Ode, James A. (b. Brandon, South Dakota, Dec. 9, 1934). American trumpeter. Ode began playing trumpet at age fourteen, and studied with J.H. Elgethun. After graduating from Brandon High School in 1953, he attended Augustana College in Sioux Falls, South Dakota (1953-57), where he studied with Leland Lillehaug, Ardeen Foss, and Russ Henegar, and earned a bachelor of music degree. He joined the US Army 9th Division Band as principal trumpet (1957-59), and concurrently played in the Colorado Springs Symphony Orchestra. He then went to the Eastman School of Music for graduate work. His trumpet teachers at Eastman were Edwin Betts, Daniel Patrylak, and Sidney Mear. He completed his master of music degree in 1961.

Ode took a position as trumpet teacher and assistant director of bands at Augustana College (1961-63). He returned to Eastman for doctoral work, playing in the Eastman Wind Ensemble (principal), the Rochester Brass Quintet, and Sioux Falls Symphony Orchestra, and earned a DMA in trumpet with a Performer's Certificate in 1965.

He became professor of trumpet at Ithaca College in 1965, holding this position until 1981, when he assumed duties as chair of the music department at Trinity University in San Antonio, Texas. Post doctoral trumpet study was with William Vacchiano (1980-86). Ode accepted the position of chair of the division of music in the Meadows School of the Arts at Southern Methodist University in 1986. At SMU, he also served as director of Music Career Services and head of the department of music education. He retired in 2006 after a total of forty-five years of teaching and music administration.

Ode has performed with the Ithaca Brass Quintet, Cayuga Chamber Orchestra (principal, 1969-81), and has been an active soloist throughout his career. He authored *Brass Instruments in Church Services* (Augsburg), *Hymns, Descants and Fantasias for Brass Ensembles* (Augsburg), and recorded *Music for Trumpet* (Mark Records) as well as albums with the Ithaca Brass Quintet for the Mark and Golden Crest labels.

Ode and Ruth McBride were married in 1991. His children from a previous marriage to Edna Gilbertson are Karen (b.1958), Elizabeth (b. 1960), Janice (b. 1962), and Kathryn (b. 1965). He has served on the board of directors of the New Conservatory of Dallas, and as secretary/treasurer of the Southern Methodist University Retired Faculty Association. His hobbies include international travel, Mensa crossword puzzles, and reading.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, Dec. 21, 2010.

O'Hara, Betty (b. Morris, Illinois, May 24, 1925; d. Sherman Oaks, California, Apr. 18, 2000). American trumpeter and singer. Betty O'Hara (maiden name unknown) began playing the trumpet at the age of nine while growing up in Connecticut. She later was a member of the Hartford Symphony Orchestra. During the early 1960s, she and bass trombonist husband Barrett O'Hara moved to Los Angeles where she worked mostly as a studio musician, playing trumpet, valve trombone, and sometimes double-bell euphonium. She recorded numerous television soundtracks including *Hill Street Blues* and *Magnum P.I.*

O'Hara toured with Billy Vaughan's orchestra during the 1970s and was a charter member of Ann Patterson's all-female big band, Maiden Voyage. She also played with the Jazz Birds, Dick Cathcart, and George Van Eps, and appeared at several jazz festivals. She regularly rehearsed with Dick Cary's Tuesday Night Band and made a solo CD with them called *Woman's Intuition* (Sea Breeze). She also cut two CDs with saxophonist Rick Fay titled *Catching Up* (Klavier) and *Rick Fay's Endangered Species* (Arbors). Her solo album is called *Horns-a-Plenty* (Delmark).

Betty O'Hara was quite active as a jazz, Dixie, and swing trumpeter in the Los Angeles area until two strokes in 1998 ended her career. She was moved to a convalescent home in Sherman Oaks where she died two years later from complications of yet another stroke. She was seventy-four.

Bibl.: Pratts, Greg. "Betty O'Hara: Biography" (*All Music Guide*); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Ohno, Shunzo (b. Gifu, Japan, Mar. 22, 1949). Japanese trumpeter and composer. Ohno began playing the trombone as a boy of thirteen, and switched to trumpet at seventeen. He was self-taught and started playing professionally at age nineteen. He played with Keiichiro Ebihara's Lobsters in 1968 and with George Otsuka from 1970 to 1973. He joined Art Blakey's Jazz Messengers in 1973 and was encouraged by Blakey to move to New York City, which Ohno did, and where he has lived since, although he often performs for extended periods in his native Japan.

After leaving Blakey's group in late 1974, Ohno played with Roy Haynes's Hip Ensemble, Norman Connors (1975-77), Machito's Afro-Cuban orchestra (1981-83), Gil Evans (1983-88), Buster Williams, and Super Sounds (two years). He recorded with Herbie Hancock, David Byrne, Onaje Allan Gumbs, David Matthews, Machito, and Helen Merrill. Among Ohno's albums as leader are *Bud and Bird* (Projazz, with Gil Evans), *Farewell* (Projazz, with Gil Evans), *Quarter Moon* (Inner City), *Poetry of Japan* (Min-On), *Home* (Pulsebeats), *Falter Out: Shunzo Ohno Quartet* (RCA), *Something's Coming* (East Wind), *Bubbles* (East Wind), *Antares* (Electric Bird), *Manhattan Blue* (ProArte), *Live '94 Take Off* (Nippon Crown), and *Maya* (TBM).

In 1988, Ohno was involved in a serious automobile accident that caused extensive damage to his teeth and lips, but after years of recovery, he was able to return to the stage. However, his career took another turn for the worse in 1996 when he was diagnosed with throat cancer. Ohno refused to give up and endured years of radical cancer treatments. His survival and miraculous return to music inspired a biography of his life titled *Trumpet of Hope* (Ushis) that has also been turned into a television documentary. His story was also featured on Fuji Television in a program called *Unbelievable*.

Ohno is the first person to receive the Asian American Jazz Connection Music Award from the Universal Jazz Coalition, as well as the first Asian musician to be a member of Art Blakey's Jazz Messengers. Ohno lives in New York with his wife and three daughters.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Shunzo Ohno's official website: www.shunzoohno.com.

Ojala, Lauri (b. Kaustinen, Finland, Sept. 22, 1918). Finnish trumpeter. Ojala's father was a well-known pop musician. Ojala began playing the *Kannel* (a type of zither) and the violin (folk version), and at age fourteen attended the Military School of Music of the Uudenmaa Regiment. In 1932, he became a student at the Helsinki Conservatory where he studied violin with Arvo Hannikainen, and trumpet with Vilho Pynnönen. After graduating in 1938, he enlisted in the military, and served in a Regiment band in Pori (1938-39) that entertained troops during World War II.

After his military duties, Ojala was given a trumpet position without audition in the Orchestra of Turku. In 1943, he won an audition for principal trumpet of the Helsinki Philharmonic (replacing his former teacher, Pynnönen), a position he held for thirty-four years (1943-1977). From 1947 until his retirement in 1977, he also taught at the Sibelius Academy; it is said that ninety-five percent of all professional Finnish trumpeters studied with him.

Ojala won second prize in the 1947 Geneva Competition (no first prize was awarded). He also won first prize in a New York television contest, in which he performed the *Carnival of Venice*. The prize was a twenty-six-concert tour of the United States during which he performed works by Honegger and Méndez. In 1963, he was offered the position of principal trumpet of the Vienna Symphony Orchestra, but did not accept it.

During Olaja's career, he had a reputation for having nerves of steel. He always had a predilection for light music. Now retired, he occasionally plays dance music and teaches privately. Throughout his career, he played only the B-flat trumpet. He enjoys driving fast cars.

Bibl.: Mäkinen, Timo. "Lauri Ojala" (*Brass Bulletin*, no. 53, I/1986); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2009).

O'Keeffe, Mark (b. Youghal, Cork County, Ireland, June 18, 1969). Irish trumpeter. O'Keeffe began playing trumpet at age seven under the guidance of his father. He attended the Cork School of Music, and later received a bachelor of music degree from the Royal Northern College of Music, and a master's degree from the Royal Scottish Academy of Music and Drama (now the Royal Conservatoire of Scotland). His teachers include John MacMurray, Murray Greig, John Wallace, Bo Nilsson, and Fritz Damrow.

After winning the RTÉ "Musician of the Future" competition, O'Keeffe was appointed principal trumpet of the National Symphony Orchestra of Ireland, and after four years there, became principal of the BBC Scottish Symphony Orchestra in December of 1996. He has also served as a guest principal of the London Sinfonietta, London Symphony Orchestra, City of Birmingham Orchestra, BBC Symphony Orchestra, and the Halle Orchestra. He has toured Australia with The Wallace Collection, a Baroque ensemble, and has been an active soloist for many years. A strong advocate of contemporary music for trumpet, he has recorded several CDs for the Delphian label. He is a professor of trumpet at the Royal Conservatoire of Scotland, and was a featured artist at the 2002 International Trumpet Guild Conference in Manchester, England.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Mark O'Keeffe's official website: www.markotrumpet.com.

Okoshi, Toru ("Tiger") (b. Ashiya City, Hyogo, Japan, Mar. 21, 1950). Japanese trumpeter. Okoshi is the son of a samurai warrior. He began playing the trumpet at age eleven, and two years later, when he heard a concert by Louis Armstrong in Japan, knew that his life would be spent playing jazz trumpet. He studied with alto saxophone player Sadao Watanabe, and then graduated from Kwansei Gakuin University

with a bachelor's degree in music. He and Akemi Okoshi were married in 1972 and moved to Boston in the fall of that year where Tiger enrolled in the Berklee College of Music. He received his diploma in 1975 and began freelancing in the Boston area.

Okoshi's career includes performances with Buddy Rich, John Scofield, Bob Moses, David Sanborn, Pat Metheny, Gary Burton, George Russell, Tony Bennett, Dave Liebman, and many others. He has recorded with Dave Grusin, Cercia Miller, and Jerry Bergonzi. His albums include *Two Sides to Every Story* (JVC), *Times Square* (ECM), *Tiger Okoshi Plays Standard* (Jeneon), *Color of Soil* (JVC), *Echoes of a Note* (JVC), *That was Then—This is Now* (JVC), *Mudd Cake* (JVC), and *Tiger's Baku* (JVC).

Okoshi founded a group called Tiger's Baku, which has won several awards including Best Local Band & Fusion Group by the Boston Music Awards, and Best Jazz Band by *Boston Magazine* (1988). In 1998, the group performed for Queen Elizabeth II. ("Baku" is a mystical creature that eats bad dreams.) He was also selected as the Best Brass & Reed Player by the Boston Music Awards committee. In addition, he received the Distinguished Alumni Award from Berklee, and the John Thayer Award from The Japan Society of Boston for his contributions to better U.S.-Japan relations. He is also an award-winning composer.

Okoshi is now a faculty member at the Berklee College of Music. A versatile trumpeter, he plays fusion, jazz, bop and rock music. He amplifies his trumpet acoustically and electronically. His style of playing and teaching was greatly affected by his experience in Kobe,

Japan, where he helped rescue survivors from an earthquake that killed over six thousand people. With Charles Lewis, he has coauthored a book called *Practice Method: Trumpet* (Berklee Press).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Tiger Okoshi" (www.allaboutjazz.com).

Olcott, James ("Jim") L. (b. Berkeley, California, Feb. 27, 1944).

American trumpeter. Olcott grew up in Berkeley, California. He began playing the trumpet at age ten; his first teacher was Robert Hansen. After graduating from Berkeley High School in 1961, he attended San Francisco State University from 1963 to 1966 where he earned bachelor of music and bachelor of music education degrees. From 1966 to 1968, he studied at the Manhattan School of Music. His teachers include William Adam, Joseph Alessi Sr., Edwin Betts, Mel Broiles, Cecil Collins, Donald Reinberg, and William Vacchiano.

Olcott began his professional teaching career at Ft. Hays State University in Kansas in 1968, where he remained until 1977. He taught at the University of Wisconsin-Eau Claire from 1977 to 1978, and in the fall of 1978 accepted his final post at Miami University of Ohio in Oxford. He was principal trumpet of the Ballet Orchestra of Cincinnati and the Middletown Symphony Orchestra for twenty-five years, and also performed with the San Francisco Opera and Ballet orchestras, and the Metropolitan Opera Orchestra. He was also principal trumpet at several summer festivals including the International Festival at Round-Top (Texas), Peter Britt Music Festival (Oregon), and Tidewater Music Festival (Maryland). From 1979 to 2000, he taught at the Blue Lake Music Camp in Michigan.

Intensely involved with the International Trumpet Guild, Olcott served on the board of directors, and as secretary, vice president, president (1999-2001), and chair of numerous committees. He received the ITG Award of Merit in 2005. Olcott is founder and director of the Cincinnati Herald Trumpet Ensemble, and is a noted jazz band director. For his outstanding contributions to music and education, the mayor of Oxford proclaimed April 7, 2008 as "James L. Olcott Jazz Day." Among his other awards, Olcott received the A.K. Morris Alumni Award in 2011 for service to alumni of Miami University. In addition, he is the founder-owner (1990) of Triplo Press, a publishing company devoted to trumpet ensemble music, which has published many of his own compositions and arrangements.

Olcott and Marcia JoAnn Jackson were married in 1968, but she died of cancer in 2004. He has two children: Evan (b. 1970), and Ryan (b. 1974) who plays piano. Olcott married Vera Hørven, a professional trumpeter and avid photographer from Norway, in 2006. His hobbies include graphic arts and website design.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "James Olcott" (http://arts.muohio.edu); personal interview, Feb. 23, 2011.

Oliver, Joe ("King") (b. Abend, Louisiana, May 11, 1885; d. Savannah, Georgia, Apr. 8, 1938). American cornetist and bandleader. Oliver began playing the trombone and saxhorn (baritone and alto), and later switched to cornet. He studied with Walter Kinchin (1899-1905) and had lessons with George McCullum Sr. (1905), Willie "Bunk" Johnson, and Frank Guarante (1914). Oliver played in brass bands and dance bands such as the Melrose Band, Eagle Band, Olympia Band, Onward Brass Band, Original Superior Band, Allen's Brass Band, Richard M. Jones's Four Hot Hounds, and with Kid Ory. Oliver earned the nickname of "King" when he defeated Freddie Keppard and Manuel Perez in a cornet battle cutting session. His early jazz playing was mostly in bars and cabarets at night while holding a day job as a butler until he began playing professionally in 1909.

In 1918, Oliver moved to Chicago, and by 1920 was leader of his own band, which toured the Chicago area, as well as California in 1921. The band returned to Chicago, where he and several members of the band formed a new group, King Oliver's Creole Jazz Band, which recorded in April of 1923. One of the new members was young Louis Armstrong who played second cornet. In 1924, Oliver and the band toured the Midwest states and Pennsylvania, at which time, Armstrong left the band in order to play in New York with Fletcher Henderson. In 1925, Oliver reorganized the band as the Dixie Syncopators, which performed at New York City's glitzy Savoy Ballroom until the group disbanded in 1927. For the next three years, Oliver performed and recorded with various ad hoc jazz groups. He recorded for the Gennett, Okeh, Columbia, Paramount, and Victor labels.

Oliver toured with various bands throughout the Midwest and upper Southeast states between 1930 and 1936. He suffered from teeth and gum problems due to the many sugar sandwiches he ate as a child, and as the pain increased, his solos became increasingly shorter and less frequent. His last recording was made in 1931. Touring was financially difficult due to the Great Depression, often leaving the band with broken-down buses and no money. Unable to play and keep his band together, Oliver moved to Savannah, Georgia, and retired from music in 1937. He was too proud to accept money from the now famous Louis Armstrong or other musician friends, instead choosing to spend his last years as a poolroom attendant. He died in 1938 at the age of fifty-two.

Oliver's influence on jazz and cornet playing cannot be overstated. His plunger mute solos were copied by Mutt Carey, Papa Celestin, Louis Panico, Mugsy Spanier, and Tommy Ladnier; Bubber Miley mixed the influences of Oliver and Johnny Dunn. Oliver's students included Wooden Joe Nicholas, Johnny Mendell, and the most prestigious of all, Louis Armstrong. Oliver's overall style greatly influenced Eddie Allen, Don Albert, Johnny DeDroit, Punch Miller, Sam Morgan, and Johnny Wiggs. His early recordings with the Creole

Band sparked a 1940s revival of the old New Orleans style in the United States (e.g. Lu Watters) and in France (e.g. Pierre Merlin). His best-known recorded solos include *Dippermouth Blues, Sugar Foot Stomp, Too Late, Bozo, Snag It, Doctor Jazz, Canal Street Blues,* and *West End Blues*.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Williams, Martin. *Jazz Masters of New Orleans* (Macmillan Pub. Co.); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, extract on mp3; Oct. 2008).

Olson, R. Dale (b. Houston, Texas, Jan. 20, 1935). American trumpeter and designer. Olson moved to Galveston, Texas, when he was five, and later attended Ball High School. He turned professional as a teenager and played with various local groups. He also toured with the post swing era big bands of Paul Neighbors, Denny Beckner, and Jack Fina. After graduating from high school in 1952, he attended North Texas State University (now University of North Texas) in Denton where he studied with John J. Haynie. He completed his bachelor of music education degree in 1956, and continued studies for another year, receiving his master of music degree (performance) in 1957—the first trumpet performance degree ever awarded by the school. His other teachers include Everette James (father of Harry James), Renold Schilke, John Clyman, and Vladimir Drucker. During the years 1958-60, Olson toured with several commercial bands, and worked with Renold Schilke in Chicago studying design and researching the works of Victor C. Mahillon, David James Blaikley, and Henri Bouasse.

Olson moved to California in 1961 when he was named Director of Research for F.E. Olds & Son, Inc. in Fullerton. As a professional player, he performed at Disney Studios between 1970 and 1990, performing as many as ten shows each day (totaling over 30,000 performances!). He also worked with acousticians Robert W. Young (former president of the Acoustical Society of America) and William T. Cardwell Jr. in research related to trumpet design. At Olds, Olson was closely associated with trumpet designer and maker Zig Kanstul and the legendary Rafael Méndez, with whom he often played duets. Olson has published numerous articles on trumpet and mouthpiece design and the book, *Sensory Evaluation of Brass Musical Instruments*. At the age of fifty-one, he attended California State University and received a master's degree in Experimental Psychology (1987).

After leaving the Olds company in 1968, Olson started his own firm, Acoustic Instruments, and continued as consultant for Olds and other makers. Acoustic Instruments designed the Bach line of mutes for Conn-Selmer in 1968, and continues production today, now managed by the Olson family. Olson and wife Diane (Dolfi) Olson have been very successful in real estate investment in southern California and in Galveston, Texas. They are active in the restoration of historic properties and collecting vintage English automobiles. Dale is also an expert on Texas Gulf Coast history and enjoys wine collecting.

Olson has presented lectures on trumpet design and acoustics at the National Trumpet Symposium (Denver) and conferences of the International Trumpet Guild. He holds several U.S. and foreign patents on mute and trumpet design, and is a consultant to several musical instrument companies. He received the Distinguished Alumnus Award from the University of North Texas in 2007.

R. Dale Olson was involved in the design of many Olds trumpets and other brass instruments, including the Custom line of trumpets and the innovative Pinto-model trumpet. He continues to do research on trumpet and mute designs, and is considered a leading expert in the acoustics and physics of brass instruments. He and his wife have two children, daughter D'lisa (Olson) Creager (b. 1959) and son Daryl (b. 1960).

Bibl.: "Presenter Biographies: R. Dale Olson" (www.trumpetguild.com); personal interview, Dec. 30, 2009.

Olstad, Peter ("Pete") Dyke (b. Burbank, California, July 6, 1958). American trumpeter. Olstad spent the first twelve years of his life living in southern California. He began playing the trumpet at age nine, and studied with Henry Miranda (a former student of Rafael Méndez). His family moved to Evergreen, Colorado (near Denver),

when he was thirteen, where he took lessons from his band director, Bob Montgomery, a professional jazz trumpeter. After graduating from Evergreen High School in 1976, he attended the Berklee School of Music in Boston for three years, but left school in order to freelance. While at Berklee, he was named "Best Jazz Soloist" by *Downbeat* magazine three years in a row. He moved back to Colorado, and enrolled at Northern Colorado University where he studied with Dr. William Pfund, and completed his bachelor of music degree in 1981. He also studied with Uan Rasey, William Vacchiano, and Bobby Shew.

Olstad moved back to Los Angeles in 1981 where he freelanced and played with numerous big bands. In 1996, he moved to New York City for ten years before moving to Denver where he now lives. During his impressive career, he has been soloist or lead trumpet with the bands of Maynard Ferguson, Woody Herman, Glenn Miller, Tommy Dorsey, Mel Tormé, Buddy Rich (1981), Buddy Morrow, Brian Setzer, and Steve Allen. He also played with Blood Sweat & Tears, the Russ Morgan Orchestra (led by Jack Morgan), and toured the world with Tom Jones for nine years (1999-2008). From 1982 to 1983, he lived and worked as a Dixieland trumpeter in New Orleans on Bourbon Street, the Delta Queen Steamboat, and the Mississippi Queen riverboat. He

has recorded albums with Maynard Ferguson, Bill Elliott, Chico O'Farrell, Michael Pagan, Tom Jones, Nelson Rangell, Waymond Tisdale, John Colianni, and Alan Hood.

Olstad and wife Jennifer were married in 1999; he has three grown stepchildren: Maggie, Colleen, and Tyler. His hobbies include collecting old trumpet mouthpieces, and riding road bikes.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Pete Olstad's official website: www.peteolstad.com; personal interview, Feb. 6, 2012.

O'Neill, David (b. Meriden, Connecticut, Feb. 17, 1956). American trumpeter. O'Neill began playing the trumpet at age ten and studied with James Mase, father of Raymond Mase, who interested him in

drum and bugle corps, something that had a huge affect on his development as a trumpet player. He joined The Washington Park Fife and Drum Corps, directed by Mase, and also the Connecticut Hurricanes. He continued his studies with Raymond Mase, and during his junior and senior years of high school, took lessons from Roger Murtha at the Hartt School of Music, University of Hartford. His interest in playing focused mostly on individual drum corps competitions for trumpet, eventually earning him ninety-two gold medals and state championships in Connecticut, New York, and Rhode Island. He also studied with Armando Ghitalla.

After graduating from Maloney High School in 1974, O'Neill studied with Murtha for one semester at the University of Hartford, but dropped out of school to join the US Marine Corps (1976-80). After his service duties, he freelanced in New York City and performed at the Broadway Theater in pit orchestras for *The Wiz* and other productions, as well as at Radio City Music Hall. He also backed celebrities such as Bette Midler, Diana Ross, B.B. King, Dionne Warwick, Tom Jones, and Michael McDonald.

O'Neill began using drugs during the 1980s, and by 1983 was addicted to cocaine. His playing career fell apart, and he sold his trumpets. When his life was at its lowest point in 1987, he became a Christian, turned his life around, stopped using all drugs, and began performing as a gospel musician with Sandy Patti's group that toured the U.S. He also took trumpet lessons from Ed Shiner in Pittsburgh, one of Doc Severinsen's early teachers. While on tour, he met arranger and producer Don Marsh, and the two began collaborating on numerous projects and recordings. O'Neill moved to Nashville to work more closely with Marsh, with whom he recorded two solo gospel CDs, *Oracle* and *Triumphant* for the Diadem Music label, which helped launch O'Neill's new career as a soloist.

O'Neill founded MTM Music Company (Mighty Trumpet Ministries), which distributes CDs and books, and arranges gospel shows at churches across the country. He also started his own publishing company, Brass Trax, which sells sheet music and accompaniment tracks, and arrangements of many of his solos. O'Neill moved to Scottsdale, Arizona, in 1990, but relocated to San Diego, California, from 1991 to 1998. He returned to Scottsdale in 1998 where he now resides. He is a regular performer in the Phoenix area, and presents over one hundred gospel shows at churches around the country each year.

While appearing on a television show during the late 1990s, one of the producers suggested to O'Neill that he have his teeth straightened, but after O'Neill had done so, he discovered that his upper range dropped significantly. After months of struggle and frustration, he had his upper front teeth filed a little bit, allowing the air column to vibrate his upper lip more easily. Luckily, much of his upper range returned.

O'Neill invented the *Buzzz*Master device in 2010, a small attachment for a brass mouthpiece that enables the player to buzz the mouthpiece (without the trumpet) with a resistance very similar to a trumpet. It has become a very popular accessory for all brass players (made for trumpet, cornet, horn, trombone, and tuba), and is distributed to music stores through the Vincent Bach Corporation. His newest CD is titled *The Hymn Project*.

O'Neill has three children from a previous marriage: Ryan (b. 1983), Rebekah (b. 1985), and Rachel (b. 1987). His hobbies include working out, pistol shooting, and riding his Boss Hoss motorcycle.

Bibl.: Annibale, Ed. *Trumpeters Galore* (Trafford); "David O'Neill" (www.trumpetplayerprofiles.com/davidoneill.html); David O'Neill's official website: www.davidoneill.com; personal interview, Aug. 3, 2011.

Oosthof, Jan (b. Almelo, Netherlands, Oct. 18, 1952). Dutch trumpeter. Oosthof learned to play the trumpet from his father at age six, and by age fourteen was playing in a school Dixieland band. His career as a musician began as a member of a Dutch radio orchestra called The Skymasters, and in 1978 he became the lead trumpet player in Peter Herbolzheimer's Rhythm Combination & Brass. He has performed and recorded with hundreds of top musicians including Zoot Sims, Bill Holman, Bob Brookmeyer, Lee Konitz, Ack van Rooyen, Derek Watkins, Chuck Findley, Bob Findley, Gary Grant, Andy Haderer, and Bobby Shew. He has also played with the James Last Orchestra, Metropole Orchestra, Dutch Jazz Orchestra (lead since 1996), Cologne Music Big Band, and the WDR Big Band. Alone between 1976 and 1992 he recorded about three hundred CDs. He has been teaching at the Amsterdam Conservatory since 1992.

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott).

Ortí Soriano, José Maria (b. Torrent, Valencia, Spain, 1942). Spanish trumpeter and conductor. Ortí studied at the Valencia Conservatory and the Madrid Conservatory, finishing at both institutions with the highest distinction, and was a member of the Youth Orchestra of Spain.

He played with the Madrid Municipal Band, the Band of Music of the Chief of State (now Band of His Majesty the King), and was principal trumpet of the National Orchestra of Spain for many years. Ortí is a leading teacher in Spain, first the professor of trumpet at the Royal Superior Conservatory of Music in Madrid for many years, and then head of the department of brass, percussion, and jazz at the Superior Conservatory of Music in Valencia, of which he is presently vice director. The majority of trumpeters occupying leading positions in Spanish bands and orchestras were among his students.

As a conductor, Ortí first studied with some of the leading conductors with whom he was associated in the National Orchestra of Spain. He then conducted various brass and wind bands throughout the country. At the moment he is a conductor of the Musical Union of Torrent. He is also artistic director of the brass instrument makers Stomvi. He has received countless awards. Among them are the Medalla de Oro de Bellas Artes and the Cruz de Caballero de la Orden al Mérito Civico conferred upon him by the king, and the Golden Medal of the city of Torrent.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Ortiz, Luis ("Perico") (b. San Juan, Puerto Rico, Dec. 26, 1949). Puerto Rican trumpeter, composer, arranger, and producer. Ortiz was

raised in Santurce, a suburb of San Juan. After starting on trumpet at an early age, he received his nickname, "Perico," from the title of the first song he ever played. He studied at the Escuela Libre de Música Puerto Rico, and also completed a bachelor of music degree at the University of Puerto Rico. A talented musician and trumpeter, Ortiz was a guest soloist at age eighteen with the Puerto Rican Symphony Orchestra conducted by Pablo Casals.

Ortiz moved to New York City in 1970, where he worked with Tito Puente, Mongo Santamaria, the Fania All Stars, Blondie, and David Bowie. He formed his own band in 1971, and has backed numerous celebrity artists including Ann-Margret, Dionne Warwick, Tony Bennett, Trini Lopez, Diahann Carroll, Sammy Davis Jr., Paul Anka, Engelbert Humperdinck, and The Supremes. Later, he worked with Celia Cruz, and paid a tribute to Chocolate Armenteros with Charlie Sepúlveda (2006). He is regarded as a fundamental personage of salsa music. His accomplishments in New York during the golden age of the 1970s also did much to consolidate its expression in his native Puerto Rico.

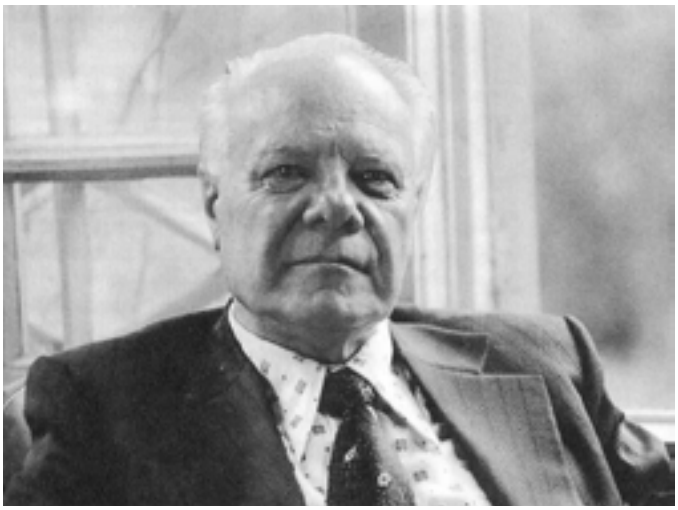
Perico Ortiz has released about two dozen solo albums for labels such as Turnstyle, New Generation, Perico, DPI, Sauve International, and RMM. His many awards include the Diplo Award in Puerto Rico for "Best Trumpeter of the Year" (1971), Latin New York Magazine Trophies for "Best Trumpeter of the Year," "Arranger of the Year," "Best Orchestra of the Year," and "Musician of the Year." In 1981, he was awarded the ACE Award for "Best Interpreter of Salsa Music," and the ACE Award for "Best New Orchestra." In 2002, he won the TU Musica Award for "Best Christmas Production."

Ortiz founded Dialen Promotions, Inc. in 1988, a company that provides advertising, sound production, arranging, television jingles services, etc. to clients such as Smirnoff, McDonald's, Kodak, Polariod, and HBO Television. He also formed Luis "Perico" Ortiz Productions, Ltd. in 1993. Customers include Walt Disney and Quincy Jones. He is musical director for Iglesia del Nazareno de Levittown Ministries, and since 2007 is an artist-in-residence at the Music Conservatory of Puerto Rico.

Luis has a son named Lenny, and two daughters—Dianette and Jennifer.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Luis "Perico" Ortiz's official website: http://home.coqui.net/perico/page1.htm.

Orvid, Georgy [Georgi] Antonovitch (b. Voznesensk, Ukraine, Russia, Nov. 25, 1904; d. Moscow, Russia, June 17, 1980). Ukrainian trumpeter. Orvid began playing the trumpet at age ten under the



guidance of his father, Anton Orvid, a military band conductor. From age fourteen to seventeen, Georgy was a cavalry trumpeter during the Civil War of Russia. He earned his diploma in music in Kiev in 1927,

studying with Pyotr Vasilyevich Ryazantzyev (1881-1966). He then attended the Moscow Conservatory where he studied with Mikhail Tabakov (1877-1956), receiving his diploma in 1930 and a graduate degree in 1933, and authoring a trumpet method—the first person to do so in the USSR. In 1928 while an undergraduate student at the Moscow Conservatory, Orvid premiered the *Trumpet Concerto* by Vyacheslav Schelokov [Shchiolokov], the first trumpet concerto written in the USSR.

Orvid's orchestral career began as a member of the Kiev Opera-Ballet Theater Orchestra (1925-27). He was a member of the Moscow Philharmonic Orchestra (1927-30), Bolshoi Theatre Orchestra (1930-35, as principal trumpet), All-Union Radio Great Symphony Orchestra (1933-35), and the newly established State Symphony Orchestra of the USSR (1936-40). In 1941, Orvid shared first prize with Timofei Dokshitser in the All-Union Wind Players' Competition.

Orvid taught at the Moscow Conservatory (1931-72), becoming a full professor in 1941. He was made deputy chair of the military-conducting department of the Moscow Conservatory (1939-46), and was chair of music institutions administration of the Arts Council of the USSR (1946-48). His administrative career continued (by 1941 he had given up all concertizing), serving as deputy director of the Moscow Conservatory (1948-56), deputy Minister of Culture of the Soviet Union (1956), and director of the Bolshoi Theatre Orchestra (1959-61). Orvid returned to trumpet performing in 1961, after a twenty-year hiatus from concert life.

He was the first to introduce high-pitched trumpets, including the piccolo B-flat/A, to Soviet students. Orvid made many solo recordings between 1963 and 1968. Trumpeter Edna White reissued Orvid's version of Enesco's *Legend* (on cassette, Trumpet Productions). One of his main contributions was introducing contemporary works of Absil, Hindemith, Jolivet, Martinů, Tomasi, and others to Russian students and audiences. A result was that many Russian composers began to write trumpet sonatas, which they dedicated to him. Among Orvid's many students were Valentin Yudin, Vladimir Dokshitser (Timofei's brother), Andrei Ikov, Evgeni Matyushin [Evgeny Matzhshin], Orest and Mikhail Usach, Georgs Snikers, Leonid Chumov, and Vladimir Zykov. Orvid was given the Honored Worker of the Artist in USSR award in 1966, and received the People's Artist of the RSFSR in 1972. He published his own edition of the Arban method, as well as *Certain Objective Laws of Sound Production and the Trumpeter's Art* (1976).

Bibl.: Akhmadullin, Iskander. *The Russian Trumpet Sonata: A Study of Selected Sonatas for Trumpet and Piano with an Historical Overview of the Russian Trumpet School...*(unpublished doctoral diss., Univ. of North Texas, 2003); Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *East Meets West* (Pendragon); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Chumov, Leonid. "The Life and Times of Russian Trumpeter Georgi A. Orvid" (*International Trumpet Guild Journal*, Oct. 2001); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Osterloh, Klaus Hannes (b. Bremen, Germany, Jan. 29, 1952). German trumpeter and composer. While a boy, Klaus moved with his family to the Ruhr area of Germany. He began playing the trumpet at age nine, and studied at the music conservatory in Duisburg where he learned baroque and jazz music. At age fifteen, he had his first jazz band, and also played Bach's *Christmas Oratorio* with Friedemann Immer, who was only four years older and with whom he has been associated ever since. He later obtained a trumpet diploma from Walter Holy at the Duisburg Musikhochschule. Since then, he has performed jazz with Beat Machine, Axel Jungbluth, Klaus Esser, and Al Craig, as well as classical music with the Duisburg Symphony Orchestra and the Essen Philharmonic.

Osterloh moved to Stuttgart in 1978 to become a member of Erwin Lehn's Südfunk Dance Orchestra (now the SWR Big Band); he also performed jazz with the Gernd Rabe Quintet, Jerry van Rooyen,

Bill Dobbins, and the Darktown Jazz Band, and Baroque music with the Haarlem Trumpet Consort, the Heidelberg Chamber Orchestra, and the Collegium Aureum. In 1983, he became a member of the WDR Big Band in Cologne, a group that backed many jazz stars. In 1988, he became a founding member of the Friedemann Immer Baroque Trumpet Consort, and is a former member of the German Brass. He has appeared on numerous jazz and Baroque recordings.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Osterwald, [Rolf Erich Osterwalder] ("Hazy") (b. Bern, Switzerland, Feb. 18, 1922; d. Lucerne, Feb. 2, 2010). Swiss trumpeter. Osterwald began playing piano at age eight, but switched to trumpet at age seventeen before attending the Bern Conservatory. In 1941, he joined Fred Böhler's band, and in 1942 played with Teddy Stauffer's band. He started using the nickname "Hazy" in 1942, the same nickname used by his father, Adolf, a professional football player and accountant.

In 1944, Osterwald played for a short time with the Teddies under Eddie Brunner. He then formed the Hazy Osterwald Sextet in 1944, enlarged it to a big band in 1946, and from this group created his famous Sextet in 1949. He took part in the historic Paris Jazz Festival (1949) when he was a bebop pioneer in Switzerland. His Sextet was at first strongly oriented towards jazz, but with its first film appearance in 1954 swung towards pop music. He had his own television show in Germany (1959-61). His group was the top dance band in Switzerland during the 1960s through 1980s. Their biggest hit single was *Kriminaltango,* which sold over one million records in 1959. The success of the recording led to the Sextet appearing in fifteen German movies, and a tour of all of Europe, South America, United States, and Israel. Osterwald's solo albums include *Latin Dance to the Trumpet of Hazy Osterwald* and *Jet Set* (1962-63). He was host of a popular

German television show called *Love Show*, and his Sextet was the official band for the 1972 Olympics in Munich, as well as the 1976 Olympics in Innsbruck.

Osterwald, a popular trumpeter, singer, and bandleader, founded a string of eight nightclubs under the name Hazyland during the 1960s. However, all of them were sold during the 1970s due to the rise in popularity of disco music. Besides his nightclubs, his business imperium at its height also included two music publishing houses and a record company, involving three hundred employees. Late in his career, he gradually gave up the trumpet in favor of playing jazz vibraphone (in the style of Lionel Hampton). In May 1979, thirty years to the day since its founding, the Hazy Osterwald Sextet gave its last concert in Montreux. Between June and September 1982, he led Le Grand Orchestre du Sporting in Monte Carlo, stopping at the death of Princess Grace. In 1984, he surprised everyone with a new band, Hazy Osterwald and the Entertainers, with which he continued touring until 2005. In 2005, he donated much of his music library and memorabilia to the International Jazz Archive in Eisenach. In 2009, he was given the Swiss Jazz Lifetime Achievement Award.

Osterwald was married three times: Katherine Margo Maschetzke (1951-65), Emma Damia (1966-79), Eleonora Mathilde Schmid (since 1985). He published his autobiography, *Kriminaltango*, in 1999.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Hazy Osterwald" (www.downtownrecords.ch/html/english/musiker/html); http://www.xecutives.net/interviews/interviews-in-english/261); "Hazy Osterwald" (http://de.wikipedia.org/wiki/Hazy_Osterwald).

Østrem, Åge (b. Stord, Norway, Nov. 27, 1960). Norwegian trumpeter. Østrem began playing trumpet at age eleven, and studied with Leif Slaatten until age nineteen when he took lessons from Karstem

Dahlsreud. From 1981 to 1985, he attended the University of Stavanger, studying with Alf Aareskjold. He also commuted to Sweden for lessons with Bo Nilsson from 1981 to 1987. Østrem came to America to study with David Hickman at Arizona State University from 1989 to 1993, earning a master of music degree and finishing coursework towards a doctorate in music. He returned to his native Norway in 1993 to accept his current position as trumpet professor and head of brass at the University of Stavanger. Concurrently, he teaches at the Vågem Videregående School. Additionally, he studied with Bengt Eklund and Håkan Hardenberger.

Østrem has released a CD titled *Wedding Music* (private label), and has performed with the Stavanger Symphony Orchestra, Ensemble 21, Phoenix Pops Orchestra, Cappella Svithuniensis, and the Collegium Musicius Brass Ensemble. He is the chair of the Bjergsted Trompeter Laug (Bjergsted Trumpeter's Lodge).

Østrem has two daughters, Ingrid (b. 1996) and Nora (b. 2001). His hobbies include fishing and snow skiing.

Bibl.: personal interview, July 5, 2011.

Õttl, Andreas (b. St. Anton am Arlberg, Austria, Jan. 22, 1974). Austrian trumpeter. Õttl began his music and trumpet studies with his father, Serafin Õttl, and played flugelhorn in a local brass band. He joined a military band in Bregenz from 1993 to 1999, and simultaneously studied at the Landeskonservatorium für Vorarlberg in Feldkirch with Lothar Hilbrand, finishing with a degree in instrumental and singing pedagogy with distinction. He then studied with Hans Gansch at the Salzburg Mozarteum, receiving a magister artium, also with distinction, in October of 2002. From January to August 2002, he played second trumpet in the Mozarteum Orchestra.

Since September 2002, Õttl has been principal trumpet of the Bavarian State Opera Orchestra in Munich and a member of the brass groups, OperaBrass (of the Bavarian State Opera) and Art of Brass. He has performed with the Salzburg Festival Orchestra, Orchestre de Paris, and Symphony Orchestra of the Bavarian Radio. As a soloist, he performs such diverse works as Bach's *Brandenburg Concerto No. 2* and the Arutunian *Concerto*. Since September 2005, he has been a teaching assistant to Johann Gansch at the Mozarteum in Salzburg, as well as filling a teaching position of his own concerning the training of orchestral passages.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Overton, William J. (b. 1914; d. 1976). British trumpeter. Overton's father was a founding member of the Salvation Army Band at Margate in 1896, and taught William to play the cornet. William successfully

competed for one of only four available scholarships to the Royal College of Music, and graduated three years later.

Overton was a member of the BBC Empire Orchestra, London Symphony Orchestra (1939-44), Royal Air Force Central Band (1944-45), and the BBC Symphony Orchestra (1945-71), playing

principal most of the time. He was also a bandmaster of the Lewisham Salvation Army Band during the 1940s and '50s. He recorded three solos on 78-rpm discs (numbers MF304, MF305, MF358) for the Regal Zonophone label, and also performed the British premiere of the *Concertino* by André Jolivet. Overton was one of the band instructors for the Margate Citadel Corps, and taught at the Royal Academy of Music in London (appointed full professor in the early 1960s). Among his students was John Wilbraham.

Bibl.: "William Overton" (www.themouthpiece.com/vb/archive/index.php/t-4863.html); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008).

Photo: William Overton (far left) with Wesley Woodage and Ernest Hall.

Owen, Don (b. Gastonia, North Carolina, Aug. 2, 1937). American trumpeter. Owen grew up in Gastonia, North Carolina. He began playing the trumpet at age ten; his first teachers were Howard Gaffney, Charles Gallagher, and Fred Mende. He graduated from Gastonia High School in 1955 before attending Stetson University where he received a bachelor of music degree (1959), studying with Don Yaxley. He went to graduate school at North Texas State University (now the University of North Texas), studying with John Haynie and receiving a master's degree (1960). Additionally, he studied music theory/composition with Samuel Adler at NTSU (1961-63).

Owen's distinguished teaching career began when he served as a graduate assistant in trumpet at NTSU (1959-60). He also taught all brass instruments at Arkansas Tech University (1960-63), Killeen High School in Texas (1963-64), and trumpet at the University of South Florida (1964-2002). Among his many students are Lyman Brode, Thomas Hooten, Sam Trimble, Bryan Coyle, Cliff Newton, Bob Thompson, Ken Brown, David Burnett, Rich Willey, Mike Payton, and Barry Hopper.

As a performer, Owen was principal trumpet of The Florida Orchestra from 1964 to 1987, and second trumpet from 1987 to 2009. He also played in the Arkansas Symphony Orchestra from 1961 to 1963.

Owen is now fully retired from both teaching and performing, as is his wife, Justine, who was a member of The Florida Orchestra horn section from 1974 to 2008, serving as principal for fifteen years. He has two children from a former marriage: Bill (b. 1962) and Jana (b. 1964); and two stepchildren: Jessica (b. 1972) and Melissa (b. 1976).

Bibl.: personal interview, Jan. 15, 2011.

Owens, James ("Jimmy") Robert Jr. (b. New York, New York, Dec. 9, 1943). American trumpeter and flugelhornist. Owens's interest in jazz was mostly a result of listening to recordings of Miles Davis and Clifford Brown. His desire to play jazz was realized at age fifteen when he sat in with Davis during a jam session. Owens was selected to play in Marshall Brown's Newport Youth Band (1959-60), and later graduated from New York's High School of Music and Art.

Owens's career began in the early 1960s while he was freelancing in New York. His talent was evident from the start, and the advice he received from Donald Byrd about the music business soon met with success. Owens played with Slide Hampton (1962-63), Lionel Hampton (1963-64), Maynard Ferguson, Gerry Mulligan, Hank Crawford, Charles Mingus (1964-65), Thad Jones & Mel Lewis, Herbie Mann (1965-66), Max Roach, Clark Terry, Duke Ellington (1968), Dizzy Gillespie (European tour, 1968), Count Basie, Billy Taylor, New York Jazz Sextet, Billy Cobham (1973), and others. He also led his own bop combos, and was a member of Ars Nova during the late 1960s.

In addition to performing jazz in concert, Owens did a great deal of studio work in New York City. Among the hundreds of musicians he worked with are Gary Bartz, Joe Henderson, Booker Ervin, Erroll Parker, Kenny Burrell, Jaki Byard, Billy Taylor, the Mingus Dynasty, Billy Cobham, Mike Longo, Gerald Wilson, Norman Simmons, the Jazz-mobile All-Stars, and Fabian Zone. As leader, Owens recorded albums that include *You Had Better Listen* (Atlantic), *Young Men on the Move* (Horizon), *Headin' Home* (Horizon), and *Peaceful Walking*. From 1969 to 1972, Owens played in Billy Taylor's band for television's *The David Frost Show*. When Yale University established a fellowship program in honor of Duke Ellington, Owens was selected to perform a tribute to the first trumpet inductees (Dizzy Gillespie, Cootie Williams, Clark Terry, Sweets Edison) on October 12, 1972.

Since the 1970s, Owens has led a group called Jimmy Owens Plus, which has toured extensively and appeared at jazz festivals throughout the world, often in Germany. Much of his time since 1980 has been devoted to education and arts administration. He has served on the board of directors of the Jazz Foundation of America, as a panelist for the National Endowment for the Arts (1972-76) and the New York State Council on the Arts, and as an advisor and volunteer for the American Federation of Musicians, Local 802. In 1966, he was a founding member and musical director of Collective Black Artists, Inc., a nonprofit organization. In 1990 he was also a founding member of the Jazz Musician's Emergency Fund, a program of the Jazz Foundation of America. Since 1990, Owens has been a part-time faculty member at the New School Jazz and Contemporary Music Program.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Jimmy Owens's official website (http://jimmyowensjazz.com); "Jimmy Owens" (www.allaboutjazz.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Oxley, Dan (b. Tokyo, Japan, Jan. 27, 1957). American trumpeter. Oxley is the son of missionary parents. He began playing violin in Tokyo, and then the trumpet at age eight. He attended the Christian Academy of Japan in Tokyo, but during his senior year moved to Wheaton, Illinois, where he graduated from Wheaton Central High School. He then became a music major at Grace College in Winona Lake, Indiana, where he studied trumpet with Jerry Franks. After his sophomore year in 1978, he left school to tour with Truth, a contemporary Christian music group, and during this time he and vocalist Donna Carter were married in 1979. In 1980, they decided to settle in Los Angeles where Oxley resumed his college studies at Azusa Pacific University. He studied off campus with trumpeter Bob Rithaler, and graduated in 1982 with a bachelor of music degree.

Between 1980 and 1990, Oxley freelanced in southern California. He took trumpet lessons from Bob Findley, and studied jazz

with vibes player Charlie Shoemake. He also developed an interest in becoming a recording engineer, so in 1990, Oxley and his wife moved to Nashville, Tennessee, where he built a home recording studio and worked as a studio player and producer. He has recorded several solo albums for his own label, as well as for the Word and Provident Music Group labels. Among his CDs are *The Hymns Project, A New Day, The Dan Oxley Praise Band, Dan Oxley, Praise Band Classics*, *Echoes of the River, A Quiet Place,* and *The Trumpet of Christmas*. He is also a specialist on the EVI (an electronic valve wind controlled midi instrument), and has toured many countries of the world.

Oxley and his wife have three sons: Matthew (b. 1985), Jordan (b. 1991), and Nathan (b. 1993). He is an avid runner (including marathons) and bicyclist.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Dan Oxley's official website: www.danoxley.com; personal interview, Dec. 20, 2011.

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Pace, Matthew (b. presumably in Dublin, Ireland, 1770; d. London, England, 1823). Irish manufacturer. Pace's birth records were destroyed in a fire at the Irish Public Record Office in 1922, probably due to an uprising and battle in the city. He supposedly was working with Esau Clarke on 23 Henry Street in Dublin in 1781; whether or not this may be, he took over Clarke's premises in 1798, and stayed there until 1813. He evidently purchased Joseph Haliday's patent on a five-key bugle of 1810 for the sum of £50. From 1813, he was in No. 26 Henry Street. He moved the business to London in 1815, retiring in 1819. From 1819 to 1822, the business was known as Charles and Frederick Pace, 2 Lower Crown Street, Westminster, renamed by his two sons when they took over the business. Matthew Pace was buried in St. Margaret's churchyard, Westminster.

Pace's sons split up in 1828, with Frederick moving to the neighboring King Street. In 1833 Charles (b. Dublin, Ireland, 1803; d. Camberwell, London, Mar. 14, 1867) also relocated at 49 King Street. With his wife Eliza he had nine children, of whom only two sons survived to adulthood. Furthermore, in 1840 he occupied a house and garden in the village of Hatchan, Deptford, to where he had moved because of his wife's ill health. When she died the following year, Charles immediately moved back to the premises in King Street, where he lived until 1854. In 1851 Charles Pace and Sons exhibited at the Great Exhibition of 1851 as *inventors and manufacturers of Cornopeans, trumpets and valve horns*. In 1854 he may well have joined his son Charles Matthew (b. 1826; d. Chislehurst, Kent, July 31, 1872), who since at least 1847 had been a partner in the business, in Pimlico. After 1854 nothing more is known of Charles until his death of asthma in 1867. Charles Matthew Pace lived at five different addresses between 1853 and 1858. In the 1861 census he and his family were living in Clapham, London, and in the census of 1871 his profession was given as piano tuner. In 1872 he died of an enlarged liver.

Louise Bacon has discovered that there were at least two Paces named Frederick. Frederick I (1806-35), Matthew's son, had moved in 1828 from Crown Street into 15 King Street. Between 1828 and 1831 there is no record of him there, but a Frederick Pace was working during precisely this period as an instrument maker at 26 Bath Street in Bristol, Ireland. In 1831 he apparently returned to London and after several moves relocated at the former King Street address. He died there in 1835 and was buried with his father on October 4. His son Frederick II was only seven then.

After Frederick I's death, there was an interregnum. His widow Ursula continued to carry on the company. She married a William Alexander in 1839, but he died between 1849 and 1851. In 1849 the firm was moved to 6 King Street. The 1851 census showed that Ursula was a widow again, and that her son Frederick II (b. 1828, d. 1901 or later), whose profession was listed as "musical instrument maker", and his wife were living with her. Frederick II probably apprenticed with his uncle Charles and/or his cousin Charles Matthew.

Frederick II seems to have been a wanderer. Between 1854 and 1861, two of his children were born in Manchester and Sheffield. In 1861 he appeared as a musical instrument maker with his own shop at 6 Hanway Place, London; but three years later we find him at 4 Great Russell Street, Bloomsbury, London. In 1868 he, a "journeyman musical instrument maker," was bankrupt in Portsmouth. In the 1881 census, he was living in Werburgh, Derby, and his wife was running a boarding house in Birmingham. In 1895 he was in Sheffield again, and in 1901 he was staying in London with his wife, Sophia Ann, and his profession was listed as "musician".

It was Frederick II's descendents who continued the instrument-making tradition. From about 1883 Frederick II and Charles Matthew were working in Sheffield, and the other son George Henry—Matthew's great-grandson—was there from 1887 to c1913.

Bibl.: Bacon, Louise. "The Pace Family of Musical Instrument Makers, 1788-1901" (*The Galpin Society Journal*, May 2004); Schwartz, Richard I. *The Cornet Compendium* (self-published).

Packeiser, Hans-Jörg (b. Hamburg, Germany, Mar. 31, 1956). German trumpeter. After starting to play trumpet at age seventeen studying with Thomas Schroedter, Packeiser studied in Hamburg with Alfons Krause, earning a bachelor of music education degree in 1983.

He also learned to play the (valveless) Baroque trumpet studying with Edward H. Tarr, and soon specialized in performances of Baroque music. He has been an active soloist with organ (modern and Baroque trumpets) at several large churches in Hamburg for over thirty-five years.

Packeiser has been a member of the Friedemann Immer Trumpet Consort, La Petite Bande, Gustav Leonhardt Consort, Collegium aureum, La Chapelle Royale, Concentus Musicus Wien, and the Gottfried Reiche Consort Hamburg, performing in concerts and in radio and CD productions. He is also principal trumpet of the German Bach Orchestra, and since 1985 has taught at the Hochschule for Music and Theatre in Hamburg. Packeiser's CDs include *Festive Music for Trumpet and Organ in the Cathedral of Ratzeburg, Festive Baroque Music for Trumpet and Organ from the Church of St. Paul Heidenheim, Music of His Majesty's Sackbuts and Cornetts*, and *Dialogue*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Hans-Jörg Packeiser" (http://en.wikipedia.org/wiki/Hans-Jörg_Packeiser).

Paella, Natalo A[ngelo] (b. Niagara Falls, New York, Dec. 25, 1927; d. Burlington, Vermont, Jan. 25, 2001). American trumpeter. Paella began playing trumpet at age thirteen, and later studied at the Eastman School of Music and the US Navy School of Music. He completed his bachelor of music degree at Louisiana State University in 1956, and a master of music degree at the New England Conservatory in Boston in 1958.

As a freelance musician in Boston, Paella played with the Boston Pops and Esplanade Orchestra for fifteen years (1957-72) under Maestro Arthur Fiedler. He also performed with the Boston Symphony Orchestra on occasion between 1957 and 1977. For twenty-six years, he was principal trumpet of the Boston Colonial Theater where he performed in Broadway shows such as *A Chorus Line, Porgy and Bess, Man of La Mancha*, and *Annie,* and backed stars such as Sammy Davis Jr., Lena Horne, and Rosemary Clooney. Other groups with which he performed were the Piano Festival Orchestra, the New York Chamber Orchestra, the New England Brass Quintet, and the Boston Brass Ensemble. He founded the Paella Brass quintet in 1965, and taught trumpet, brass pedagogy, brass ensemble, and jazz band at the University of Massachusetts at Lowell (1965-94), where in 1994 he was given the title of emeritus professor; he also taught occasionally at the University of New Hampshire, Boston Conservatory of Music, Longy School of Music, the Wentworth Institute, and the Brookline Music School. In 1984, he recorded the trumpet and piano version of Edna White's *Suite for Trumpet*.

Paello died of leukemia at age seventy-three. He was survived by his wife Jeanne [McCoy] Paella (a professional horn player) and son, Vincent.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Natalo A. Paella 1927 – 2001" (ITG News: www.trumpetguild.org/news/news01/paella.htm); "Natalo Paella Guest" (http://www.trumpetguild.org/news/news01/paella.htm).

Page, Oran Thaddeus ("Hot Lips") (b. Dallas, Texas, Jan. 27, 1908; d. New York, New York, Nov. 5, 1954). American trumpeter. Page's mother was a music teacher; he began playing saxophone and clarinet, and switched to trumpet at the age of twelve. In 1920, he joined a boys' band led by Lux Alexander. During his teenage years, he backed blues singers including Ma Rainey, Bessie Smith, and Ida Cox. During the 1920s, he played with Troy Floyd's band in San Antonio and toured throughout Texas with Sugar Lou and Eddie's Hotel Tyler Band.

Page moved to Kansas City in 1928 where he joined Walter Page's (no relation) Blue Devils; during his three years there, he developed his exhilarating style. From 1931 to 1935, he performed and recorded with Bennie Moten's band, but when Moten died in 1935, Page led a quintet for a short while (which included Hershal Evans on saxophone and Pete Johnson on piano) before joining Count Basie's new orchestra as a special guest at the Reno Club (1936), as well as with Andy Kirk. In 1937, Page signed Joe Glaser (Louis Armstrong's manager) as his agent and formed his own band, the Hot Lips Page Orchestra, at the Onyx Club (spring 1937) and a big band (August 1937 to late 1939). From 1940 to 1941, he jammed with various small groups and played for a while with the bands of Bud Freeman and Joe Marsala, and at the Monroe's Uptown House (May 1941). Page joined Artie Shaw's band in August 1941, and was the featured soloist and singer, but the following year Shaw was inducted into military service during World War II. Page took over the band, but it didn't survive without Shaw's fame. Page also played with Don Redman (1945) and Ethel Waters (1946). During the rest of his career he led combos.

Page's most significant success occurred in 1949 when he recorded a hit version of *Baby It's Cold Outside* with Pearl Bailey. He participated in the Paris Jazz Festival with Sidney Bechet and Charlie Parker (1949), toured Europe a few times, and recorded under his own name from 1951 to 1952. In 1953, he appeared at the Café Society in New York City. He was a good blues singer and an exciting trumpet soloist who doubled on the mellophone. Page died of a heart attack in 1954 at the age of only forty-six.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Pagnard, Charles ("Charlie") M. (b. Crestline, Ohio, Apr. 27, 1948). American trumpeter. Pagnard started playing the trumpet at age eleven; his first teacher was Ettore Chiudioni, and he later had a few lessons with Don Jacoby. After graduating from Crestline High School in 1966, he attended Bowling Green State University, studying with Edwin Betts (1966-70) and earning a bachelor of music education degree.

Pagnard toured with various rock bands that opened for star groups such as Three Dog Night, the Carpenters, and Gladys Knight and the Pips (1969-72). He was music director for the Bellefontaine School District in Bellefontaine, Ohio (1973-76). He studied with Sidney Mear and Allan Dean at the Eastman School of Music (1975-77) where he received a master of music degree. He completed nearly all DMA requirements at the Cincinnati Conservatory of Music (1984-90), and has studied with Vincent Cichowicz in Chicago.

Pagnard began teaching at Cedarville University in 1977, and in addition to teaching trumpet, conducts the university symphony orchestra and brass choir. He has also taught at Wittenberg University (1977-79), University of Dayton (1980-85), and the Cincinnati Conservatory of Music (1985-86). Pagnard has been principal trumpet of the Dayton Philharmonic since 1981 and is a member of the

Carillon Brass Quintet. He often plays with the summer pops series of the Cincinnati Symphony Orchestra, and is an active recitalist and freelance performer. He is also the Minister of Music and Worship at Washington Heights Baptist Church in Kettering, Ohio.

Pagnard and his wife Elaine Pagnard, manager and co-owner of two pizza franchises, have two children: Charles G. (b. 1969) and Christian (b. 1974). His hobbies include golf and scuba diving.

Bibl.: "Charles Pagnard" (http://daytonphilharmonic.com/orchestraprincipalplayers); personal interview, Aug. 29, 2011.

Paine, Thomas D[udley] (b. Foster, Rhode Island, Oct. 9, 1812; d. Woonsocket, Rhode Island, June 1[?], 1895). American designer and manufacturer. Paine was the fifth of ten children born to John and Polly Paine. John was a schoolteacher and justice of the peace who became the owner of a fair amount of real estate. John was also elected as a representative to the Smithfield General Assembly. At age ten, Thomas was sent to Woonsocket, Rhode Island, to live with his aunt and work as a spinner at a cotton mill. He worked at the mill for ten years, eventually becoming the overseer of the spinning room. He took up the violin during his teen years, and often performed in a local dance orchestra. In 1832, Thomas quit his job at the mill and became an apprentice watch and clock maker and repairer. In 1834, he married Perly C. Thayer, the first of his three wives. In 1835, he finished his apprenticeship and set up his own watchmaking and repairing business in Woonstocket Falls.

With the formation in 1838 of the American Brass Band in nearby Providence, brass music became popular in New England. Paine began working as a brass instrument maker around 1840, and moved to Boston in that year to work for the E.G. Wright Company, the finest brass instrument maker in the city. He learned to make keyed trumpets and keyed bugles, and returned to Woonsocket in 1842 where he opened his own brass instrument shop, Thomas D. Paine & Company, with his father and brother, Emery. Soon, he was supplying the American Brass Band with quality instruments. He also played tuba with them. During this period he also participated in dance formations playing violin and posthorn.

Paine made two important inventions. The first was a string linkage for rotary valves. This linkage was later used by virtually all American instrument makers, and is still in use today on some instruments. His second invention (patent no. 5919 of November 1848) was a type of rotary valve that required relatively little movement to operate: only an eighth of a turn instead of a quarter turn. A cornet with this type of valves (plus a keyed trumpet) was entered in the 22nd Exhibition of American Manufacturers (1852) in Philadelphia and received great acclaim. However, Paine made no further improvements on his instruments, and by 1855 was being surpassed by other makers.

As business declined, Paine abandoned his brass shop in 1857 and returned to watch and clock making and repair. His father sold him the building where his shop had been, and he became well known for his watch work. He repaired violins as a hobby, and eventually began making violins. In 1861, his wife Perly died. Two years later, he married Mary Arnold, a woman of some wealth.

By 1885, at age seventy-three, Paine was listed in local directories as a violinmaker and watch repairer. Altogether, he made 134 violins. Surviving violins are considered to have excellent craftsmanship and tone. In the late 1880s, Paine married Ida Elenor Darling Paine. Together, they had one daughter, Grace Darling Paine, born in 1890. Ida died in the State Hospital for the Insane in Cranston, Rhode Island, in 1912, some seventeen years after Thomas died. Today, Thomas D. Paine is mostly known for his rotary valve design and string linkage, all of which took place between 1847 and 1857. Seven of his instruments and one of his brother Emery survive today. On their instruments, the first valve slide is for half a step, and the second for a whole step. He also composed many pieces for dance orchestra, and published his *The People's Quadrille*.

Bibl.: Eliason, Robert E. *Early American Brass Makers* (The Brass Press).

Pandolfi, James (b. c1963). American trumpeter. Pandolfi began playing the trumpet at an early age under the guidance of his father. He later attended The Juilliard School in New York City, studying with Mel Broiles and William Vacchiano. He was associate principal trumpet of the Mexico City Philharmonic, principal of the Rhode Island Philharmonic, and principal of the Oklahoma Symphony Orchestra before joining the Metropolitan Opera Orchestra in New York as third trumpet under Maestro James Levine. He performed with the orchestra for fifteen years until a degenerative eye disease forced him to retire from fulltime orchestra playing.

Pandolfi has taught in The Juilliard School's Pre-College Division and at the New England Conservatory. He continues to give master classes at leading universities and conservatories, and is an active soloist.

Bibl.: "James Pandolfi" (http://riwe.org/musicians.htm).

Panico, Louis Sr. (b. Naples, Italy, June 21, 1898; d. Cook County, Illinois, July 29, 1986). Italian-American cornetist and trumpeter. Panico is best known as the originator of the "laughing cornet or trumpet," as a consequence of his famous recording of *Wabash Blues* with the Isham Jones Orchestra in 1921. He made the horn laugh through the use of a derby hat covering and uncovering the bell, and was considered a master of the dozen or more mutes he carried with him.

As a boy, Panico studied with Raffaele Toscano of the San Carlo Opera Company in Italy. He came to the U.S. when he was twelve, and began his career playing as "The Boy Wonder" (wearing short pants) in the American Chautauqua circuit. He then performed in various theater orchestras, and became interested in dance music as a result of listening to the recordings of King Oliver in whose band he later played in Chicago, where he influenced young Louis Armstrong, also a member of the band. Panico played with

Isham Jones from 1921 to 1924, after which he formed his own small band in Chicago, which was active from 1924 through the 1930s. He recorded for the Brunswick and Decca labels and played at Guyon's Paradise Ballroom (1926, a radio broadcast each week on WGES

called *Panico's Panic*) and worked at the WBBM studios (Chicago). Panico wrote *The Novelty Cornetist* (1923), and with Wirskirchen coauthored *Stage Band Trumpet Manual* (Berklee).

Not much is known of Panico's life after 1940. He influenced Wild Bill Davison's cornet playing, but his own career seems to have quickly declined. He died in Melrose Park, Illinois, a suburb of Chicago, at the age of approximately eighty-three.

Bibl.: Franchine, Philip. "Louis Panico Sr., originator of the 'laughing trumpet.'" (*Chicago Sun-Times*, July 31, 1986); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

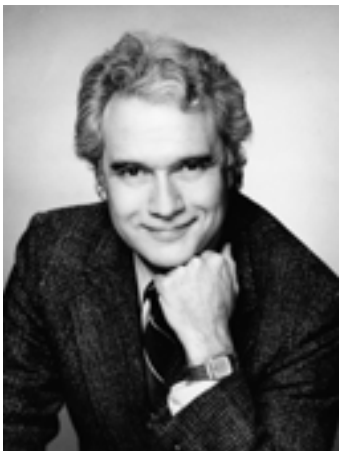
Photo: Isham Jones and his artists: John Kuhn, sousaphone, Carrol Martin, trombone, Louis Panico, trumpet, Joseph Frank, drums, Arthur Vanaslk, soprano saxophone, Leo Murphy, violin and saxophone, Charles McNeal, banjo and saxophone, Al Eldridge, piano and saxophone with Isham Jones on saxophone

Paniotov, Kharlampy Ilyich (b. Rostov-on-Don, Russia, Jan. 1, 1923). Russian trumpeter. Paniotov studied trumpet with the famous Michail Tabakov at the Gnesin Institute in Moscow where he graduated in 1948, after which he became a member of the Moscow Regional Philharmonic Orchestra until 1951. From 1951 to 1954, he was a member of the Moscow All-Union Cinematography Committee Orchestra, and from 1954 to 1958 played in the Stanislavsky & Nemirovich-Danchenko Theatre Orchestra in Moscow. His most important position was as principal trumpet of the Moscow Philharmonic Orchestra from 1956 to 1974. Since 1974, he has been principal of the Moiseyev Folk Dance Ensemble.

According to Russian trumpeter Anatoly Selianin, Paniotov had all of his teeth removed many years ago, and makes his own dentures to adapt and suit the requirements of various works of music to be performed (!).

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Parcells, Ramón (b. Chicago, Illinois, Oct. 10, 1944). American trumpeter. Parcells grew up in Maryland, near Washington, D.C. His father was a viola player who spent much of his music career as principal violist of the US Air Force Orchestra and as a violist with the Atlanta Symphony Orchestra, as well as being a master piano technician. His mother was a violist—also with the Atlanta Symphony Orchestra—pianist, and respected piano teacher. Parcells started playing piano at age five, then the violin, and at age nine settled on the trumpet. His first trumpet teacher was William Vincent. While attending High Point Senior High School, he studied with George Foss of the National Symphony Orchestra, and apprenticed as a piano technician with his father. After graduation in 1962, Parcells enrolled at the New England Conservatory in Boston in the fall, studying with Roger Voisin, and graduating in 1965. While in college, he worked as a piano technician, freelanced, and played first trumpet in many television productions for PBS. During his senior year, he also won the New England Conservatory solo competition that led to a solo appearance with the Boston Pops orchestra. He occasionally performed as a substitute in the Boston Symphony Orchestra and the Boston Pops.



Parcells became the principal trumpet of the Winnipeg Symphony Orchestra in Canada in 1965, but was drafted into the US military a year later. He served as a member of the Strategic Air Command Band near Omaha, and was a featured soloist and head of the brass ensemble. During this time, he traveled to Chicago to study with Vincent Cichowicz. After discharge in 1970, he returned to his former position with the Winnipeg Symphony Orchestra, continued his studies with Vincent Cichowicz, and from 1970 to 1982 taught as an adjunct professor at the University of Manitoba. During the summers of 1974 through 1979, Parcells taught trumpet and conducted brass and percussion choir concerts as a staff member of the National Youth Orchestra of Canada. During the summers of 1981, 1982, 1992, 1993, and 1994, he was principal trumpet of the Santa Fe Opera orchestra.

Parcells was appointed principal of the Detroit Symphony Orchestra in 1982, replacing Donald Green who went to the Los Angeles Philharmonic, and was often featured as soloist with the orchestra. He was an adjunct faculty member at the University of Michigan in Ann Arbor from 1982 to 2002, and at Wayne State University from 2001 to 2002. Among his many former students are Guy Few, Cathy Leach, John Marchiando, and composer Frank Ticheli. During his years with the Detroit Symphony Orchestra, he taught trumpet and conducted brass and percussion choir concerts for the DSO's Civic Orchestra program.

When Parcells was a boy, while playing Little League baseball (and just before beginning to play trumpet), he was hit in the mouth with a baseball, breaking a front tooth. The related dental work and a few bridge replacements during his career provided first-hand experience in embouchure adjustments and the realization that necessity together with commitment can enable muscles to be retrained without fear. In 2010, he survived prostate cancer and retired from the DSO.

A highly respected trumpeter and musician, Parcells was called a "musician's musician" by conductor Antal Doráti. After a solo appearance with the Manitoba Chamber Orchestra, a review in the *Winnipeg Free Press* stated, *What impresses most about his playing is not so much the total command he has over the instrument, but a musical freedom that is almost vocal in its approach. It's rare that one describes a brass player as having a truly singing line, or cantabile, but that is exactly what Parcells has*.

Parcells married pianist and violinist Marie-Paule Parcells in 1979. His stepson, David, born in 1972, is owner of Detroit's Motor City Wine where he is also a D.J. who regularly showcases live jazz. Parcells's sister Julie Parcells (b. 1955) is a violinist with the Baltimore Symphony Orchestra. Ramón and Marie-Paule moved to Santa Fe, New Mexico, in 2010 where they enjoy Nordic skiing (he also enjoys Telemark and back country skiing), hiking, and bicycling. Canoeing enthusiasts, they still return to the call of the Loon in northern Ontario's Algonquin Provincial Park.

Bibl.: personal interview, Feb. 20, 2011; "Ramón Parcells" (www.trumpetherald.com/forum/viewtopic.php?t=26958&start=0); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Parin, Fredeline ("Poppee") Rezare (b. Quezon City, Philippines, June 15, 1967). Filipino trumpeter and conductor. Parin began playing the trumpet at age eight under the guidance of his father Emiliano Parin, former principal trumpet of the Manila Symphony Orchestra for twenty years. At age twelve, Fredeline was performing solos with his family-owned brass band, and as a teenager was a soloist with the Philippine Youth Orchestra, Philippine Youth Symphonic Band, and Manila Symphony Orchestra. He won a second and a first prize in the

National Music Competition for Young Artists (National and Regional level), as well as several other solo competitions between 1979 and 1983.

Parin replaced his father as principal of the Manila Symphony Orchestra in 1987, and played with the orchestra until it disbanded in 1989. He appeared as soloist on local television shows such as *A Little Night of Music, Paco Park Presents,* and *Concert at the Park*. He attended music workshops in Thailand, U.S., Australia, Malaysia, Indonesia, and Japan, and has also participated in numerous trumpet master classes given by world-renowned artists such as Crispian Steele-Perkins, James West, Pierre Dutot, Douglas Hedwig, Tiger Okoshi, Brian Evans, Vincent DiMartino, Barbara Butler, Kevin Eisensmith, Susan Slaughter, Michael Sachs, Jerome Callet, Frank Kaderabek, David Hickman, Zhonghui Dai, Josef Pomberger, Philip Smith, and Wynton Marsalis.

Parin is on the faculty at the University of the Philippines (since 1990), Centro Escolar University (since 2006), and Saint Stephen High School (since 2002). He is conductor of the Centro Escolar University Concert Band (since 2008), and the historic Banda Kabataan of General Trias, Cavite. He is also principal trumpet of the Philippine Philharmonic Orchestra (since 2003).

Fredeline Parin and flutist Diana Leaño Parin were married in 2010. His hobbies include target shooting and hunting.

Bibl.: "Fredeline R. Parin" (www.upd.edu/ph~music/faculty_wind_parin.htm); personal interview, Jan. 19, 2011.

Parlato, Charles ("Charlie") (b. Fredonia, New York, Feb. 16, 1919; d. Oak Park, California, Sept. 8, 2007). American trumpeter and vocalist. Parlato grew up in Fredonia, New York, and attended the Ithaca Conservatory. In 1942, he moved to Los Angeles to seek a career in show business. He became a member of the orchestras of David Rose and Kay Kyser, and performed with celebrities such as Red Skelton, Dinah Shore, Bing Crosby, Tennessee Ernie Ford, and Andy Williams. He appeared in a non-speaking role in the 1952 film, *Meet Danny Wilson*.

Parlato's fame began when he joined the Lawrence Welk Orchestra in 1962. For the next two decades, he was featured as a trumpet soloist, vocalist, and comic character in several televised novelty numbers. In addition to being a brilliant musician, he used his relatively short five-foot, five-inch height to humorous advantage. He left the orchestra when Welk retired in 1982.

Parlato died at the age of eighty-eight due to complications resulting from a hip injury. He was married to Margaret Parlato. They had five children. One of their granddaughters is Gretchen Parlato, a talented jazz singer who won the 2004 Thelonious Monk Award. Parlato was also an excellent drummer and tennis player.

Bibl.: "Charles Parlato" (http://en.wikipedia.org); "Charlie Parlato" (www.welkmusicalfamily.com/welkbios5.html).

Parton, Rob (b. Covington, Kentucky, Nov. 7, 1963). American trumpeter, flugelhornist, and bandleader. Parton, who started to play trumpet at eleven, earned a bachelor of music education degree at the University of Kentucky, and a master of music degree at Northern Illinois University. His teachers were Richard Illman, Vincent DiMartino, and Ronald Modell. He has been one of the most active trumpet players in the Chicago area for many years, and also works a great deal in Columbus, Ohio, where he is an associate professor of music at Capital University and plays in the Capital Brass Quintet and the faculty jazz group Spectrum. In Chicago, he teaches trumpet and jazz ensembles at the Chicago College of Performing Arts of Roosevelt University. A highly versatile performer, Parton has performed with the Chicago Symphony Orchestra, Milwaukee Symphony, Chicagoland Pops Orchestra, Tony Bennett, Doc Severinsen, Mel Tormé, Frank Sinatra Jr., the Beach Boys, Céline Dion, Natalie Cole, and Maynard Ferguson. He is an active show performer, serving in various pit orchestras for productions of *Wicked, The Full Monty, Sweet Charity, The Music Man, Legally Blonde, The Color Purple, Young Frankenstein, In the Heights*, and *Billy Elliot*.

Parton is a guest director of All-State jazz bands as well as a clinician at numerous school jazz programs. He has released seven solo jazz CDs on the Sea Breeze Jazz label, one CD with his Rob Parton Big Band, and another CD with his Rob Parton Quartet (Jazztech).

Bibl.: Keim, Friedel. *Das gro*ße *Buch der Trompete* (Schott); Rob Parton's official website: www.rparton.com.

Pasquarelli, Anthony ("Tony") L. (b. Jan. 13, 1915; d. Feb. 3, 2011). American trumpeter. For many years during the 1940s, '50, and '60s, Pasquarelli was the leading freelance trumpeter in the Pittsburgh, Pennsylvania, area. He played lead trumpet with the Civic Light Opera, Nixon Theater, Penn Theater, Stanley Theater, local television and radio staff orchestras, and ice shows and circuses that came through town. He also performed on occasion with the Pittsburgh Symphony Orchestra, Pittsburgh Grand Opera, and Pittsburgh Sinfonietta.

Pasquarelli taught at Carnegie Mellon University from 1957 to 2004. He was a very well liked teacher who produced many top players in the region. Among his best-known former students are Dennis Ferry, Mark Schrello, and Charles Metzger. Upon his retirement, many of his former students established The Anthony L. Pasquarelli Foundation, which supports scholarships for talented trumpet students. In his honor, they also commissioned a concerto from composer Drew Fennell. Pasquarelli's students affectionately refer to him as "The Boss."

Bibl.: "Anthony Pasquarelli" (www.drewfennell.com/Bio_The Boss.htm); "Anthony Pasquarelli" (www.carnegiemellontoday.com/article.asp?Aid=117).

Patrylak, Daniel ("Dan") John (b. Plymouth, Pennsylvania, Aug. 10, 1932). American trumpeter. Patrylak's father John ("Jake") was an assistant manager of a life insurance firm and a drummer/bandleader of a group called Jakey's Keystonians. His mother Mary was a secretary at the insurance agency, but later a homemaker. Daniel received his first cornet as a present on his ninth birthday, and immediately began nine years of lessons with David Melson, a local cornetist and conductor. His first professional engagement was with Melson's Alexander Band.

After graduating from Plymouth High School in 1950, Patrylak attended the Eastman School of Music in Rochester, New York, where through 1954, he studied with Sidney Mear, who also played in the Rochester Philharmonic. After receiving a bachelor's degree in music education and a performer's certificate, Patrylak won a position as second cornet in the US Marine Band in Washington, D.C. He also played first trumpet in the Marine Band orchestra and lead trumpet in the dance band. Patrylak had the opportunity to solo with the Marine Band on numerous occasions.

After the end of military service in 1958, Patrylak returned to Rochester and began his master's degree using the G.I. Bill of Rights. He won a position as third trumpet in the Rochester Philharmonic, and served as the third trumpet teacher at the Eastman School. In 1962, he became the second trumpet of the Rochester Philharmonic, and the second teacher at Eastman. He was the principal teacher at Eastman during the summers of 1958 through 1971. As Mear's eyesight began to fail, Patrylak performed more and more first parts in the orchestra. Beginning in 1962, he also played first trumpet in the faculty brass quintet, which in 1966 was officially named the Eastman Brass Quintet.

Patrylak performed with the Eastman Brass Quintet through 1975. However, his duties at the school included administrative work, as well as trumpet teaching. In 1961, he became assistant director of the summer session, and in 1967 was assistant director of the School in addition to director of the summer session. From January 1972 to February 1973, he was acting director of the School, and from 1973 to 1975, the assistant director for academic affairs.

Patrylak became a fulltime administrator in 1975 when he accepted a position as chair of the music school at the University of Texas in Austin. He also performed in the Texas Brass Quintet (faculty) until 1979 when he became head of the music department at the University of Connecticut. He directed the UConn School of Music, and played with the UConn Brass Quintet through 1985, but then returned to teaching trumpet fulltime when the school had an open trumpet position. In addition to his teaching duties, he maintained an active career as a freelance artist and jazz musician.

Patrylak retired in 2000, although he continued performing on a freelance basis. In 2006, he moved to Phoenix, Arizona, where he was executive director of the Young Sounds of Arizona, a select high school-level jazz band. He also served as an advisor to several Arizona arts organizations, including The Phoenix Symphony. He has also served as president of the Connecticut Music Educator's Association, chair of the board of directors of Opera New England (Northwest Chapter), chair of the board of directors of the Hochstein Music School in Rochester, and producer of Opera Under the Stars at the Eastman School (eight years). In late 2011, he moved back to Connecticut.

Patrylak is best known for his performances with the Eastman Brass Quintet, which toured extensively, presented concerts at the Denver Trumpet Symposium in 1969 and 1973, and released a historically important LP album on the Vox/Candide label. More recently, Summit Records has issued a double-CD set of previously unreleased early EBQ recordings from the 1970s. Patrylak received the 1973 "Musician of the Year" award from Mu Phi Epsilon, and the 1974 "Alumni Achievement Award" from the Eastman School. The City of Rochester also declares one day each year as "Daniel Patrylak Day." His best-known students include Allen Vizzutti (informal lessons), Philip Collins, Vincent DiMartino, Jeff Tyzik, John Schorge, and Richard Stoezel.

Bibl.: personal interview, June 13, 2010.

Pavlović, Milorad ("Milo") (b. Belgrade, Serbia, Dec. 2, 1930). Serbian trumpeter. The son of a jazz musician, Pavlović studied at the Berklee School of Music, but has spent most of his career in Serbia and Germany. He began as a solo trumpeter in the Radio Orchestra of Belgrade, and then established himself in Germany in 1956. He is perhaps best known for his work with the Berlin Big Band and Kurt Edelhagen's legendary All Star Big Band in Cologne (1957-67). He recorded with Specs Powell (1957), Heinz Kretzschmar (1960), and Edelhagen (1959-64). He played with the Sender Freies Berlin (Radio Free Berlin) Dance Orchestra under Paul Kuhn as lead trumpet and soloist (1968-81), Clarke-Boland Big Band (1968), Oliver Nelson & Berlin Dream Band (1970), Slide Hampton, and Charlie Mariano (1976), and led the Berlin Big Band on occasion. He was also a teacher in Montenegro.

Pavlović was one of the best European big band lead players of the 1970s, and also a popular trumpet virtuoso who made numerous recordings under his own name.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Payne, Geoffrey H. (b. Melbourne, Victoria, Australia, Dec. 30, 1957). Australian trumpeter. Payne began playing the cornet at age seven, and switched to trumpet at age twelve. He earned a Performer's

Certificate at the Sydney Conservatorium, and was a member of the ABC Training Orchestra in 1976 and the Sydney Symphony Orchestra from 1976 to 1979. His teachers were Gordon Webb, Lou Campbell,

Arthur Stender, and Peter Walmsly. In 1979, he became associate principal trumpet of the Melbourne Symphony Orchestra, and moved to principal in 1986. In 1986, he also spent six months playing with the San Diego Symphony Orchestra.

A virtuosic soloist, Payne won the 1982 ABC Instrumental and Vocal Competition, and the 1984 22nd International Trumpet Competition in Budapest. He has been featured at the 1987 and 2010 conferences of the International Trumpet Guild. His three CDs, all on the ABC Classics label, are *Great Trumpet Concertos* (two-CD set), *Bel Canto Trumpet,* and *Trumpet Magic—A Tribute to Rafael Méndez*.

Payne's wife Julie is second trumpet of the Melbourne Symphony Orchestra.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Lyren, Del. "Notes" to CD: *Trumpet Magic* (ABC Classics); "Geoff Payne" (News Item: www.trumpetguild.org/news/sews04/222geoggreypayne.htm).

Photo: Lucia Rossi

Payton, Nicholas [Anthony] (b. New Orleans, Louisiana, Sept. 26, 1973). American trumpeter. Payton is one of the "young lions" of jazz trumpet. His father Walter Jr. was a top bassist and sousaphone player who played in the Preservation Hall Jazz Band, and his mother Maria was a classical pianist and opera singer. As a child, Nicholas was surrounded by music, both at home and in the city of New Orleans. He received his first trumpet as a Christmas present when he was four years old, by eight was accompanying his father with the Young Tuxedo Brass Band, and by age twelve was playing with several local bands. During his teenage years, he became good friends with Wynton Marsalis who became his mentor.

Payton studied at the New Orleans Center for Creative Arts, and later at the University of New Orleans with Ellis Marsalis, Wynton's father. Payton also had a few lessons with Wynton. His regular trumpet teachers were Ronald Benko and Clyde Kerr Jr. Payton debuted in the McDonough School Band. In 1990, at the age of twenty-seven, Payton played on cruise ships with Clark Terry, and also worked with Art Blakey's Jazz Messengers, Wynton Marsalis (April 1991, Tribute to Louis Armstrong), and Carl Allen. In 1992, he toured with Marcus Roberts and Jazz Futures, and played with Michael White (from 1992). From 1992 to 1994, he was trumpeter and musical director of Elvin Ray Jones's Jazz Machine. Other performances include concerts with Joe Henderson, Jimmy Smith, and the Lincoln Center Jazz Orchestra under Wynton Marsalis.

Verve Records signed Payton in 1994. Payton put together his own group and soon released several albums including *From the Moment, Gumbo Nouveau, Payton's Place, Nick at Night, Dear Louis,* and the Grammy Award album, *Doc Cheatham and Nicholas Payton*. Other albums include *New Orleans Collective* (Evidence), *Trumpet Legacy* (Milestone), and *Sonic Trance* (Warner Bros.). He also recorded the soundtrack for the movie, *Kansas City*. Payton's playing styles range from traditional jazz to that of Freddie Hubbard.

Payton was the leader of the Louis Armstrong revival band (2000-01). He has also performed or recorded with Ray Charles (Jazz in Marciac, 1997), Doc Cheatham (1997), various Trumpet Summits, Christian McBride, Joshua Redman, Roy Hargrove, and Joe Henderson. In 2007, Payton joined The Blue Note 7, a group formed to celebrate the seventieth-year anniversary of Blue Note Records. He toured with the Barcelona Jazz Orchestra (2007) and with a Tribute to Lionel Hampton featuring Jason Marsalis on vibraphone (2009).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Nicholas Payton" (http://en.wikipedia.org); Nicholas Payton's official website (www.nicholaspayton.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Paz, Victor Nicolás ("Vitín") (b. Panama City, Panama, Aug. 30, 1932). Panamanian trumpeter. Truly one of the greatest musicians of Panama, Paz learned to play trumpet from his father, Victor Nicator

Paz, a trumpet player and bandleader. At age thirteen, his father arranged for him to play in the Firefighter band, and by age nineteen Vitín was playing professionally in Venezuela with various television

show bands. He graduated from the National Institute of Panama and played with the Paz Brothers band, Armando Boza (1951), Bobby Capo (1952), Beny Moré, his own orchestra (in Panama), and Arsenio Rodriguez (1960).

In 1963, Paz moved to New York City to join the Tito Rodriguez Orchestra, but left to play with Tito Puente in 1966. During his thirty-five years in New York, he played or recorded with such stars as Dizzy Gillespie, Ella Fitzgerald, Buddy Rich, Tony Bennett, Johnny Mathis, Ray Charles, Benny Goodman, Henry Mancini, Count Basie, Stevie Wonder, Nat "King" Cole, The Village People, Perry Como, Peggy Lee, Frank Sinatra, Duke Ellington, Quincy Jones, James Brown, Aretha Franklin, Bill Evans, Lionel Hampton, Paul Anka, Mario Bauza, Machito, The Jackson 5, Chico O'Farrill, Sammy Davis Jr., Carmen McRae, Eddie Palmieri, the Fania All Stars, and many others. He was also a member of the television house band for the *Dick Cavett Show* from 1969 to 1974, and played for dozens of Broadway musicals. While in New York, he took lessons from Carmine Caruso, who used his playing to demonstrate lessons to other students.

Paz moved back to his native Panama during the late 1990s. He continues to tour the world and record. Among his albums as leader are *La Trompeta de América*, Vols. 1-2, *Mí Romance*, and *Victor Paz and His Orchestra*. He can be heard in the film, *The Mambo Kings* (1992). Paz teaches at the University of Panama.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Victor Paz" (www.panamajazzfestival.com/vitin-paz-english); Victor Paz's official website: http://victorpaztrumpet.webs.com.

Pearce, Dick (b. Forest Gate [London], England, Apr. 19, 1951). British trumpeter. Pearce began playing trumpet at age twelve, participating in the local Boys Brigade Band (1964) and Ewell Brass Band. From 1968 to 1971, he served in the army as a member of The Household Cavalry, performing bugle calls on horseback.

Pearce became interested in jazz music at age fifteen, and at age twenty-one became a member of the National Youth Jazz Orchestra. He played professionally in Graham Collier's jazz group (intermittently between 1972 and 1978), and during the 1970s also played with a host of jazz musicians including Graham Collier, Dudu Pukwana, Keith Tippett, Mike Westbrook, Don Rendell, and Michael Garrick. The following decade found him mostly with Ronnie Scott, Jack Sharpe's Big Band, Gil Evans, Mike Westbrook, and Peter King.

A motorcycle injury in September of 1990 took Pearce temporarily out of the music scene, but he returned to Ronnie Scott's group in 1991-93. He also led his own quartet in the 1990s. Since the year 2000, he has worked mostly as a freelance musician, but also performed recently with the Tribute to Cannonball Adderley Band, the Don Weller Big Band, and a few other groups.

Dick Pierce has authored a book titled *Scenic Routes* (self-published) that explains alternative chord progressions to typical jazz harmonies. He recorded four CDs for the FMR label, as well as *Never*

Pat A Burning Dog (Jazz House) and *PD3 with Dick Pearce*. He is also a fine composer and arranger.

Bibl.: Chilton, John. *Who's Who in British Jazz* (Continuum International Publishing Group); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Dick Pearce's official website: http://dickpearce.co.uk.

Pechin, Ernest (b. Seymour, Iowa, Nov. 18, 1891; d. Orlando, Florida, Sept. 23, 1946). American cornetist. Pechin came from a musical family. His older brother taught him to play the violin at an early age. When he was nine, the family moved to Phillips, Nebraska, where he began playing the cornet, and soon played in the town band led by his older brother. He had no cornet instructor, but had a driving desire to learn the instrument from listening to recordings of the great cornet soloists.

Pechin met and played for Bohumir Kryl in Grand Island, Nebraska; Kryl hired him as his assistant soloist. Pechin toured with Kryl's band for the remainder of the 1909 season and for the following two years. In 1911, Pechin joined the Hotel Montrose orchestra in Cedar City, Iowa, which turned out to be fortuitous, because John Philip Sousa and Herbert Clarke happened to stay in the hotel while returning home from their concerts at the World's Fair in Vancouver, B.C. Pechin was hired to be Mr. Clarke's assistant soloist for the following season. Before starting with Sousa's band, Pechin traveled to Clarke's farm in Reading, Massachusetts, for lessons. Clarke said of Pechin, *One of my pupils*

from Nebraska, Mr. Ernest Pechin who studied with me for a time, at my home near Reading, Massachusetts was to be my assistant in Sousa's band, when the season opened in August of 1912, and since then has become one of the finest cornet soloists I have heard for brilliancy, tonal quality and endurance.

From 1914 to 1916, Pechin was cornet soloist with the Rochester Municipal Band, and from 1916 through 1920, soloist and assistant conductor of the Innes Band. Innes said, *I think Ernest Pechin is now the greatest living cornetist, and he is just in his prime*. Pechin then played as soloist and assistant conductor with Conway's band for four years, then with the Anglo-Canadian Leather Company Band in Huntsville, Ontario, through 1927. After hearing a performance by Pechin in 1927, cornetist Clay Smith remarked, *Pechin rendered a ballad as well as he played all the fireworks, such as triple tonguing, running triplets, etc. which isn't always true of many soloists*.

Pechin moved to Chicago in 1928, and played as principal trumpet and cornet soloist with the Chicago Theater Symphony Orchestra, as well as with the Balaban & Katz Theater circuit through 1933. He remained in Chicago through 1939, and worked as conductor and soloist for WGN Radio from late 1933 to 1937, and thereafter only as soloist. Around Chicago, Pechin was often called the "Little Napoleon of the Cornet," probably because of his French ancestry.

From 1920 through 1946, Pechin played a Conn 6A "Victor" cornet. He made only one commercial recording—the cornet solo, *Innes-Phenominal Polka*. He published eight books of exercises that included eight recordings of him playing the exercises. Kjos also published his double and triple-tonguing method. He spent his last years in Orlando, Florida, where he opened a music store with his wife Ethel and their son Garry. Pechin remained active as a public school band director and cornet teacher until his death in 1946 at the age of fifty-four.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Pellegrini, Esotto ("Pelli") (b. Centerville, Pennsylvania, Oct. 1, 1926; d. Youngstown, Ohio, Dec. 6, 2006). American trumpeter. Pellegrini was the son of an Italian father, Guido (a professional trumpeter), and a Polish mother, Martha (Noretti) Pellegrini. The family spoke multiple languages, and by age six, Esotto was fluent in English, French, and Italian. The family moved to Youngstown, Ohio, when he was a boy, and where he later graduated from Woodrow Wilson High School.

Pellegrini began playing the violin**,** but soon switched to the cornet. At age sixteen, while still in high school, he became professional, and joined the local musicians' union. He was drafted into military service in 1945, and served in the Army Air Force Band in Italy during World War II until 1946. Dental problems caused him to consider a career in teaching.

Upon returning home, Pellegrini attended the Cincinnati Conservatory of Music from 1947 to 1949, but transferred to Youngstown College (now Youngstown State University) in order to live at home. He graduated with a bachelor of music education degree in 1951, as well as receiving a master's degree from Kent State University. He was a public school band director in Rootstown, Ohio, for four years, and then held a similar position in North Lima, Ohio, from 1957 to 1962.

Pellegrini became a member of the Youngstown Symphony Orchestra and was a charter member of the Warren Packard Band. He accepted a job at Youngstown State University as a part-time trumpet teacher, and after much urging by the director of the school of music, he became a fulltime member of the faculty. He was an excellent teacher who taught hundreds of trumpet students, among them William Pfund and Sean Jones. In 1975, while an associate professor, he received the Walter E. and Caroline H. Watson Foundation Distinguished Professor Award. He retired from university teaching in 1987 as a full professor, although he continued to teach out of his home for several more years.

A stroke in 1996 ended Pellegrini's career. He had played in the Youngstown Symphony for forty years, and taught at the university for twenty-five years. He was known for his versatile trumpet playing, clear tone, and smooth style. (He even performed Bach's *Brandenburg Concerto No. 2* on B-flat trumpet!) He was a member of the Masons and other organizations. He and his wife Vera (Kiddon) Pellegrini had two daughters, Brenda (Pellegrini) Land and Carol (Pellegrini) Masters. His older sisters, Lee Ermart and Neige Lubrani, preceded him in death.

Pellegrini died at the age of eighty. The Dana School of Music at Youngstown State University established the Esotto and Vera Pellegrini Scholarship Fund for brass scholarships.

Bibl.: Heidenreich, Chris. "Esotto Pellegrini: Extraordinary Trumpet Player / Exceptional Teacher" (*International Trumpet Guild Journal*, June 2009); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Pelt, Jeremy (b. California, Nov. 4, 1976). American trumpeter and composer. Pelt began playing trumpet while in elementary school and became interested in jazz during high school. He attended the Berklee College of Music in Boston where he majored in film scoring. After

graduating, he moved to New York City in 1998 and soon joined the Mingus Big Band. During the succeeding decade, he also performed with Jimmy Heath, Ralph Peterson, Cliff Barbaro, Frank Wess, John Hicks, Charli Persip, Keter Bette, Bobby Short, Frank Foster, Vincent Herring, The Skatalites, Ravi Coltrane, Winard Harper, Lonnie Plaxico, Nancy Wilson, Bobby "Blue" Bland, Roy Hargrove Big Band, the Village Vanguard Orchestra, Cedar Walton, and the Duke Ellington Band. Pelt plays in the tradition of Lee Morgan and Freddie Hubbard, and took part in many international festivals including Jazz in Marciac (2003). Pelt also performs as a member of the Lewis Nash Septet, the Cannonball Adderley Legacy Band, and the Frank Foster Loud Minority Big Band.

Pelt has formed three groups: Creation (sextet), Noise (a semielectric band with effects), and The Jeremy Pelt Quintet. He was five times voted a "Rising Star on the Trumpet" by *Downbeat* magazine and the Jazz Journalists Association. He also received the Downbeat Critics Choice Award in 2009 and has toured the U.S., Europe, and Japan. His albums include *Profile* (his 2002 debut CD on Fresh Sound), *Insight* (Criss Cross), *Close to My Heart* (Max Jazz), *Identity* (Max Jazz), *November* (Max Jazz), and *Shock Value: Live at Smoke* (Max Jazz).

Bibl.: Williams, K. Leander. "Top Live Shows: Jeremy Pelt Quintet" (*Time Out New York*, No. 632, Nov. 8-14, 2007); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jeremy Pelt" (www.allaboutjazz.com).

Pender, Mark ("The Love Man") (b. Grandview, Missouri, Aug. 21, 1957). American trumpeter, vocalist, and songwriter. Pender grew up in a suburb of Kansas City, and graduated from Grandview Senior

High School. He was a member of the Inner City Orchestra from 1977 to 1979, and moved to New York City around 1980. His popularity as a player and person led to associations with numerous celebrity performers. He toured with Diana Ross from 1981 to 1982, and played with Little Steven and The Disciples of Soul (1982), as well as Ella Fitzgerald, Gladys Knight, Southside Johnny, Asbury Jukes, Bruce Springsteen, David Bowie, Joe Cocker, Bon Jovi, Robert Cray, Power Station, The Bogmen, Son Seals, Cissy Houston, Joe Pesci, and Ricky Martin.

Pender became the trumpeter for NBC's *Late Night with Conan O'Brien* in 1993. He recorded over 1,700 shows, and also played on *The Tonight Show with Conan O'Brien.* He is a member of The Miami Horns, and plays regularly with La Bamba & The Hubcaps. He was featured during the halftime show of Super Bowl XLIII, and has recorded hundreds of CDs with various bands.

Pender was given his nickname, The Love Man, by Little Steven. He was married to Connie Pender from 1982 to 1992, but is now married to Françoise Pender, who he met in Paris while touring with The Disciples of Soul.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Mark Pender" (http://en.wikipedia.org); "Mark Pender" (www.markpenderband.com/mpb/bio.asp?id=351).

Penzarella, Vincent J. (b. c1944). American trumpeter. Penzarella grew up in Philadelphia. He began studying music at the age of eight, and started playing the trumpet at age thirteen, and one year later performed Hermann Bellstedt's *Napoli* with the University of Pennsylvania Band. At age fifteen, he attended the Curtis Institute of Music on a full scholarship, and while there, played as a substitute in the Philadelphia Orchestra and performed in various local groups. His teachers include Vito De Cesare, Samuel Krauss, Arnold Jacobs (1960-62), and John Ware. He served in the 5th US Army Band, played principal trumpet in the Baltimore Symphony Orchestra (at age eighteen), and principal in the North Carolina Symphony Orchestra.

After graduating from the Curtis Institute, Penzarella moved to New York City to study with John Ware of the New York Philharmonic. Penzarella played in several Broadway show pit orchestras, the Radio City Music Hall Orchestra (1966-67), and the City Center Opera and Ballet orchestras. He was in the Metropolitan Opera Orchestra for eight years before joining the New York Philharmonic (1977-98). He has also been a member of the Brass Arts Quintet.

As a teacher, Penzarella has taught at the Mannes College of Music, Brooklyn Conservatory, Peabody Conservatory, Aaron Copland School of Music, State University of New York at Purchase, Queens College, Columbia University, New York University, and the Manhattan School of Music (since 1991), and has presented master classes around the world. In 2003, he was honored at the New York Brass Conference for Scholarships.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Vincent J. Penzarella" (http://steinhardt.nyu.edu/music/brass/people/faculty/penzarella).

Pepping, Amanda (b. Albuquerque, New Mexico, Dec. 5, 1980). American trumpeter. Pepping grew up in Albuquerque, New Mexico. She studied with Robert Dorer, Douglas Carlsen, and Jeff Korak, all members of the New Mexico Symphony Orchestra. While in high school, she also studied for one summer with Jan Roller at the National Music Camp at Interlochen, Michigan. She graduated from Eldorado High School in 1999 as valedictorian.

Pepping attended Arizona State University where she studied with David Hickman (1999-2003), receiving her bachelor of music degree before continuing for her master of music degree there (2003-05) and serving as one of Hickman's teaching assistants. She also took lessons from Emery Harvison of The Phoenix Symphony. While in Phoenix, she performed with The Phoenix Symphony and taught as an adjunct professor at Mesa Community College and Phoenix College. She was a member of the National Repertory Orchestra in Breckenridge, Colorado, for one summer, and performed with the Brass Band of Battle Creek in Michigan. She also developed her solo career by performing with numerous ensembles, and arranging her own solo repertoire. In 2005, she recorded a solo album titled *Amanda* (Summit Records).

Pepping won a Fulbright Scholarship to study Baroque trumpet with Dr. Edward Tarr in Karlsruhe, Germany, from the fall of 2005 through the winter of 2006. She also studied modern trumpet with Reinhold Friedrich and Laura Vukobratović. Pepping made many guest solo appearances throughout Europe, and performed on the (valveless) Baroque trumpet with several early music groups.

Returning to the U.S. in early 2006, Pepping worked as an assistant administrator for the New Mexico Symphony Orchestra and often performed with it. She continued her studies with Ray Sasaki at the University of Texas-Austin, earning a doctorate in trumpet in 2010, and serving as a graduate teaching assistant to musicologist Lorenzo Candelaria. She also taught part-time at Texas State University in San Marcos and Texas Lutheran University in Seguin. Pepping accepted a fulltime position as assistant professor of trumpet at Georgia State University in Atlanta beginning in the fall of 2010, but resigned in April of 2013 to teach at Sam Houston State University (adjunct).

Pepping is News Column Editor of the *International Trumpet Guild Journal*, in print as well as on the ITG website. She is the editor of David Hickman's five-hundred-page text, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques* (Hickman Music Editions), published in 2006.

Bibl.: Biggs, Philip. "Amanda Pepping" (*The Brass Herald*, Oct. 2011); Keim, Friedel. *Das große Buch der Trompete*, bk. 2 (Schott); "Amanda Pepping" (www.music.gsu.edu/directory.aspx?id=205); Amanda Pepping's official website: www.amandapepping.com; personal interview, Sept. 14, 2010.

Perez, Manuel [Emanuel] (b. New Orleans, Louisiana, Dec. 19, 1878; d. New Orleans, Louisiana, 1946). American cornetist. While Perez is said to be one of the originators of jazz and ragtime music, this is not completely true. However, he was an important influence on King Oliver, Sidney Bechet, Bunk Johnson, Buddy Bolden, Freddie Keppard, and others, who would later become giants in early jazz history.

Perez was a classical cornetist and a pupil of Sylvester Coustaut. From 1895 to 1898, he was a member of John Robechaux's orchestra, and in 1897 played in a concert band conducted by Luis Tio (alongside other neo-Orleans classical brass specialists such as Paul Chaligny and George Moret on cornet). From 1899 to 1902, Perez played the E-flat cornet with the Onward Brass Band. From 1900 to 1917, he led the Imperial Orchestra known to have played exclusively from written music. A photograph taken in 1909 shows this ragtime orchestra. From 1902 to 1917, he also led the famous Onward Brass Band, which played marches strictly from music. It included great musicians such as cornetists Andrew Kimball and Joe Oliver, and clarinetists Lorenzo Tio Jr. and Alphonse Picou.

Known for his excellent reading ability and power, Perez could play written blues, ragtime, pop, folksongs, waltz, Schottish, and operatic arias. Although he was a shy person exhibiting little showmanship, his performances made him the best cornetist in New Orleans until the younger Buddy Bolden, Freddie Keppard, Bunk Johnson, and Joe ("King") Oliver rose to prominence years later.

Perez moved to Chicago in 1915, where his own band alternated with Charles Elgar at the Arsonia until 1919. He also appeared at the Pekin with Alphonse Picou (1918), and on the SS Capitol boat with the Maple Leaf Orchestra led by the trombonist Oak Gaspard (1919-20). He returned to New Orleans and led the noted Imperial Brass Band (previously called Onward) from 1921 to 1927. From 1922 to 1927, he also led the Imperial Serenaders at the Pytian Temple Roof that played the leading music of the day, including jazz tunes. He possibly had a brief stay in Chicago in September 1926, and there is evidence that he lived in Chicago on Michigan Avenue from 1927 to 1928. During the summers of 1927 and 1928, Perez played with Charles Elgar in Milwaukee. Returning to New Orleans, he possibly again led the Imperial Brass Band (1928-30).

A stroke in 1930 hindered Perez's music career and he began working at his cousin's furniture store; he later became a fulltime cigar maker. The effects of the stroke began to render cornet playing impossible, and he suffered a series of strokes in the early 1940s that incapacitated him completely. Sidney Bechet told about seeing Perez: *I was down in New Orleans and I saw Manuel before he died. I saw him and I couldn't bear to see him; it was something awful. He just began to slobber at the mouth when you spoke to him...And when he looked at you there wasn't anything in his eyes...it was like they were missing from his face, and his face, it had just come apart*. Perez stopped playing in 1937 and died in 1946 at about the age of seventy-five. He was a fine classical cornet teacher in New Orleans, and among his pupils were Don Albert, Sidney Desvigne, Natty Dominique, Manuel Manetta, Willie Pajeaud, and Kid Rena. He advised Bunk Johnson, Joe Oliver, and Louis Armstrong who said Perez *was a very patient man giving lessons mostly from a method book. When a pupil missed one measure, he'd send him back home and give him that same lesson back over*.

Besides early musicians like Oliver and Bechet, Perez influenced other leading jazz players such as Bunk Johnson, Lawrence Veca, Punch Miller, and Lee Collins. Perez's place in jazz history might be better known if he had agreed to speak with several jazz historians who tried to interview him during the 1930s. Also, no known recordings of Perez's cornet playing exist, so he remains relatively unknown. Although it has been assumed that he was a jazz player, he was actually a classical player who could play written music in a jazz style. But as far as improvisation is concerned, trumpeter and researcher Dan Vernhettes has discovered that Perez actually hated that type of jazz (!).

Perez had two sons. The eldest died in Los Angeles in 1999, and the other died in 1956.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Manuel Perez" (http://en.wikipedia.org).

Périnet, François [Etienne] (b. Savoy, France, date unknown; d. c1862-63). French designer and manufacturer. It is a pity that little is known about this inventor of the modern piston valve. Périnet improved upon the older tubular valves of Stölzel and Wieprecht by making the valve body larger than the actual bore of the instrument, thus allowing correctly sized valve ports to be used. He also inserted rounded discs in the ports so that the angles in the bore were less severe than on other valves. His registration for a patent became effective on October 27, 1838 even though it was not officially approved until May 6 of the following year. (According to French law, the duration of the patent ran from the date of registry, not of issue.) This *système Périnet* eventually became standard on all piston trumpets and cornets.

Périnet learned to make brass instruments at the Raoux shop. He opened his own shop in Paris in 1829. From that date, Périnet added a third valve to the cornet-à-pistons (commonly with two valves). In 1841, he made a pre-tuba instrument called *piston basse* with four valves, but he could not compete against Adolphe Sax so he

turned to making hunting horns. In 1859, he left Paris for Passy, and his company was renamed François Périnet, Pettex-Muffat & Cie.

Bibl.: Bate, Philip. *The Trumpet and Trombone* (Norton and Norton); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Dumoulin, Géry. "The Cornet and Other Brass Instruments in French Patents of the First Half of the Nineteenth Century" (*Galpin Society Journal*, LIX, 2006).

Perry, Marvin C[hapman] ("Chappy") II (b. Birmingham, Alabama, Feb. 12, 1948). American trumpeter. Perry's father, Marvin Sr., worked as an engineer for a power company and his mother, Lora, played piano, sang, and for a while was a church choir director; his grandmother was organist at a Baptist church. Marvin II sang in the church choir, and at age nine began taking trumpet lessons from Walter Moeck, a trumpeter and assistant conductor of the Birmingham Symphony Orchestra. Listening regularly to the orchestra, Perry gravitated toward classical music. When Moeck left to teach at Eastman's prep school in Rochester, New York, Perry took lessons from John Head. A call from Moeck led Perry to spend his junior and senior high school years at the prep school before entering the Eastman School of Music as a trumpet major in 1966 where he studied with Sydney Mear, and graduated with a degree in music in 1970.

Upon graduation, Perry became a member of the US Army Band in Washington, D.C. (1970-73). During his three years in the band, he also played in the Fairfax Symphony, as well as singing in and conducting a church choir. He continued his trumpet studies with Lloyd Geisler and Barry Shank. He and Anne Katherine Finne, a female horn player from Norway, began dating and were married. During more than thirty-five years of marriage, they have had five children: Marvin III, Barbara Helen, Lora, Ellen, and Daniel.

Perry became the third trumpet of the Birmingham Symphony (his hometown) in the fall of 1973, and while there, attended the University of Montevallo where he earned a master of music education degree in 1975. After two years in the Birmingham Symphony, he won the principal trumpet chair in the Indianapolis Symphony Orchestra (replacing Michael Farrow), a position held from 1975 until his retirement in 2012. He is currently adjunct professor at Grace College, and has also taught as an adjunct professor at Butler University (on and off since 1976), University of Indianapolis (during the late 1980s and early 1990s), and DePauw University (for one semester, filling in for Robert Grocock). In addition, he has taught as a visiting professor at Indiana University during sabbaticals and other leaves of absence by professors Charles Gorham, Louis Davidson, Bernard Adelstein, and Edmund Cord.

Perry has enjoyed a highly successful career as a principal trumpeter in a major orchestra. He has received the President's Award for outstanding achievement from the University of Montevallo and was named one of its Distinctive Alumni. He rides a 1500cc Honda Goldwing motorcycle, and loves to camp with his family. He is a devout Christian.

Bibl.: Norris, Philip. "Catch a Ride to Indianapolis with Marvin 'Chappy' Perry" (*International Trumpet Guild Journal*, Oct. 2008); personal interview Jan. 8, 2010.

Persson, Bent (b. Karlskrona, Sweden, Sept. 6, 1947). Swedish trumpeter and cornetist. Persson grew up in Stockholm. He studied trumpet with Claes Strömblad, principal trumpet of the Stockholm Philharmonic Orchestra and attended Stockholm's Musikpedagogiska Institut. He began playing professionally when he formed the Stockholm Stompers in 1968, and also performed and recorded with Maggie's Blue Five, Kustbandet, Weatherbird Jazzband, Bent's Blue Rhythm Band, Charlie Holmes (1974-75), Eva Taylor (1976), Carol Leigh, Maxine Sullivan, Kenny Davern (1980), Bob Wilber, Tomas Örnberg Blue Five & Bob Barnard (Jazz in Marciac), and Jens Lindgren & Orange Kellin (1994).

Persson, who has spent his entire career in Sweden, is an excellent traditional jazz player who can imitate Louis Armstrong solos to perfection. He is well known for his four volumes of *Louis Armstrong's 50 Hot Choruses for Cornet* on the Kenneth label. He has recorded with hundreds of leading artists, appeared on radio and television dozens of times, and has recorded a great deal of film music. His albums as leader include *El Rado Shuffle* (Kenneth), *Bent Persson's London Stompers, Bent's Blue Rhythm Band* (unissued), and others. He has also appeared at dozens of top international jazz festivals.

Since 1974, Persson has played in his own groups including Bent's Blue Rhythm Band, and with the Kustbandet big band, which was selected to perform during three Nobel Prize parties in Stockholm.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Bent Persson" *Encyclopedia of Jazz Musicians* (www.jazz.com/encyclopedia); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Peters, Grant S. (b. Omaha, Nebraska, Sept. 7, 1963). American trumpeter. Both of Peters's parents were musicians—his father was an oboe professor, and his mother a choral music teacher. Grant began playing the trumpet at age ten, and studied with Gene Badgett, Roger Groth, Fred Forney, and Charlie Shepard before graduating from Westside High School in Omaha in 1981. He studied with Dennis L. Schneider at the University of Nebraska (1981-86) where he received a bachelor of music education degree. He continued his studies with Leonard Candelaria at the University of North Texas (in residence 1986-93), earning the master of music and doctor of musical arts degrees. His dissertation is entitled *The Trumpet as a Musical and Dramatic Element in Selected Operas of Gioachino Rossini and Giuseppe Verdi* (1998). He has also served on the board of directors of the International Trumpet Guild (2009-13).

Grant and his wife Eugenia Alcocer-Peters, a creative advertising manager, have been married since 1994 and have two children, Alex (b. 1998) and Elisa (b. 2003). His hobbies include golfing and gardening.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Grant S. Peters" (www.missouristate.edu/music/GrantPeters_Trumpet%20htm); personal interview, May 15, 2011.

Peters, Richard E. (b. Ypsilanti, Michigan, May 31, 1929). American trumpeter. Peters's father Elmer was an assistant postmaster, and his mother Vera was a salesperson at a men's clothing store. Richard's younger sister, Joyce, was born in 1939.

Peters began playing the trumpet in fourth grade and took lessons from Leland Randall and Maurice Riley (a violist). After graduating from Ypsilanti High School in 1947, he attended Michigan State Normal College (now Eastern Michigan University) where he studied with Graham Young from 1947 to 1951, receiving a bachelor of music degree. He then earned a master of music degree with Clifford Lillya at the University of Michigan (1951-52). He also studied with James Nielson for one summer.

Peters served in the US Army (1952-54), playing with the 40th Division Band in Korea (1952-54) and the 5th Army Band in Chicago (1954). After discharge, he became a high school band director in Berrin Springs, Michigan (1954-59), and in Yuma, Arizona (1959-66). In 1966, he accepted a professorship at the University of Arizona in Tucson, serving as trumpet teacher until his retirement in 1994. He performed as principal trumpet of the Tucson Symphony Orchestra from 1966 to 1994, Tucson Brass Quintet (1966-94), Arizona Opera Orchestra (Tucson, 1970-84), and the Tucson Pops Orchestra (1966-94). He has been a member of the Skyline Brass Quintet since 2002.

Peters and his wife Elaine were married in 1952, and have four children: Michele (b. 1955), Denise (b. 1959), Duane (b. 1963), Jennifer (b. 1973). His hobbies include golf, hunting, fishing, and gardening.

Bibl.: "Richard E. Peters" (www.skylinebrass.com); personal interview, Sept. 15, 2010.

Petit, Alexandre(-Sylvain) (b. Paris, France, June 5, 1864; d. Paris, France, Jan. 21, 1925). French cornetist. Alexandre(-Sylvain) Petit studied cornet with Hippolyte Maury, Xavier Teste, and Jean-Baptiste Arban at the Paris Conservatory and received a second prize on the cornet in 1881.

Petit began a career as a cornet player in 1875. He was solo cornet in the Arban Band (1881-84) and the Garde Républicaine (1896-97). He played at the Concerts Colonne under Edouard Colonne (1891-97), and then solo cornet at the Opéra-Comique (from 1898). In 1904, along with [Jean] Edouard Lachanaud, Petit recorded numerous cylinders for the Pathé label (it was often not clear which recordings were made by Lachanaud or Petit). Beginning in 1908, he often performed the *Septuor* by Saint-Saens, sometimes with the composer playing the piano.

Petit succeeded Mellet as cornet teacher at the Conservatory on April 1, 1910, and retained this position until his death in 1925. He was the teacher of René Voisin and Marcel Lafosse, two trumpet players who established careers in Boston.

Petit composed numerous solos for cornet and piano including *Gouttes d'eau, Fête Militaire, Myrto Polka, Madeleine, Après la Victoire, O Bellos Montagnos*, and *Eva*. He also wrote study books for the cornet: *La Semaine du Virtuose*; *25 Etudes Mélodiques*. He also documented very valuable information about the cornet virtuosos prior to 1912.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008).

Petit, Joseph Crawford ("Buddy") (b. White Castle, Louisiana, Dec. 23, 1896; d. New Orleans, Louisiana, July 4, 1931). American trumpeter. Born Joseph Crawford, he took the last name of his stepfather, valve trombonist Joseph Petit. Buddy Petit studied under his stepfather, and also with Willie "Bunk" Johnson and Freddie Keppard. Petit's role model was Bunk Johnson. He was working at a glass factory when he began to perform in 1912 at the Gentilly with violinist Tom Albert.

In 1916, Petit coled a band with Jimmie Noone. Jelly Roll Morton invited Petit and a few other New Orleans musicians to join his band in Los Angeles in 1917. But, after they had been in the band for a while, Morton began to chastise his new members for being backward "country boys," criticizing their clothing, cooking in dressing rooms, and eating while on stage. After a heated argument, the bandsmen returned to New Orleans. (Petit threatened to kill Morton if he ever appeared again in New Orleans!)

Back in New Orleans in 1918, Petit led his own six-piece band, which included Alphonse Picou on clarinet, and led his own brass band at the Carnival Parade. Bill Johnson offered Petit a job with his band in Chicago, but Petit refused to leave New Orleans. Joe ("King") Oliver was sent in his place and became famous when he introduced New Orleans jazz to the Midwest. In 1918-19, Petit led the Young Olympians featuring Sidney Bechet on clarinet. In 1920, he played in Biloxi and Covington, and also joined the Tuxedo Orchestra led by Papa Celestin.

Petit's band became extremely popular in the South. He formed several bands under his name and would sometimes appear in four or five places to play a few tunes with each band. His Black & Tan Orchestra had consistent gigs in nearby Manderville, Bogalusa, Thibodaux, and Madisonville (1920-21). In 1921, he briefly played with Kid Ory in California and appeared with Frankie Dusen in Los Angeles (1922). Then, Petit was a hot soloist with Toots Johnson's Jazz Orchestra in Baton Rouge. In 1924-25, Petit's band was active in Pensacola, Florida. In 1926, and again in 1930, Petit played on the SS Madison riverboat. He also played as second cornet in Kid Sheik's band (1930) and with Kid Minton's group (1931, the lead trumpet being Lawrence Toca).

Petit's jazz playing influenced Don Albert, Andy Anderson, Ernie Cagnolatti, Tommy Ladnier, Punch Miller, Lee Collins, Herb Morand, Wingy Manone, and Louis Armstrong. In 1921, Richard Baptist was a student of Petit's.

Petit's drinking got out of hand in the late 1920s. He died at the approximate age of thirty-three from overeating and drinking at an Independence Day picnic. He was known for his beautiful trumpet sound and skilled jazz solos, but no recordings of his playing exist.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Pétré, Léon [Leonardus Josephus] (b. Sint-Truiden, Belgium, Jan. 27, 1943). Belgian trumpeter. Pétré studied the violin as a child, but

switched to the trumpet during his teen years when he studied with Emile Swijsen. He studied medicine in college before enrolling in the Royal Conservatory in Brussels where he studied with Louis-Julien Vannetelboch. His later studies were with Emile Maes at the Royal Conservatory in Antwerpen. He also enjoyed listening to Adolf Scherbaum, Maurice André, Harry James**,** and Roger Delmotte, and received advice on early music from Michael Laird and Edward Tarr.

While in Antwerp, Pétré played as a steady extra in the Philharmonic Orchestra. He then accepted an invitation to teach at the Lemmens Institute in Louvain, which he did for twenty-five years. He devoted his playing to all styles of music and was a principal trumpet of the Collegium Instrumentale Brugense, Musica Polyfonia, and the Amsterdam Baroque Orchestra. He was also a twenty-five-year member of the contemporary music group, Xenakis Ensemble.

Now retired, Pétré continues to enjoy playing and teaching on an irregular basis. He enjoys gardening and reading about new medical topics.

Bibl.: Bellens, Ivo. "A Conversation with Belgian Trumpeter Léon Pétré" (*International Trumpet Guild Journal*, Jan. 2010); Keim, Friedel. *Das große Buch der Trompete* (Schott).

Petzold, Robert Franz (b. Waldheim, Saxony, Germany, July 26, 1858; d. Leipzig, Germany, Apr. 4, 1908). German trumpeter. Petzold learned to play the trumpet beginning at age fourteen under the guidance of Theodor Fischer, a chief city musician. He entered the music corps of the 8th Infantry Regiment No. 107 as first trumpet in 1876 at age eighteen, and upon his release, won an audition on October 1, 1881 as third and first trumpet of the Gewandhausorchester Leipzig, where he remained for the rest of his life. In 1907, just one year before his death, he replaced Ferdinand Weinschenk as professor of trumpet at the Leipzig Conservatory.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Pezel, Johann Christoph (b. Glatz, Silesia, Dec. 5, 1639; d. Bautzen, Oct. 13, 1694). German trumpeter, violinist, and composer. Pezel started his career as a violinist, but soon became a member of the *Ratsmusiker*, a class of musicians derived from the tower watchmen-trumpeters of former times. He was appointed a *Kunstgeiger* (string players) in the Leipzig town band in 1664, and in 1670 was promoted to *Stadtpfeifer* (city piper) for life in 1670. Judging from his own compositions for trumpet, he was a highly skilled trumpeter capable of reaching the eighteenth harmonic.

Pezel published two surviving collections of tower music for five-part cornett and trombone ensemble: *Hora decima musicorum Lipsiensium* (Leipzig, 1670) and *Fünff-stimmigte blasende Music* (Frankfurt, 1685). He also published a sonata for trumpet, bassoon, and basso continuo, six sonatinas for two trumpets and basso continuo, as well as duos for other instruments and basso continuo in a third collection, *Bicinia Variorum Instrumentorum* (1675). In addition, he wrote many works for various nonbrass instruments and even some vocal works, including two funeral odes and two masses. Several further collections have been lost.

In 1681, plague broke out in Leipzig and he moved to Bautzen where he worked until his death in 1694.

Bibl.: "Johann Christoph Pezel:" (Oxford Music Online); Smithers. Don L. *The Music and History of the Baroque Trumpet before 1721* (Syracuse University Press).

Pezzo, Camillo del (b. Corbara-Salerno, Italy, Feb. 16, 1927). Italian trumpeter. Pezzo received his first trumpet instruction at age six, and at age fourteen entered the Rome Conservatory of Music. From 1945 to 1950, he studied at the Music Conservatory San Pietro a Majella in Naples, and in 1954 became assistant principal of the Rome Opera House Orchestra. He played for a while as principal trumpet of the Bogotá Symphony Orchestra in Colombia, where he also taught at the local conservatory until 1967. He then attended The Juilliard School in New York City during the 1967-68 school year. He then returned to his hometown of Salerno to teach and conduct at the Salerno Conservatory, retiring in 1999. At that time, he continued to be active in concerts of Classical and folk music.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Pfeiffer, Carl (fl. 1730-70). German trumpeter. Pfeiffer was the Karlsruhe court trumpeter for composer Johann Melchior Molter (c1695-1765). Molter composed three significant concertos for him in quick succession around 1750. Not much is known about Pfeiffer, except that he was known as a "Concert[ist]" and is mentioned in pay lists with two other trumpeters in 1738, all receiving the same salary, and with four others in a "Staats- und Addresse Calender" in 1763.

Bibl.: Dahlqvist, Reine. *Bidrag till trumpeten och trumpetspelets historia*...(dissertation, Göteborg, Sweden, 1998); Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions).

Pfeiffer, Joachim (b. Lühnde, Kreis Hildesheim, Germany, Sept. 9, 1963). German trumpeter. Pfeiffer began playing trumpet at age thirteen, taking lessons with Wilfried Bode in Hannover, and later with

William Forman in Kassel. He studied with Wilhelm Staller at the Hamburg Musikhochschule from 1984 to 1988. His apprenticeship was with the Hamburg State Opera (1986-87), and in 1987-88 he became second trumpet in the State Philharmonic of Hamburg.

After a time with the Hannover State Theatre Orchestra, Pfeiffer in 1995 became principal trumpet of the Philharmonic Orchestra of the Hansa city Lübeck. He was also a member of the Schleswig Holstein Brass Ensemble. He has been a guest trumpeter, concertizing, touring, and recording with the North German Radio Orchestra. He also performs with the Schweriner Brass Collegium. Joachim is the youngest brother of trumpeters Harald (b. 1942) and Martin (b. 1951) Pfeiffer, who together formed the Pfeiffer Trumpet Consort in 1985. This five-member ensemble has performed extensively and released several CD recordings.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Joachim Pfeiffer" (www.bach-cantatas.com/Bio/PTC.htm).

Photo: Pfeiffer Trumpet Consort - (from left) Martin, Harald, and Joachim Pfeiffer, trumpets, Peter Schumann, organ, and Mathias Müller, timpani.

Pfüller, Werner (b. Gornsdorf, Erzgebirge, Germany, Nov. 24, 1931). German trumpeter. As a boy of twelve, Pfüller was introduced to brass instruments by listening to a fanfare ensemble called Pimpfen. At age sixteen, he was shown how to improvise on the trumpet by a trumpeter who returned from a prisoner of war camp. By 1948, he was working in various big bands in Chemnitz, including the Karl Walter Big Band. When the Communist authorities forbade this kind of music, he fled in April 1954 to West Berlin and then Hamburg. He then played in a television dance orchestra in Berlin, and recorded film music as a studio player. Already in 1955 he was rehabilitated and began working in Fips Fleischer's orchestra. He began to compose and arrange, and his works were performed by the two leading radio dance orchestras in Leipzig and East Berlin. In 1960, he founded his own jazz quintet that recorded albums of bebop and hard bop music.

From 1986 to 1989, Pfüller taught trumpet, jazz improvisation, arranging, and ensembles at the Felix Mendelssohn Bartholdy Hochschule für Musik in Leipzig, and from 1989 to 1996 taught at a music school in Berlin-Reinickendorf. After retiring, he founded the Swinging Dixie Union ensemble and a bebop group called Jazz Report (since 2003). He continues to play his trumpet, and gives private lessons at his home.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Pfund, William ("Bill") Arthur (b. Youngstown, Ohio, Feb. 1, 1944). American trumpeter. Pfund began learning to play piano with his mother's guidance at age five. He also began playing the trumpet at

age nine, studying with Esotto Pellegrini in Youngstown, Ohio. He graduated from Columbiana Exempted Village High School in 1961, and in the fall attended Youngstown University (now Youngstown State University) where he studied with Pellegrini, earning a bachelor of music degree in 1966. He then studied with Roger Voisin at the New England Conservatory (1966-68) where he received his master of music degree with distinction. Additionally, he has studied with Bernard Adelstein, Adolph Herseth, Josef Levora, William Lang, Maurice Murphy, Philip Jones, Knud Hovaldt, Bo Nilsson, and Anthony Plog.

Pfund's music career began in 1968 when he joined the US Army Band in Washington, D.C. (1968-70). After his service years, he taught at the University of Nebraska-Omaha (1970-71) before joining the faculty at the University of Northern Colorado in the fall of 1971. He has played principal trumpet in the Greeley Philharmonic Orchestra and the Rocky Mountain Brass Quintet, and has also performed with the Youngstown Symphony Orchestra and the Youngstown State University Faculty Brass Quintet.

An active member of the International Trumpet Guild since its inception in 1975, Pfund has served as a board member, vice president, president (2007-09), and past president. He has received numerous awards, including the Lucille M. Harrison Prize for teaching (1990) and the ITG Award of Merit (2011). His publications include *The Trumpeter's Pedagogical Guide, Bill Pfund's Beginning Trumpet Method, Bill Pfund's Intermediate Trumpet Method*, and *Bill Pfund's Problem Solving Exercises*.

Pfund and his wife Susan were married in 1966, and have a daughter (Linda, b. 1969) and a son (Chris, b. 1971). Now retired in Eaton, Colorado, Pfund enjoys presenting master classes around the world, and flying his own small plane, a 1947 Aeronca Scout that he repaired and restored (he received his pilot's license in 1999). He also enjoys flying radio-controlled planes (since about 1990); collecting, restoring, and showing autos; fishing, hunting, and target shooting; building houses; restoring, designing, and building trumpets; and raising cattle on his farm.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "William Pfund" (www.music.mahidal.ac.th/en/upcoming_view.php?id=78); personal interview, Feb. 12, 2010.

Phelps, Joe F[rank] (b. Conway, Arkansas, Feb. 27, 1944). American trumpeter. Phelps grew up in Conway, Arkansas, where he studied trumpet with Ashley Coffman. He attended the University of Central Arkansas, studying with David Ritter from 1962 to 1964. He studied with John Haynie in Denton, Texas, for one summer before attending Indiana University from 1965 to 1967, where he studied with William Adam and completed a bachelor of music degree. Upon graduation, he taught in the public schools of Arkansas and Indiana, played in the Ft. Smith Symphony, South Bend Symphony, Elkhart Symphony, and South Bend Symphony Brass Quintet between 1967 and 1970. He then attended Eastern Kentucky University, studying with Fred Peterson

and completing a master of music degree in 1971. He also studied with Gilbert Johnson of the Philadelphia Orchestra.

Phelps accepted a position as trumpet teacher and band director at Appalachian State University in Boone, North Carolina, in 1971. He specialized only in trumpet from 1987 until he became a professor emeritus in 2001, but continues to teach there on a part-time basis. While at Appalachian, he played in the Western Piedmont Symphony and many faculty brass ensembles. He received the Chancellor's Award of Merit, Distinguished Service Award (from the Alumni Association), and the School of Music's Outstanding Teacher Award (2001). He has published a book titled *So You Want To Be A Trumpet Player*.

Phelps and Anne Dodd, a retired teacher, were married in 1976 and reside in Vilas, North Carolina. He has two stepsons: Jay (b. 1961) and Craig (b. 1967). His hobbies include tennis and woodworking.

Bibl.: "Joe Phelps" (http://everythingtrumpet.com/Joe-Phelps); "Joe Phelps" (http://music.appstate.edu/emeritus-directory/joe-frank-phelps); personal interview, Aug. 30, 2011.

Phillips, William ("Bill") (b. Guelph, Ontario, Canada, Sept. 19, 1937). Canadian trumpeter and conductor. Phillips studied trumpet in Toronto with Joseph Umbrico. He began his career as principal trumpet of the Hamilton Philharmonic Orchestra (1961-62) and the National Festival Orchestra in Stratford. He was principal of the Winnipeg Symphony Orchestra and the CBC Winnipeg Orchestra (1963-64), and an assistant conductor of the Lausanne Chamber Orchestra in Switzerland (1964-65). He then moved to London, England, in 1965 to play with the BBC Symphony Orchestra and the English Chamber Orchestra for a year. He remained in England until 1970, studying composition with Edmund Rubbra and John White, and conducting with Alexander Gibson and Neville Marriner. He spent part of 1970 studying trumpet at the Paris Conservatory with Maurice André.

Phillips returned to Hamilton, Ontario, to play principal with the Hamilton Philharmonic Orchestra again (1970-72). He became a founding member of the Canadian Brass (1970), and also founded the New Chamber Orchestra of Canada (1973), a thirteen-piece string ensemble, and Classical Brass, a brass ensemble in which he played first trumpet (1972-74). In 1974, he left the Canadian Brass and other positions to teach at the Royal College of Music in London (England), and lead the London Gabrieli Brass Ensemble that recorded nine LP albums under his directorship.

Phillips returned to Toronto during the late 1970s. He conducted the Toronto Jewish Folk Choir (1978-87), and has been leading various orchestras in Canada and New York. He has composed several works for brass.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "William Phillips" (www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0002794).

Pierce, Dede [De De] [Joseph de Lecrois (Lecroix)] (b. New Orleans, Louisiana, Feb. 18, 1904; d. New Orleans, Louisiana, Nov. 23, 1973). American cornetist and singer. Pierce was not a self-taught cornetist as is usually written. He studied under Paul Chaligny (one lesson each week for a year), then took lessons from Kid Rena and Chris Kelly. He played in Arnold Depas's Olympia Band starting in 1924 while taking a day job as a brick mason. Pierce played in the D'Jamal Garnier Brass Band (Garnier was one of the numerous teachers of Louis Armstrong) and led a dance quartet before he joined Allen Prade's Syncopators in Lake Charles (1931-33), which included pianist Nellie Lutcher. Lee Collins joined them at occasions.

Pierce met pianist-singer Billie Wilhelmina Goodson (1907-1974) in 1933 while she was playing in Buddy Petit's band. They were married in 1935 and became one of the leading musician couples in the city. They worked together for over thirty years, making their recording debut in 1953. Billie and Dede Pierce appeared at the King Fish (1933-35) with George Lewis, then had a steady job at Luthjen's (1936 to the 1940s). In 1949, Dede Pierce paraded at Mardi Gras in the Young Tuxedo Brass Band just behind Louis Armstrong, the King of the Zulus. Then, Pierce played with Abbie Williams's Happy Pals Brass Band, and in 1951 recorded with clarinetist Emile Barnes. Afterwards, Billie and Dede Pierce again took a steady job at Luthjen's (1953-54).

Billie and Dede were hospitalized during the mid 1950s due to a serious illness. Billie recovered well, but Dede was left permanently blind. He was depressed for over five years, but in 1960 or so, Billie finally convinced him to return to performing. They recorded albums for Folkways (1961), Riverside, Jazzology, and American Music. They also recorded an album with George Lewis in 1962 and made the LP recording, *Bill and De De Pierce at Luthjen's* (Center). They spent their last years working and touring (including a tour of Europe) with the Preservation Hall Jazz Band. Dede Pierce was a gentle, melodic player and a passionate singer.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Pietzsch, Hermann (b. Dittmannsdorf, Germany, Oct. 29, 1852; d. Düsseldorf, Germany, Nov. 26, 1920). German trumpeter. Pietzsch was a leading trumpeter, teacher, and scholar in Germany. He is best remembered for his large book of orchestral excerpts for trumpet, *Die Trompete*, which was among the first written sources to discuss the use of the alto and bass trumpets. The book first appeared in 1880, and was reprinted during the 1960s by the University of Michigan Press. Pietzsch also composed and published *22 Virtuosity Studies* in 1941 (new edition edited by Georges Mager for Southern Music Company) and *24 Duets* (new edition edited by Mel Broiles). He also published *Theoretical-Practical Studies for Trumpet or Cornet in B-flat* (in two volumes) in 1894.

Pietzsch was a member of the Municipal Orchestra of Düsseldorf from 1910 to 1915.

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott); Pietzsch, Hermann (Edited by Clifford Lillya and Renold Schilke; Eng. trans. by Josef Blatt). *Die Trompete* (University of Michigan Press).

Pinkett, [William] Ward (b. Newport News, Virginia, Apr. 29, 1906; d. New York, New York, Mar. 15, 1937). American trumpeter. Pinkett's father was an amateur cornet player and his sister Loretta played saxophone. Ward began learning the cornet from his father when he was ten years old. Ward played in his school band at the Hampton Institute in 1923 (alongside Harry Cooper who gave him advice) and later attended the New Haven Conservatory of Music. He then joined the White Brothers Orchestra in Washington, D.C.

In 1926, Pinkett toured with a traveling show. After playing in New York, he decided to stay. He soon joined Charlie Johnson's band and during the next ten years, played with many musicians including Willie Gant, Billy Fowler, Joe Steele (1928), Charlie Skeete, Lloyd Scott (replacing Jabbo Smith), Chick Webb (1929), Bingie Madison (1931, sometimes under the conducting of King Oliver), Rex Stewart (1933-34), Teddy Hill (1934), and the house band at James Hogan's Joyland.

Beginning in 1928, Pinkett made many recordings (sixty-two tunes total). His record debut was with Jelly Roll Morton's group. He also filled in for King Oliver during Oliver's weaker period (1929-31). Two of his best recorded solos are *Low Gravy* and *Strokin' Away*. In 1930-31, he recorded with Bubby Miley's Mileage Makers. He performed scat vocals on some of these recordings.

Pinkett's career took a nosedive after 1931 due to the Depression and alcoholism. In 1935, he played with Albert Nicholas and recorded with Freddy Jenkins's Harlem Seven, and the Little Ramblers. But, he became seriously ill due to alcohol abuse and stopped eating altogether. He died of pneumonia at the age of thirty. Pinkett was influenced by Louis Armstrong and Red Allen. His playing can be heard on CDs of reissued recordings with Jelly Roll Morton on the Classics label.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Piper, Jeffrey ("Jeff") Scott (b. Kirksville, Missouri, Dec. 31, 1949). American trumpeter. Piper grew up in Queen City, Missouri. He began playing the trumpet at age ten; his early teachers were Earl Turner, Robert Romine, and Harold Copenhaver. He graduated from Schuyler County R1 High School in 1967, and attended Truman State University from 1967 to 1972 where he earned a bachelor of music degree, studying with professors Harold Copenhaver, Roger Cody, and Edward Bostley. He attended graduate school at the University of Michigan where he studied with Clifford Lillya, receiving a master of music degree. Postgraduate teachers include Arnold Jacobs, Susan Slaughter, Richard Giangiulio, Robert Nagel, and Mel Broiles.

Piper began teaching at the University of New Mexico in 1976. He was a member of the New Mexico Symphony Orchestra (1978-2006), Santa Fe Symphony, Chamber Orchestra of Albuquerque, Opera Southwest, and the San Diego Symphony (acting principal, summer of 1989). He is a member of the New Mexico Brass Quintet, which he cofounded in 1977.

An active member of the International Trumpet Guild, Piper hosted the 1985 ITG Conference, served on the ITG Board of Directors (1991-95, 2009-11), was the ITG Secretary (1998-2003, 2011-13) and Vice President/President (2003-09). He received ITG's "Award of Merit" in 2009 for outstanding lifetime service to the trumpet community.

Piper and his wife Marsha Lichtenstein, a professional mediator, have three children: Beth (b. 1981), Michael (b. 1984), and Laura (b. 1986). His hobbies include golf, motorcycles, coin collecting, baseball, and radio controlled airplanes.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jeffrey Piper" (http://music.unm.edu/faculty_staff/fac_profiles/piper.htm); personal interview, Aug. 15, 2011.

Pirinen, Pasi (b. Tornio, Finland, Aug. 6, 1969). Finnish trumpeter. Pirinen studied for four years in the Junior Department of the Sibelius Academy in Helsinki with Pertti Kulku before attending the Guildhall Academy of Music and Drama in London where he studied with John Miller and Paul Cosh (1988-92). He has also studied with Charles Schlueter, Michael Sachs, and Antoine Curé.

Pirinen began his orchestral career in 1992 when he became principal trumpet of the Orchestra of San Luis in Argentina, as well as the Córdoba Symphony Orchestra. From 1994 to 1995, he freelanced in London, then was principal of the Finnish Radio Orchestra from 1995 to 2005. Since 2005, he has been principal of the Helsinki Philharmonic Orchestra. In addition, he is the current principal of the Avanti ensemble, and plays period instruments in the 6th Floor Orchestra. He is a founding member of the Finnish Brass Symphony.

Pirinen won second prize in the 1987 Concertino Prague Competition, and first prize in the 1998 Ellsworth Smith-International Trumpet Guild International Solo Competition. In 1999, he was named brass player of the year at the Lieksa Brass Festival. He has performed as soloist throughout Finland, and has presented numerous master classes and made guest appearances around the world. He has performed as a guest orchestra player with the London Sinfonietta, City of Birmingham Symphony Orchestra, Oslo Philharmonic, and the Stockholm Philharmonic. He is also active as a judge at international trumpet competitions, and has released several solo albums.

Pirinen teaches at the Sibelius Academy and the Jazeps Vitols Latvian Academy of Music in Riga. He enjoys performing contemporary works for trumpet, and has commissioned and premiered works of this genre.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2010); Pasi Pirinen's official website: www.pasipirinen.com.

Plank, Johann (b. Leoben, Steiermark, Austria, Aug. 25, 1961). Austrian trumpeter. Plank's early lessons were at eight years of age with Otto Pole and Fritz Mischlinger. From 1976 to 1982, he studied

under Hans Meister at the Hochschule für Musik and darstellende Kunst in Graz. He won first prize in a national young artists competition,

as well as the Helmut Wobisch Memorial Prize. In 1982, he became principal of the Vienna Radio Symphony Orchestra and Brass Quintet, and has since also been a member of ensembles such as Die Reihe, Kontra-Punkt, Johann Strauss Orchestra, Vienna Chamber Opera Orchestra, and the Austrian Chamber Symphonists. Since 2000, he has served as a professor at the Vienna Conservatory of the City of Vienna University. He also teaches at the Joe Zawinul Music School in Gumpoldskirchen and gives seminars in his home country and others.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: Members of the Vienna Radio Symphony Orchestra trumpet section - Christian Hollensteiner, Franz Tösch, Peter Fliecher, and Johann Plank (far right).

Platt, Robert ("Bob") (b. Ft. Wayne, Indiana, Mar. 24, 1937). American trumpeter. Platt, now retired, spent most of his career in Germany. He began playing the trumpet at age fourteen. By the time of his graduation from high school in 1955, he was already a member of the Fort Wayne Philharmonic Orchestra. He attended Indiana University, where he studied with William Adam, and received a bachelor of music degree in 1959 and a master of music degree in 1961. He taught music in the public schools of Freelandville, Indiana (1960-62).

After hearing a performance by the Berlin Philharmonic in Bloomington, Indiana, in 1963, Platt arranged to move to Berlin and study with Horst Eichler, the principal trumpet of the orchestra. After studying in Berlin for two years, he won the position of principal trumpet in the Dortmund Opera and Symphony Orchestra, a position he held for seven years, before becoming a member of the Gürzenich Orchestra in Cologne. In 1982, he became a member of the Berlin Philharmonic, and although he was hired as second trumpet, evidence indicates that he also played principal trumpet for some of his many years there. He retired from the Berlin Philharmonic around 2002. Besides his orchestral position, Platt also taught at the Berlin Hochschule der Künst.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Lange, Arno. "Robert Platt and the Berlin Philharmonic Orchestra" (*International Trumpet Guild Journal,* Dec. 1993); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Pletcher, Tom (b. New Haven, Connecticut, May 29, 1936). American cornetist. Tom Pletcher is considered the world's authority on the music and cornet style of the legendary early jazz musician Bix Beiderbecke. Pletcher's grandfather, Thomas M. Pletcher, was a leader in the piano roll industry during the 1920s, and his father, Stew Pletcher (1907-78), was a trumpeter with many of the swing bands. Tom studied the piano from age seven to eleven, but hated taking lessons. Although his father encouraged him to play the piano or the guitar, it wasn't until Tom was sixteen that he fell in love with music after listening to Bix Beiderbecke on a recording from his father's record collection. He taught himself to play through various recordings, and attended City College in Los Angeles as a business major for three years. He moved to Michigan in 1962 to run his grandfather's metal business, playing cornet only as a hobby.

Pletcher has performed early-style jazz throughout most of his life, but it was after he sold the metal business in 1987 and retired, that he had the time and desire to play music fulltime. He formed the Sons of Bix ensemble and performed with them for seventeen years. He freelanced in New York, appeared in many classic jazz festivals, and recorded in Sweden with Bent Persson's Jazz Kings. His extraordinary renditions of pieces in Bix Beiderbecke's style of playing have built a large fan base, and he has released several successful albums including *I'm Glad* (Stomp Off), *The Sons of Bix's* (Fairmont), *Friends and Heroes* (Teaspoon), *With Guests* (Fat Cat Jazz), *Ostrich Walk* (Jazzology), *Copenhagen* (Jazzology) and *If Bix Played Gershwin* (Arbors). He also played with Eddie Miller, Ade Monsbourgh, and at the JazzAscona Festival (2003 with the Civica Jazz Band of Milano conducted by Enrico Intra. He recorded with Bob Haggart (*Carolina in the Morning*, Jazzology), Bill Challis (*The Goldkette Project*, Circle) and Lino Patruno (2003, *A Tribute to Bix Beiderbecke*: *"Royal Garden Blues"* with Randy Reinhart, Jon-Erik Kellso, and Randy Sandke on trumpet and cornet, Jazzology).

Tom Pletcher ghosted the cornet solos in the documentary film, *Bix: An Interpretation of a Legend* (Rhapsody Films). He is also a founding member of the Bix Beiderbecke Memorial Society, and organized the Bix Centennial Band aboard the Bix 100th Birthday Cruise in Florida (Nov. 2003).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Tom Pletcher" (www.bixbeiderbecke.com/pletcher.html).

Plietzsch, Johann (b. Berlin, Germany, May 28, 1967). German trumpeter. Plietzsch studied with Lüdwig Güttler and Günter Rössler at the Musikhochschule in Dresden, and with Robert Platt at the Hochschule der Künste in Berlin. He became a specialist on the (valveless) Baroque trumpet when he studied in Cologne with

Friedemann Immer, and in Basel with Edward Tarr. In 1990, he founded the Berlin Baroque Trumpet Ensemble, a chamber group that has performed and recorded a great deal. Since 19914, he has been

teaching trumpet at the Domasingschule of St. Hedwig's Cathedral in Berlin, as well as giving courses in various places for trumpet, Baroque trumpet, and chamber music. In 2005, he began teaching regular and Baroque trumpet at the International Summer Academy of Early Music in Wilanow (Warsaw), and since October of 2007 has led a class of natural trumpet and early music at Poznan High School of Music in Poland. Also an early music conductor, Plietzsch gave his conducting debut in 2002.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Baroque Trumpet Ensemble Berlin" (www.barocktrompeten-ensemble-berlin.de).

Pliquett, Joachim (Hamburg, Germany, Jan. 3, 1957). German trumpeter and conductor. Pliquett studied with Reinhold Lösch in Mannheim, and in 1975 won first prize in the National Youth Music competition. From 1978 to 1982, he was principal trumpet of the Staatsphilharmonie Rheinland-Pfalz, and since 1982 has been principal of the German Symphony Orchestra.

In 1979, Pliquett and organist Arvid Gast formed a duo for which many works have been written, and which has presented hundreds of concerts. It has released numerous recordings, as has Pliquett as a soloist with piano or orchestra. Pliquett founded the German Chamber Virtuosi of Berlin in 1995, an ensemble that he conducts, and is artistic director of that institution as well as of the Praetorius Brass Ensemble of Berlin. He also was an adviser for Max and Heinrich Thein in the design of their instruments.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Joachim Pliquett" (www.bach-cantatas.com/Bio/Pliquett-Joachim.htm).

Plog, Anthony ("Tony") (b. Glendale, California, Nov. 13, 1947). American trumpeter and composer. Plog comes from a musical family; his father Clifton, a trombonist, gave him his first lessons at age ten after Anthony had studied piano for a year. His main interest as a boy was baseball, but by age seventeen he began to think seriously about playing the trumpet as a career. He was a member of the American Youth Orchestra, and studied with Irving Bush and Thomas Stevens. He had additional lessons with Robert DiVall, James Stamp, and hornist Vince DeRosa.

Plog's first trumpet position was as principal of the San Antonio Symphony (1970-73) before he went to Los Angeles to freelance. In 1974, he served as assistant principal of the Utah Symphony (associate principal, 1975-76). He again returned to Los Angeles where he freelanced, was a member of the Fine Arts Brass Quintet, and played as an extra with the Los Angeles Philharmonic and principal trumpet with the Los Angeles Chamber Orchestra. As a studio performer, he participated in recordings for films such as *Star Trek I, Gremlins, Rocky II and III, Altered States,* and others. He also did a great deal of solo work, and recorded several trumpet albums. In 1986, he became a charter member of Summit Brass, a group he would perform and teach with for many years. In addition, he was an adjunct professor at the University of Southern California, and taught at California State University-Northridge and the Music Academy of the West. He exchanged teaching jobs with Edward H. Tarr during the first

half year 1985, with him teaching Baroque trumpet at the Schola Cantorum Basiliensis and Tarr teaching modern trumpet at USC. He premiered *Concerto for Trumpet & Strings* by Raymond Premru (Ithaca, New York, May 1983, ITG) and *Concerto for Trumpet & Orchestra* by Frank Campo (with the Pasadena Symphony, 1984), and was a guest soloist with The Phoenix Symphony, Virtuosi of Salt Lake City, Oregon Bach Festival, San Luis Obispo Mozart Festival, and many others.

In 1988, Plog moved back to Utah to develop his career as a composer. It was at this time that he met and married Cathy Plog, a nurse. His first major work for brass, *Octet for Brass*, written earlier in Los Angeles for the Edward Tarr Brass Ensemble, was performed by the Summit Brass in 1986, which led to a recording of an album of all-Plog brass works titled *Colors for Brass*, performed by Summit Brass on the Summit Records label (1988). In 1990, he accepted a position as

acting principal trumpet of the Malmö Symphony Orchestra in Sweden. In 1992, he moved to Modena, Italy, where he worked for only four months before moving to Freiburg, Germany. He has also taught at the Accademia di Santa Cecilia in Rome, and filled a one-semester sabbatical leave for David Hickman at Arizona State University during the late 1980s.

Plog replaced David Hickman in the Saint Louis Brass Quintet in 1988. He continued touring with Summit Brass, and released solo recordings for labels such as Crystal, Summit, BIS, and Centaur. In order to devote more time to composing, he performed his final concert as a trumpeter with the Summit Brass during its annual Rafael Méndez Brass Institute in 2001. He also retired from the Saint Louis Brass Quintet at about the same time, and was replaced by Ray Sasaki.

Since the early 1990s, Plog has been the trumpet professor at the Staatliche Hochschule für Musik in Freiburg, Germany, retiring in February 2013. He became a coprincipal trumpet of the Basel Symphony Orchestra in Switzerland (three years), and was a guest principal of the Stockholm Royal Philharmonic during its tour of Japan in 1992. He is a leading composer for brass and other instruments, and has received commissions from the American Brass Quintet, Summit Brass, Saint Louis Brass Quintet, Malmö Symphony Orchestra, GECA Brass Ensemble of France, Chicago Chamber Musicians, the University of Texas-Austin, the National Repertory Orchestra, the Evansville Philharmonic, and many other ensembles. His works have a distinctive compositional style, and have been heard in over thirty countries. Plog is known for his keen sense of humor and unassuming personality.

Bibl.: Grabowski, Randy. "Trumpeter to Composer: An Interview with Anthony Plog" (*International Trumpet Guild Journal*, Mar. 2003); Keim, Friedel. *Das große Buch der Trompete* (Schott); "Anthony Plog: Conductor and Composer" (www.anthonyplog.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Plume, Serge (b. Ronse, Eastern Flanders, Belgium, Sept. 13, 1967). Belgian trumpeter. Plume studied classical trumpet at the Royal Music Conservatory in Ghent, receiving a bachelor of music degree. He then earned a master of jazz degree studying with Ack Van Rooyen at the Hilversum Conservatory. His playing career began at age eighteen with the Belgian Radio and Television (BRT) Jazz Orchestra and Big Band, and as a freelance jazz and pit orchestra performer. He has performed with the West German Radio Orchestra in Cologne, Radio Orchestra of Frankfurt, Southwest German Radio Orchestra Big Band in Stuttgart, The Skymasters, Jazz Orchestra of the Concertgebouw, RTL Big Band, Timeless Jazz Orchestra, l'Orchestre Régional de Jazz, Caratini Jazz Ensemble, King of Swing Orchestra, El Tattoo del Tigre, Hazy Osterwald (four years), and the Orchestre National de Jazz under Laurent Cugny (Paris), and from 1998 to 2002 was lead trumpet at The Night of the Proms in England. He has toured Japan and the United States and is often featured at international jazz festivals.

Plume taught at the Royal Conservatories of Ghent and Antwerp (1991-97), and at the Lemmens Institute in Leuven (2001-03). He was a featured artist at the International Association of Jazz Educators conferences in New Orleans and New York City, as well as the International Trumpet Guild Conference in Santa Barbara, California. He is cofounder of the Brussels Jazz Orchestra and is a member of the Edwin Evers Band, Cor Bakker Orchestra, Jay Horns, and the bands of Paul de Leeuw, Marco Borsato, and Clouseau. He has recorded and/or toured with dozens of international pop and jazz stars including James Morrison, Al Jarreau, Michel Legrand, Quincy Jones, Shirley Bassey, Lionel Richie, Kid Creole, and Joe Cocker.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Plylar, Deborah [Koch] (b. Durham, North Carolina, Jan. 21, 1960). American trumpeter. Plylar grew up in Chapel Hill, North Carolina, and began playing trumpet at age ten. Her early trumpet teachers were John Harding and Edward Hoffman. After graduating from Chapel Hill High School in 1977, she attended the University of Miami as a Presidential Scholar, studying with Gilbert Johnson (1977-79). She transferred to the University of Michigan to study with Armando Ghitalla (1979-80), and then received her bachelor of music degree studying with Raymond Mase at the North Carolina School of the Arts (1980-82). Additionally, she has studied with Carmine Caruso, Richard Giangiulio, Harry Glantz, Renold Schilke, James Stamp, and Thomas Stevens.

Plylar was coprincipal trumpet (1980-82) of the Winston-Salem Symphony Orchestra and the Piedmont Opera Orchestra. She moved to Phoenix, Arizona, in 1982 when she and trumpeter Russell Plylar were married. She has been an active freelance player, member/manager of the Southwest Brass Quintet, and was cofounder of the Plylar Trumpet Academy. She was an administrator and instructor at the Arizona Brass Workshop (1982-84), and an adjunct faculty member (1983-87) at Grand Canyon College, Phoenix College, and Mesa Community College. She has performed with The Phoenix Symphony, Sun Cities Symphony, Spoleto Festival Brass Quintet, Stowe Festival Orchestra, Eastern Philharmonic Orchestra, and the Brevard Music Center Orchestra. Now retired, she includes golf and tennis among her hobbies.

Bibl.: "Deborah Plylar" (www.plylartrumpetacademy.com); personal interview, Nov. 21, 2010.

Plylar, [John] Russell Jr. (b. Greenville, Mississippi, Oct. 12, 1949). American trumpeter. Plylar grew up in Durham, North Carolina. He began playing trumpet at age ten. His first teacher was James Charlesworth, a doctoral student at Duke University. He studied with Saul Caston during his last two years of high school, graduating from the North Carolina School of the Arts in 1967. He studied for one more year there with Charles Brady, but joined the Louisville Orchestra in 1968 as third trumpet. (He became second trumpet in 1971.) Plylar enrolled at the University of Louisville in 1968, studying with Leon Rapier and earning a bachelor of music degree in 1976. He also studied with Samuel Krauss, Gerard Schwarz, Charles Geyer, Frank

Kaderabek, James Stamp, Renold Schilke, and Louis Opalesvsky, and played in the Aspen Festival Orchestra and Aspen Chamber Orchestra during the summers of 1970, '71, and '72.

Plylar became principal trumpet of The Phoenix Symphony in 1973, a position he held until 1982. He taught as an adjunct faculty member at Arizona State University from 1975 to 1980, and founded the Southwest Brass Quintet in 1975. During the summers of 1976 to 1981, he served as principal trumpet of the Brevard Music Center Orchestra in North Carolina. From 1982 until his retirement in 2011, he was an active chamber music performer, freelance artist, and teacher in the Phoenix area.

Plylar was married from 1970 to 1981 to Sandra Soderberg, a vocalist and choir director, with whom he had a daughter, Vanessa, born in 1976, and a son, David, born in 1978. In 1982, he and Deborah Koch, a professional trumpeter, were married. His hobbies include golf and travel.

Bibl.: "Russ Plylar" (www.plylartrumpetacademy.com); personal interview, Nov. 21, 2010.

Pocius, Jeanne Gabriel (b. Manchester, Connecticut, June 25, 1958). American trumpeter. While in high school, Pocius studied with Robert Lemons. She attended the University of Massachusetts in Amherst, studying with Walter Chestnut, and the University of Connecticut with Daniel Patrylak. Additionally, she studied with William Vacchiano, Mel Broiles, Charles Colin, Rolf Smedvig, and Jerome Callet.

Pocius freelanced in the Boston area and formed the groups Sophisticated Swing Band, Password Jazz Duo, and Just-in-Time. She plays principal trumpet in the Cape Ann Symphony, and is founder and director of the North Shore Brass quintet. She is a highly skilled lead player, and has played in various show bands for celebrity artists. Pocius's teaching focuses on the embouchure, and so she has dubbed herself the "Chop Doc." She has authored the book *Trumpeting by Nature* (Outskirts Press), a textbook on embouchure formation and development.

Pocius has been deeply involved in music education for underprivileged children, and is founder of Instrumental Change, a nonprofit organization that provides musical instruments to disadvantaged children. For years, she has traveled to Haiti to teach music to children. Recently, she has also been involved in Haitian earthquake relief. Her hobbies include collecting seashells, woodcarving, puppetry, reading, and gardening.

Bibl.: "The Chop Doc Speaks" (http://abel.hive.no/trumpet/jeanne/interview.html).

Polcer, Edward ("Ed") Joseph (b. Paterson, New Jersey, Feb. 10, 1937). American cornetist and bandleader. Polcer's father Joe was a trumpeter, and his uncle Mickey a trombonist, each well known in New Jersey. Ed took saxophone lessons at age six, but switched to trumpet at ten after listening to Louis Armstrong and Wild Bill Davison records in his uncle's collection. His trumpet teacher was James Dittamo. By age twelve, he was playing in local school bands in New Jersey. As his interest in Dixieland music grew, Polcer gave up the trumpet and played cornet. He played in a polka band (1949) and in the Paterson Civic Band (1950).

Polcer attended nearby Princeton University from 1954 to 1958, graduating with a degree in mechanical engineering. From 1956 to 1960, he also played as a member of Stan Rubin's Tigertown Five, a Dixieland group that performed at the wedding of actress Grace Kelly and Prince Rainier of Monaco (April 1956).

After serving in the Air Force for two years (1960-62), Polcer became of member of Mezz Mezzrow's band that toured Europe in 1963. He worked outside of music for a few years, but eventually returned to music. Between 1969 and 1985, Polcer played on and off with Red Balaban, and from 1972-73 was also a member of Benny Goodman's sextet. From 1975 to 1985, he led the Midtown North Band at the Eddie Condon Club. (Polcer was a part owner.) He played with Bob Greene, Dick Wellstood (1975), Major Holley, and recorded with Jane Harvey (1975) and the Billy Dodd Swing All Stars (1980). He led several recording sessions that produced albums such as *In the Condon Tradition* (Jazzology), *The Magic of Swing Street* (BlewZ Manor) which is also the name of one of Polcer's traveling shows, *Coast to Coast Swingin' Jazz* (Jazzology), *Some Sunny Day* (Jazzology), *Jammin' à la Condon* (Jazzology), *Whose Honey Are You* (Jukebox Jazz, with Terry Blaine), *With Thee I Swing* (Jukebox Jazz, with Terry Blaine), and *Let's Hit It* (BlewZ Manor).

During the 1990s and 2000s, Ed Polcer toured with his show, *Lionel, Red & Bunny*, and also as leader of an international band. He also toured Japan with The World's Greatest Jazz Band. In 2001, he gave a Command Performance in Bangkok for the King of Thailand. He performed at the festival JazzAscona (2002 and 2004), recorded with Allan Vaché (2003), and in 2004 was invited to perform at the official opening ceremony for the Louis Armstrong House museum. He was made an honorary member of the Statesmen of Jazz. As an administrator, Polcer served during the 1980s as president of the International Arts of Jazz and on the Advisory Panel for the Jazz Musicians Foundation of New York. He continues to perform at jazz festivals around the world.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Ed Polcer's official website: www.edpolcer.com.

Pollin, Pierre (b. Troarn, France, Apr. 28, 1925). French trumpeter. Pollin, the youngest of seven children, comes from a musical family. Pierre played in the village band, and received trumpet lessons from his older brother Yves, a student at the Caen Conservatory. Pierre entered the Caen Conservatory in 1937 where he studied with François Bellis, and won the first prize in 1941. In 1942, his teacher introduced him to Eugène Foveau, professor at the Paris Conservatory, who accepted Pollin into his class in 1943. However, Pollin had dreams of

becoming a cycling champion, so was reluctant to make music his career, but he agreed to enter the Paris Conservatory as a part-time trumpet student, and studied the books of Arban, Forestier, and Chavanne with Foveau.

Pollin's natural ability enabled him to win the first prize in trumpet in 1945 at the age of twenty-one, playing *Fête Joyeuse* by Dallier. At this time, he made the decision to become a professional musician, and began working in chamber orchestras, theaters (Champs-Elysées, Edouard VII), and each winter at the Saisons Classiques in Cannes (1946-48). Because of illness, Pollin stopped playing the trumpet for six months between the winter of 1946 and winter 1947.

In 1948, he joined the French Radio Orchestra in Tunis (1948-52) where he performed the Haydn *Concerto*. Then, in 1952, he was transferred to Radio Lille. Pollin studied with Raymond Sabarich in 1952 in order to enter the Garde Républicaine; Pollin won the competition, but never played in the Garde, preferring to stay at the Radio. He also began his teaching career at the Roubaix Conservatory at the same time (1952-56). In 1956, he won a job as principal trumpet with the Orchestre Radio-Lyrique in the French Radio-Television orchestra in Paris, until he became principal trumpet of the National Orchestra of the RTF, later called "de France" (1960-85) where he continued as fourth trumpet (1985-90). At the radio, he recorded solo works with piano for the South America Broadcasting Company. Pollin and Jean Douay cofounded the Brass Quintet of the National Orchestra of France in 1968; the group recorded six albums, made many tours throughout Europe, and took part in the International Brass Congress in Montreux (1976). As a soloist, Pollin played the *Concertino* by Jolivet with the Nice Chamber Orchestra under Serge Baudo (1961) and the Haydn *Concerto* many times, and premiered the *Concerto* by Vaubourgoin (1965). His great performances (1972-73) of the *Sonatine* by Poulenc with Jean Douay (trombone) and André Fournier (horn) were notable. He was a founding member of the Paris Brass Octet in 1975, and recorded the *Sonatine* by Castérède with Hélène Pignari on the piano, as well as *the Royal Fireworks Music* by Handel with the Jean-François Paillard Orchestra (1961). Although not credited, he recorded with the Paris Brass Ensemble conducted by Jean-François Paillard (*Fanfares de tous les Temps* on Erato).

Pollin is considered with Ludovic Vaillant to be one of the best orchestral players of the works of Ravel in the true French tradition. He has played under André Cluytens, Georges Prêtre, Georges Delerue, Jean-Michel Defaye, Charles Mackerras, Leonard Bernstein, and Sergiu Celibidache, among others, and with artists such as pianists Samson François, Francis Poulenc, and Jacques Février.

Pollin taught at the Conservatorie National de Région in Paris and the School of Music in Bourges. Among his pupils are André Bernard, Gérard Boulanger, Georges Bouron, Pierre Dutot, and Yves Rémy. One of his favorite players was Aimé Barelli, and the great tenor singers of his day influenced his orchestral playing. Pollin has been an adviser for the Courtois trumpet company.

Bibl.: Bellis, André. "Pierre Pollin: grand de la trompette française" (*Brass Bulletin*, no. 68, IV/1989); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3, video clip; Oct. 2008); interview with Pollin by Michel Laplace on February 18, 2010.

Polonsky, Naum Emmanuilovich (b. Cherkassk, Ukraine, May 18, 1910; d. Moscow, Russia, Apr. 19, 1988). Ukrainian trumpeter. A virtuosic soloist, Polonsky was cowinner with violinist David Oistrakh of the 1935 All-Union Competition for Performers. He studied with Wilhelm Yablonsky from 1928 to 1930 at the Kiev Music College, and graduated from the Gnesin Institute in 1935, where he studied with Mikhail Tabakov. He was immediately placed as principal trumpet of the Bolshoi Theatre Orchestra in Moscow where he worked until 1971. Timofei Dokshitser said he was *a wonderful musician who combined the power of a trumpet player with the virtuosity of a cornet player.*

A gifted woodcarver, Polonsky made violins and various wooden percussion instruments. His violins won prizes at various international violin-making competitions.

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Pomberger, Josef (b. St. Johann im Pongau [near Salzburg], Austria, Sept. 15, 1944). Austrian trumpeter. At age eighteen, Pomberger became a member of the Salzburg Military Band in which he played from 1962 to 1966. He studied with Fritz Kramer at the Mozarteum from 1963 to 1969. He moved to Vienna in 1969, and played with the Vienna Folk Opera orchestra for a year (1969-70), while at the same time studying with Josef Levora at the Vienna Musikhochschule until 1972. He was a member of the Vienna State Opera orchestra from 1970 until 2004, and was also principal trumpet of the Vienna Philharmonic from 1975 to 1999. He retired in October of 2004.

Pomberger is one of the most important teachers in Europe. He has taught at the Vienna University since 1977, and was made a full professor in 1983. Among his students are Martin Mühlfellner, Alfred Gaal, Bernhard Pronebner, Franz Baumann, and Andreas Gruber.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Josef Pomberger" (www.wienerphilharmoniker.at).

Pomeroy, Irving Herbert III ("Herb") (b. Gloucester, Massachusetts, Apr. 15, 1930; d. Gloucester, Massachusetts, Aug. 11, 2007). American trumpeter. Pomeroy was one of the world's finest jazz educators, and a trumpeter-bandleader of some fame. He studied dentistry at Harvard University for a while, but switched to music. He graduated from Schillinger House (later renamed the Berklee College of Music), freelanced in the Boston area, and played with Charlie Mariano, Serge Chaloff, Stan Getz, Coleman Hawkins, and Charlie Parker whenever Parker was in the Boston area.

Pomeroy became a significant player when he toured with Lionel Hampton's band from 1953 to 1954. Pomeroy also toured for a few months as a member of the Stan Kenton Orchestra (1954). Back in Boston, he played with the Varty Haroutunian combo (at the Stable). Pomeroy also started his own band, The Herb Pomeroy Big Band (at the Stable in 1955 with Lennie Johnson, lead trumpet), that was active until 1962, and that backed many celebrity performers such as Mel Tormé, Tony Bennett, Frank Sinatra, Dionne Warwick, Sarah Vaughan, Nancy Wilson, Zoot Sims, Lee Konitz, Jimmy Heath, Benny Golson, and Gerry Mulligan. Pomeroy also toured with the John Lewis Orchestra USA (1962-63). He played with Sonny Rollins, Ornette Coleman, and Max Roach, and later led various combos and big bands.

In 1955, Herb Pomeroy became a fulltime member of the music faculty at the Berklee College of Music. His student big band was renowned and made several record albums during his forty-one years there. Pomeroy also taught for two years during the early 1960s at the Lenox School of Music, Harvard University, Brandeis University, and was founder and director of the Festival Jazz Ensemble at the Massachusetts Institute of Technology (MIT) for twenty-two years. A legion of jazz musicians studied with professor Pomeroy, including Bill Berry, Dusko Gojkovic, Joe Gordon, Roy Hargrove, Gary Burton, Alan Broadbent, Toshiko Akiyoshi, Mika Pohjola, Gary McFarland, Frank Amsallem, Dennis Wilson, Tiger Okoshi, Les Allen, Phil Wilson, Greg Hopkins, Michael Gibbs, Joshua Redman, Keith Jarrett, Jeffrey Leonard, and many others. He retired from his teaching position in 1995 and resumed his performing activities. Pomeroy received numerous honors for his teaching, including being inducted into the Downbeat Jazz Education Hall of Fame (1996), Berklee's first Alumni Association Award for Teaching, and induction into the International Associations of Jazz Educators Hall of Fame (1997). He also received an Honorary Doctorate degree from the Berklee College of Music.

Herb Pomeroy and his band made numerous albums. Among them are *Jazz in a Stable* (Transition), *This Is Always* (Daring), *Walking on Air* (Arbors), *Life is a Many Splendored Gig* (Roulette), *Herb Pomeroy's Band in Boston* (United Artists), *The Band and I* (United Artists), *Here's to Joe* (Brownstone), *Rara Avis* (Stash), and *Premlatta's Hips* (Shiah). He died at the age of seventy-six after a long battle with cancer.

Bibl.: Bouchard, Fred. "Herb Pomeroy 1930-2007: Beyond Category" (www.berklee.edu); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Herb Pomeroy" (www.answers.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Herb Pomeroy" (www.allaboutmusic.com).

Ponomarev, Valery [Waleri Ponomarew] (b. Moscow, Russia, Jan. 20, 1943). Russian trumpeter. Ponomarev is considered to be the first prominent jazz trumpeter to emerge from the former Soviet Union. He began playing piano and drums at age ten, but switched to trumpet at fourteen after hearing recordings of Clifford Brown, Lee Morgan, Freddie Hubbard, and others through Voice of America radio programs. He studied at the Moscow Art School and the Moscow Musical College, and played with Earl Hines (1967) and various bop combos. In 1971 at the age of twenty-eight, he defected to Italy where he freelanced for two years before moving to New York City in 1973.

Because of his difficulty speaking English, and the strained Soviet-U.S. relations, Ponomarev had a challenging time earning a living in New York. He attended a concert by Art Blakey's Jazz Messengers, and introduced himself to Blakey who allowed him to sit in with the band, and in December of 1976 Ponomarev replaced Bill Hardman on trumpet. During the next four years, Ponomarev recorded nine albums with the group. In tribute to his early hero Clifford Brown, Ponomarev performed at a Clifford Brown memorial concert in 1981.

Ponomarev has had a very successful career as a jazz trumpeter and educator. He leads the group, Universal Language, which has recorded four albums for the Reservoir label. Ponomarev has also released four albums for Reservoir as leader: *Beyond the Obvious, Messenger, A Star is Born,* and *Live in Denver*. He has also appeared on various television shows including CNN and *To Tell the Truth*, discussing his life as an ex-Soviet artist. He was featured in a 2002 documentary titled *Messenger from Russia*, as well as in the movie, *Frozen in Amber*. Ponomarev has written an autobiography titled *On the Flip Side of Sound*.

Ponomarev has performed with Paquito D'Rivera, Arturo "Chico" O'Farril, Pepper Adams, Mercer Ellington, Paul Ellington, Lionel Hampton, Joe Farrell, Warne Marsh, Lee Konitz, Ralph Moore, Kenny Washington, Curtis Fuller, Bobbie Watson, Benny Golson, Vincent Lewis, and many others. He returned to Russia in 1990 to perform at the first International Jazz Festival in Moscow, and has toured Australia, China, and Europe. He holds a bachelor of arts degree from the State University of New York-Empire State College, and teaches part-time at Jazz For Teens Wachovia at the New Jersey Center for the Performing Arts in Newark.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Valery Ponomarev's official website: www.valeryponomarev.com.

Ponzo, Mark (b. Syracuse, New York, Aug. 20, 1957). American trumpeter. While growing up in Syracuse, New York, Ponzo began playing the trumpet at age ten. His first teacher was Steven Pofhal. He earned a bachelor of music degree at the Crane School of Music at the State University of New York in Potsdam (1975-79) studying with Dr. John Schorge, and later attended Syracuse University (1979-81) where he received a master of music degree studying with George Coble.

Ponzo began his professional career as fourth trumpet in the Syracuse Symphony Orchestra (1979-81), coprincipal of the Mexico City Philharmonic (1981-82), and again fourth in the Syracuse Symphony (1982-85). He served as director of bands (1983-89) in the Baldwinsville Central Schools (NY), and worked towards a doctorate

in music at the Eastman School of Music in Rochester (1988-90) studying with Barbara Butler. Ponzo has also studied with John Hagstrom, Charles Schlueter, and Richard Jones. He was fourth

trumpet of the Rochester Philharmonic during the 1988-89 season, and third trumpet in 1990. After receiving his degree and Performer's Certificate from Eastman, Ponzo accepted a fulltime faculty position at Northern Illinois University (1990 to present).

Ponzo has performed with Chicago's Music of the Baroque, Elgin Symphony, Illinois Chamber Symphony, Chicago Sinfonietta, Illinois Philharmonic, Millar Brass, Chicago Brass Quintet, Light Opera Works, and other groups. He is a member of the New Sousa Band, founding member of the Antiqua Baroque Concert, and is an active recitalist.

Ponzo has released three CDs: *Music for Trumpet by Dexter Morrill* (Capstone), *Dexter Morrill: Three Concertos* (Centaur), and *The Trumpet Music of Verne Reynolds* (Mark Records). He has commissioned new works for trumpet from composers Betsy Schramm, Michael Ruszczynski, James Phelps, Verne Reynolds, Robert Fleisher, Dexter Morrill, Rufus Brown, John Whitney, and others. He has also published numerous etude and exercise books, plus solo pieces with Colin Music, Balquhidder, and Buccine Press.

Ponzo and his wife Lisa Bradley, an occupational therapist, have a daughter, Stephanie Ponzo (b. 1988). He enjoys woodworking, bicycling, and collecting antique cornets.

Bibl.: "Mark Ponzo Biography" (*The Complete Sight Reading Etude Collection for Trumpet* (Balquhidder Music); Mark Ponzo's official website: www.markponzo.com; personal interview, Oct. 24, 2010.

Poper, Roy (b. Los Angeles, California, Oct. 7, 1948). American trumpeter. Poper grew up in Los Angeles. He began playing the

trumpet at age six under the guidance of his father, Richard Poper, who had studied in Long Beach with Herbert L. Clarke and Floyd Hoose. Roy studied with Hoose for two years, then Joan La Rue, and with the legendary James Stamp for eighteen years. After graduating from high school, Poper attended the University of Southern California (under Stamp) from 1970 to 1973, but left before graduating when freelance work consumed too much of his time. He credits Mario Guarneri and Malcolm McNab as being important mentors as he developed his thirty-year career in Los Angeles. He also studied with William Vacchiano and Mel Broiles.

Poper has performed on over two thousand film soundtracks, is a founding member of the Modern Brass Quintet (1973-86), and has performed with Frank Zappa, The Mothers of Invention, various Broadway shows, and numerous jazz players. He was principal trumpet of the Los Angeles Chamber Orchestra, Los Angeles Music Center Opera Orchestra, and was acting principal of the San Diego Symphony (1982-83 season). He has also been principal of the Los Angeles Master Chorale and the San Luis Obispo Mozart Festival. He has played with the Cleveland Orchestra (1980) and Amadeus Brass Quintet (since 1985).

Much of Poper's career has been devoted to teaching. He completed his bachelor of music degree at USC in 1994, and earned a master of music degree at the California Institute of the Arts in 1996 while serving as the school's trumpet teacher. Other teaching posts include Pepperdine University (1972-75), California State University-Northridge (1976 until about 2000), Pomona College (1980-90), and The University of Southern California (1984-2002). In 1999, he accepted a position as professor of trumpet at the Oberlin Conservatory in Oberlin, Ohio. He has recorded for Nonesuch, Orion, Crystal, and Dorian. Poper is well known for his book, *Guide to the Brasswind Methods of James Stamp* (Balquhidder Music).

Poper and his wife Laura Kuennen-Poper, a professional violist, have a son, Ian Poper (b. 1994). Poper's hobbies include fly-fishing and making fly rods.

Bibl.: "Roy Poper" (www.oberlin.edu/faculty/rpoper); Poper, Roy. *Guide to the Brasswind Methods of James Stamp* (Balquhidder); personal interview, Mar. 31, 2011.

Popov, Sergey [Petrov] Petrovich (b**.** Kornino [near Kiev], Ukraine, Aug. 15, 1914; d. 2012). Unkrainian trumpeter. Popov began lessons with his father, Peter Popov, and was in Wilhelm M. Yablonky's trumpet class (1931-33) at the Kiev Conservatory. He is said to have been the best proponent of his teacher's style of playing. He then played in the TDKA Band (1933-35) and TDKA Symphony under L. Schteynder (1935-37).

Popov worked in various Moscow orchestras, but mostly as principal trumpet of the USSR State Radio-TV Symphony (from 1949 to 1975). He made the first recording of Alexandra Pakhmutova's *Trumpet Concerto* (under Evgeny Svetlanov), Vassilenko's *Trumpet Concerto*, and is well known for his recording of Scriabin's *Poem of Ecstasy*. He also recorded Shostakovich's *Piano Concerto No. 1* (under G. Rozhdestvensky) and a *Chamber Symphony* by Gavriil Popov (not related) with a studio chamber ensemble conducted by A. Korneyev (1976). Popov's son, Valery, has become one of Russian's foremost bassoonists and a professor at the Moscow Conservatory.

Sergey Popov was a Distinguished Artist of The Russian Federation. He retired in 1975, and at the time of his death was working as a tutor in children's musical schools.

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); "Valery Popov" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Notes" to the CD, *Orchestra Virtuoso Trumpet, Sergei Popov* (Vista Vera, 2006); Lavrik, Vladislav. Obituary in *International Trumpet Guild Journal*, Oct. 2012.

Populin, Mario (b. Bern, Switzerland, Jan. 25, 1943). Swiss trumpeter. Populin studied with Carlo Poggi in Bern, Louis Duquénoy in Zurich, and Jean Venos in Winterthur. He was principal trumpet of the Hamburg Symphony (1962-64), and played with the St. Gallen Municipal Orchestra (1965-68), Tonhalle and Theater Orchestra in Zurich (1969-70), and Basel Radio Symphony Orchestra (1971-94). He also taught at the Basel Music Academy (1971-96).

Populin is a well-known entrepreneur, having founded and performed with the pop group, The Symphonics Basel. He is the founder of the PRO MUSICA music shop in Riehen, founder and leader of the Big Band of the Music School in Rheinfelden, and is leader of the Exciting Bigband AG.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Porcino, Al (b. New York, New York, May 14, 1925). American trumpeter. Porcino began playing the trumpet at age fifteen and took lessons from Charles Colin. Three years later, he was playing with Louis Prima's big band where he learned to play lead from the great trumpeter, Sonny Berman. After a year in Prima's band, Porcino freelanced in New York and played many shows at the Paramount Theater. He also studied with Carmine Caruso and Harold "Pappy" Mitchell.

During Porcino's early career, he played with a string of top big bands, usually as lead trumpet, including those of Tommy Dorsey (1944), George Auld (1945), Gene Krupa, Woody Herman's First Herd (1946), Stan Kenton (1947-48), Woody Herman's Second Herd and Third Herd (1949-50), Pete Rugolo, Charlie Parker (1952), Count Basie (1951), Elliot Lawrence (1952), Charlie Barnet, Woody Herman (again in 1954, European tour), and Stan Kenton (again in 1954-55).

Porcino moved to Los Angeles in 1957 and freelanced in the motion picture, television, and recording studios. He cofounded an orchestra with Med Flory called the Jazz Wave Orchestra that recorded for Jubilee. From 1959 to 1967, he played lead in the Terry Gibbs Dream Orchestra and toured a great deal with his own band during the 1960s, backing singers such as Mel Tormé, Frank Sinatra, Ray Charles, Ella Fitzgerald, Sarah Vaughan, Nancy Wilson, Judy Garland, Mark Murphy, Sammy Davis Jr., and others. During the late 1960s, he played in the Buddy Rich Band (1968), Thad Jones-Mel Lewis Orchestra (1969-70, 1975-76), Chuck Mangione band (1970-72), and the Woody Herman Band once again (1972).

In 1977, Porcino moved to Munich, Germany, where he worked in various radio orchestras as well as leading a big band, and where he continues to play. Two of his earlier albums are *Jazz Wave Orchestra* (Jubilee) and *In Oblivion* (Jazz Mark).

Bibl.: Davidson, Louis. *Trumpet Profiles* (self-published, 1975); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Tonkins, Les. "Al Porcino" (www.jazzprofessional.com); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & Xxe Siècle* (CD-Rom; Oct. 2008).

Porter, Jake [Vernon Haven] (b. Oakland, California, Aug. 3, 1916; d. Los Angeles, California, Mar. 25, 1993). American trumpeter, songwriter, and record producer. Porter began studying the violin at age seven in 1923, and cornet two years later. His career began in the San Francisco area in 1931 when he joined the jazz band of Melvin Parks. During the 1930s, he played with Lionel Hampton and Saunders King. He moved to Los Angeles in 1940, but was soon drafted into military service, and played in a base band at Camp Lockett, near San Diego. After his discharge in 1943, he toured with the bands of Benny Carter, Fats Waller, Noble Sissle, Fletcher Henderson, and Horace Henderson. He formed his own band during the mid 1940s, and for a short while in 1947 played with Benny Goodman.

Porter, who also occasionally played trombone, was an active songwriter and record producer, and formed his own label, Combo Records, which existed from 1951 to 1958. He produced recordings that mostly featured young, unknown jazz artists and older musicians who were past their prime. Often, he had these artists record songs he had written. His best-known composition was *Ko Ko Mo (I Love You So)*, which was recorded by several famous musicians including Louis Armstrong, Perry Como, and The Crew-Cuts.

In 1964, Porter played with Mike Riley, and in 1969 toured with Little Richard. During the 1970s, he worked as an official for the Los Angeles Musicians Union, and remained an active freelance musician well into the 1980s. Porter sometimes went by the name Vernon Porter.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jake Porter" (http://jazzagemusic.blogspot.com/2009/08/august-3rd.html).

Posvalyuk [Posvaliuk], Valery Terentyevich (b. Kiev, Ukraine, July 20, 1947). Ukrainian trumpeter. Posvalyuk was a student of Oleg Belofastov (1965) and then Wilhelm Yablonsky at the Kiev Conservatory of Music (1965-69). In 1968, he was a prizewinner at the Ukrainian Competition for Performers in Kiev. He played principal trumpet in the Ukrainian State Symphony Orchestra (1967-79) and now occupies similar positions in opera and ballet orchestras. He has worked under Svetlanov, Kondrashin, and Kurt Masur.

Posvalyuk has recorded works by Rudolf Svirsky, Lysenko, and Herbert L. Clarke. He held a teaching post at the Tchaikovsky Academy, then at the Lysenko School of Kiev (from 1969), and finally the National Music Academy of Ukraine (1988-98). He has written numerous articles on historical topics concerning the trumpet and

trumpet players, etudes, and pedagogical methods. In 2005, he published his doctoral dissertation for Kiev University, *History of the Kiev Trumpet School* (*of the 19th and 20th centuries*).

An active performer and soloist, Posvalyuk has made many radio and television recordings, and is one of the very first Ukrainians to perform on the piccolo trumpet. He is the founder and first president of the Ukrainian Guild of Professional Trumpeters, and hosted the 1998 Euro-International Trumpet Guild Conference in Kiev. He also served on the (now defunct) Euro-ITG board of directors. He was honored by the State in 1999. His son, Konstantin (b. 1974), is also a professional trumpet player.

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Powell, J. Fred (b. Roanoke Rapids, North Carolina, July 4, 1964). American trumpeter. Powell began playing the trumpet at age seven, and studied with Fred Woodaman, Mac Wells, and Rolla Durham before graduating from Grace Christian High School in Petersburg, Pennsylvania, in 1982. He earned a bachelor of music degree at Bob Jones University in 1987, studying with Argyle Poddock, and a master of music degree at Florida State University in 1989, studying with Bryan Goff. While in graduate school, he performed as a substitute in the Florida Symphony Orchestra, Jacksonville Symphony, Savannah Symphony, and the Brevard (North Carolina) Symphony. He also freelanced in Orlando, Florida, and performed with the Brassworks Brass Quintet. He has performed with the Boston Brass, Broadway shows, and other leading classical and jazz ensembles.

Powell was interested in trumpet repair and design, so for two years he occasionally apprenticed with Richard Brunk in Norfolk, Virginia. He then worked for Roy Lawler Trumpets for six years, and Kanstul Musical Instruments for one year. He was in charge of all brass design for United Musical Instruments in Elkhart, Indiana, for the next seven years, and Conn-Selmer for two years. In 2005, Powell founded his own company, TrumpeTech, Inc., now maker of J.F. Powell Signature Trumpets. He has also been a design consultant to other companies and is a founding board member of the National Trumpet Competition. Powell is an active freelance musician in the Chicago area.

Fred and Diana Powell were married in 1986, and have two children: James (b. 1995) and Jessica (b. 1998). His hobby used to be stock car racing.

Bibl.: "J. Fred Powell" (www.nationaltrumpetcompetition.org/pages/page.asp?page_id=89359); personal interview, May 26, 2011.

Prager, Nathan ("Nat") (b. Apr. 2, 1910; d. New York, New York, May 1, 1963). American trumpeter. Little is known about Prager's upbringing and early training. His first job as a trumpeter was at age sixteen as the third/assistant principal trumpet of the Cleveland Orchestra. At age eighteen, he became second trumpet to Harry Glantz in the New York Philharmonic (1929), a position he held until his untimely death in 1963.

From all accounts, Prager was the finest second trumpet in the country. For some reason, he had a fear of first parts, but enjoyed playing second. Yet, everyone claimed that Prager's ability on the trumpet was second to none. William Vacchiano, principal trumpet of the New York Philharmonic during much of Prager's tenure said, *Prager could play any part you put in front of him as long as it said second trumpet...He had the greatest technique, the greatest embouchure...even the great soloists couldn't even come close to him as far as technique, speed and everything else was concerned. He was outstanding! He was a great, humble gentleman...We all loved him. He was fabulous...Everyone recognized Prager...There was never any question as to who was the best. He walked away with all the prizes*.

When Glantz left the New York Philharmonic to become principal trumpet of the NBC Symphony under Toscanini in 1942, Prager was offered the job as second trumpet at NBC, but turned it down because he feared that he might have to play some first parts in the studio work. Prager did, however, make hundreds of recordings with the André Kostalanetz orchestra and the *Jackie Gleason Show* for television. He also took part in the Crest LP by the New York Philharmonic Brass Ensemble.

Harry Glantz said, *Nat Prager was the most outstanding second trumpet player I ever knew*. John Ware, the Philharmonic's assistant principal trumpet remarked, *Nat can make anyone sound great*. Prager's own advice to student Frank Kaderabek was to *Play second trumpet, you'll live longer and happier.* It's paradoxical that Prager died from a sudden heart attack at the age of fifty-three. He left a rehearsal to go home, told his wife that he didn't feel well, and took a nap. When she went in to wake him to go back to work, he was dead. He was replaced by one of Vacchiano's students, Carmine Fornarotto.

Prager was a warm and friendly man. Kaderabek said, *Nat Prager was a very quiet man. He never spoke of his achievements or boasted about his ability*. Prager used the B-flat trumpet exclusively, even when playing second trumpet in the oratorios of J.S. Bach. He taught at the Manhattan School of Music for many years, and gave thousands of private lessons out of his mother's New York City apartment. When Vacchiano heard the news of Prager's death, he remarked, *It felt as if someone had cut off my right arm*.

Bibl.: Kaderabek, Frank "Remembrances of Nathan Prager" (New York Brass Conference for Scholarships *Journal*, 1978); Shook, Brian Andrew. *William Vacchiano: His Career as a Trumpet Player and Pedagogue* (unpublished diss., Arizona State University. 2006);

Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Pratt, Bobby (b. Aberdeen, Scotland, Jan. 24, 1927; d. Alperton, Middlesex, England, June 5, 1968). Scottish trumpeter. Pratt began playing the trumpet at an early age, and was playing professionally by age sixteen. In 1945, Pratt was working with pianist Archie Alexander when he was called up for military service. He spent the next two years in the Royal Corps of Signals as soloist and bandleader of the Skyliners Army Band stationed at Catterick Camp in Yorkshire. After his release from the military, he played with Ken Mackintosh's band (1948-49). His fantastic upper register earned him the nickname, "The Conrad Gozzo of Britain."

Pratt replaced Stan Roderick as lead trumpet in Ted Heath's band in 1949. He also played with Frank Chacksfield's orchestra, performing Bobby Hackett-style music in three-hour shows three times a day! After leaving Heath's band in 1960, he worked with the big bands of Humphrey Lyttelton, Eddie Harvey, Bob Miller, Ivor Kirchin, Johnny Keating, Tubby Hayes, the Downbeat Big Band, Tommy Watt, Jack Parnell, and others.

When Pratt and Tina Pratt were married in 1957, he decided to become a studio player so that he could be at home with his wife. He backed artists such as Petula Clark, Tom Jones, Laurie Gold, Geoff Love, Matt Monro, and Cilla Black. He played in studio orchestras for numerous television shows including *Steptoe and Son, The Arthur Haynes Show, The Dick Emery Show, The Dave Allen Show, Morecambe and Wise*, the *David Frost Show,* and *Hancock's Half Hour*. He also recorded many movie soundtracks, including the James Bond films *From Russia with Love, Goldfinger,* and *Doctor No*. He recorded with John Keating (1956-67), Humphrey Lyttelton (1959), Tubby Hayes (1961), and Ted Heath (*Ted Heath Recalls the Fabulous Dorseys*, Eclipse LP 2004).

Pratt's many friends described him as a six-foot-tall, lovable and mild-tempered man who never said an unkind word about anyone. He died at the young age of forty-one.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Burdett, Geoff. "Bobby Pratt" (www.jazzprofessional.com/profiles/Bobby%20Pratt.htm).

Preis, Ivo (b. Prague, Czechoslovakia, Nov. 8, 1929). Czech trumpeter. Preis studied with Jaroslav Kolář at the Prague Conservatory from 1951 to 1958. In 1952, the Bop Time Poll selected him as the second best jazz trumpeter in Czechoslovakia. From 1954 to 1955, he was a member of the Karel Vlach and Karel Krautgartner big bands, and in 1959-64 was in the motion picture orchestra of Prague. He also played with Zdenek Bartak, Ladislav Habart, and the Metronome Ensemble. He premiered works by Slava Vorlova and Josef Matej.

Preis was appointed principal trumpet of the Prague Symphony Orchestra in 1964, but in 1968 he fled to West Germany to escape the Soviet invasion. Maestro Herbert von Karajan offered him a position in the Berlin Philharmonic, but he elected to take the position of principal of the Hessian Radio Orchestra (HR) instead. That same year, he released an album titled *Trumpet Concertos* on the Supraphon label that included works by Telemann, Haydn, L. Mozart, and Richter. In 1971, he recorded the *Second Brandenburg Concerto* by Bach with the Heidelberger Kammerorchester, and was the first Czech trumpeter to perform on the piccolo trumpet.

Preis toured Japan with the Stuttgart Bach Collegium in 1979. He also played in the Frankfurt Radio Symphony and the HR Big Band (until 1991). He was still playing with the Sachsenhäuser Akkordeon Orchester in 1996.

Bibl.: "Ivo Preis" O.J.'s Page (http://abel.hive.no); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Presencer, Gerard (b. London, England, Sept. 12, 1972). British trumpeter. Presencer's father Alain (an anthropologist and psychologist) was a fine opera singer with an intense passion for jazz. Alain's vast collection of jazz recordings, particularly an album featuring trumpeter Roy Hargrove, inspired Gerard's desire to play the trumpet at the age of ten. He took lessons from Paul Eshelby for four years and by age eleven, was a member of the National Youth Orchestra, an ensemble he played in for five years. When Gerard's father opened a jazz club, Gerard was allowed to sit in with the musicians, which provided him with a great opportunity to develop quickly. He drew inspiration from jazz trumpet greats Dizzy Gillespie, Miles Davis, Kenny Wheeler, Freddie Hubbard, Woody Shaw, Clifford Brown, and Lee Morgan.

By age eighteen, Presencer was playing jazz at a professional level. During his early career he played with the Charlie Watts Quintet (1991-92), Stan Tracey, the Pizza Express Modern Jazz Sextet (from 1989), Bob Wilber's big band (1991), John Dankworth (1992-93),

Don Weller, Pete King (1994), Gail Thompson's Gail Force, and others. Presencer also had the opportunity to perform with numerous American jazz artists visiting London, including Roy Hargrove, Bill Holman, Herb Feller, Bill Watrous, Teddy Edwards, Conte Candoli,

Harold Land, Red Rodney, Phil Woods, Louie Bellson, and Chick Corea.

Now considered a rising star in England, Presencer has performed at jazz festivals in Europe, Japan, and South America. He has played with pop artists Tina Turner and Robbie Williams, and has recorded with Sting, Ray Charles, James Brown, Kylie Minogue, and The Spice Girls. His solo albums include *Platypus* (Linn), *The Optimist* (Linn), and *Changing Reality* (ACT). He has played on albums each year since 1992, one of which, *Hand on the Torch* (Blue Note) with US3, has sold over three million copies. Presencer has won the trumpet category of the Hamlet British Jazz Awards four times.

As a jazz educator, Presencer has taught at the Guildhall School of Music in London, and has been on the faculty of the London Royal Academy of Music since 1999, as well as the the Hanns Eisler Musikhochschule in Berlin.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Gerard Presencer" (http://en.wikipedia.org); "Gerard Presencer" (www.hoppermanagement.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Preston, Edward ("Eddie") L. (b. Dallas, Texas, Sept. 5, 1925; d. Palm Coast, Florida, June 22, 2009). American trumpeter. Preston began trumpet studies at the University of California in 1946, and

commenced his professional music career when he joined Johnny Otis (1947-51), and then Lionel Hampton's band in 1955-56. He later played with the bands of Ray Charles (1959), Louis Jordan (1960-61), Duke Ellington (1962 and 1971), Count Basie (1963), and Charles Mingus (1963-65; 1970-72). He also worked as a freelance bebop musician during much of his career, playing with jazz legends such as Sonny Stitt, Frank Foster, Roland Kirk (1977), and Archie Shepp (1979).

Eddie married Annette Preston in 2002. The two had fallen in love about forty years earlier, but had lost track of each other for decades. Annette's daughter from a previous marriage, Celeste Marie Hall, said of Preston, *Eddie was a man of very few words. He didn't say a lot, but he was a man who loved to smile and who loved his music.* Preston was honored by the National Jazz Museum in Harlem just a few weeks before he died.

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom); "Eddie Preston" (http://en.wikipedia.org/wiki/Eddie_Preston).

Price, Calvin (b. Williamsport, Pennsylvania, June 18, 1951). American trumpeter. Price began his music studies on piano at age seven, continuing into college. He took up the trumpet at age nine, studying with Don Stroud. He then studied with Don Ramos through high school. After graduating from Ridley High School in Folsom, Pennsylvania, in 1969, he attended the Oberlin Conservatory under C. Eugene Young, earning a bachelor of music degree in trumpet in 1973. From 1973 to 1975, he continued his studies under Armando Ghitalla at the New England Conservatory where he received a master of music degree. Additional study was with Frank Kaderabek.

As a performer, Price has played with the Philadelphia Orchestra (1978-87), Philadelphia Brass Soloists (a quintet with several principal players of the Philadelphia Orchestra), Chautauqua Symphony Orchestra (third/assistant principal, 1982-88), Orchestra Sinfonica di Torino della RAI (principal, 1984-88), Orchestra del Teatro "La Fenice" in Venice (principal, 1985-88), Orchestra da Camera di Padova (principal, 1985-88), Nuova Orchestra Italiana (principal, 1985-88), San Diego Symphony Orchestra (principal, 1988-89), and Philadelphia Orchestra (second/assistant principal, 1989-90). He has been principal of the San Diego Symphony Orchestra since 1990, and has taught as an adjunct faculty member at Glassboro State College (1978-79), Temple University (1980-84), University of Delaware (1982-84), University of the Arts (Philadelphia, 1982-84), San Diego State University (1990-2004), Point Loma Nazarene College (1994-97), and the University of California-Los Angeles (1996-2001). As an active studio player in Los Angeles, Price has recorded soundtracks for numerous television commercials and shows, as well as for films such as *Miracle, Men of Honor, Imposter, Kiss the Girls, The Jackal, George of the Jungle, Ransom, Star Trek: First Contact, The Defenders, From Earth to the Moon*, and *Shooting War*. He is the author of *Breathing Your Way to Greater Artistry* (1st Call Publications), and since 2002 has been the artistic director of the Helix Brass, Trumpetissimo, and Brassissimo. He is also a member of the Due Duo Quartet (two trumpets and two guitars).

Price has been married since 1983 to Mary Cipriani-Price, a licensed marriage and family therapist who is the owner and director of the San Diego Institute for Families and Couples. Their children are Jacqueline (b. 1990) and Evan (b. 1997). His hobbies include snow skiing, swimming, hiking, bicycling, and tennis.

Bibl.: Calvin Price's official website: www.calvinprice.com; personal interview, Apr. 4, 2011.

Price, Michael ("Mike") Burr (b. Chicago, Illinois, Jan. 26, 1941). American trumpeter, composer, and bandleader. Price grew up in Miami, Florida and Valparaiso, Indiana. After graduating from Valparaiso High School in 1959, he received a bachelor of music education degree from Northwestern University studying with Vincent Cichowicz (1959-64), a bachelor's degree in composition from the Berklee College of Music in Boston (1964-67), and a master of music in jazz from the University of Southern California (1986-87).

Price began his career as a big band lead trumpeter with Stan Kenton (1967-68), Buddy Rich (1969-70), the Akiyoshi-Tabackin

Band (1973-83), and the Gerald Wilson Orchestra (1983-89). He also formed and played with the jazz-rock band, Blue Guitar, (1976-83). In addition, he has briefly toured with the bands of Bob Crosby, Harry James, Perry Como, Sammy Davis Jr., Tony Bennett, Stevie Wonder, Cab Calloway, Frank Sinatra, Lou Rawls, Sarah Vaughan, Benny Carter, Julie Andrews, the Manhattan Transfer, the Beach Boys, and others.

In 1988, Price received a grant from the National Endowment of the Arts to study in Japan for a year and a half, after which he decided to stay in Tokyo where his own jazz quintet (formed in 1993) and big band have become very active. He also performs with Nobuo Hara's big band, Sharps & Flats. He has recorded with Toshiko Akiyoshi, Stan Kenton, Grover Mitchell, Buddy Rich, Captain & Tennille, and many others.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Mike Price's official website: www.mikepricejazz.com.

Pride, Steven (b. Maryville, Missouri, Jan. 30, 1957). American trumpeter. Pride earned his bachelor of music degree studying with

Eugene Blee at the Cincinnati Conservatory of Music. He joined the Cincinnati Symphony Orchestra as second trumpet in 1980, remaining for twenty-five years, and joined the Queen City Brass in the same year. He has been principal cornet of the Armco [American Rolling Mill Company] Band (now the Frank Simon Band), and plays with the Cincinnati Pops orchestra. He has been a guest teacher at Miami University of Ohio and Northern Kentucky University.

Pride and his wife Patricia, a voice and theory teacher at the Indian Springs Academy, have a daughter and a son. Pride's hobbies include fishing, hiking, and running.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Steven Pride" (http://cincinnatisymphony.org/pages/musicianshow2.php?mid=68).

Prima, Louis ("Loui" "Louie") (b. New Orleans, Louisiana, Dec. 7, 1911; d. New Orleans, Louisiana, Aug. 24, 1978). American trumpeter and singer. For many years, Prima had "The Wildest Show in Vegas" and was famous for his highly extroverted trumpet playing and comical repartee with his singer-dancer wife Keely Smith. His music inspired the 1990s swing-dance movement.

Prima was born into a musical family that came from Italy, and he began taking violin lessons at the age of seven. When he was thirteen, he studied trumpet with his brother Leon (an accomplished professional trumpeter) and began his career with his own band

featuring Irving Fazola (1923). He then played in a pit orchestra at the Saenger Theater in New Orleans and with Red Nichols in Cleveland (1932). In 1933, he moved to Chicago and joined David Rose's orchestra on WGN Radio, and played in the Hotcha Trio with Rose.

On the advice of Guy Lombardo, Prima moved to New York to pursue a career as a trumpeter, and by 1935, was playing with Eddie Miller and George Brunies. Prima played the opening of the Famous Door in NYC (1936). He began recording for the Brunswick label with his group called Louis Prima and His New Orleans Gang, which later recorded for Decca and Vocalion.

Prima moved to Los Angeles and led a big band. His good-natured vocals and extroverted Armstrong-style trumpet playing made him very popular. He composed *Sing, Sing, Sing* in 1932, and Benny Goodman's famed recording of it made Prima famous. During the 1940s, his recordings of *Angelina* and *Robin Hood* were hits that contributed to his success. Prima married several times, but all of those marriages ended in divorce.

By the early 1950s, Prima's style of music, while still novel, was beginning to be considered hackneyed. In 1952, he hired a young singer and dancer named Dorothy Keely, whose shy charm and warm

singing style were the perfect opposite to Prima's raspy vocals (à la Armstrong) and wild antics on stage. They became a formidable team and were soon married (his fourth wife). She changed her name to

Keely Smith and helped bring the Prima band to new heights, combining swing, Dixieland, rhythm and blues, and early rock-and-roll music into a highly entertaining show filled with comedy.

The popularity of Prima and his band spread throughout Los Angeles. Subsequently, it appeared in several Hollywood films, including *Rhythm on the Range* (1936), *You Can't Have Everything* (1937), *Start Cheering* (1937), *Manhattan Merry-Go-Round* (1937), *Rose of Washington Square* (1939), *The Benny Goodman Story* (1955), *Senior Prom* (1958), *Hey Boy! Hey Girl!* (1959), *Twist All Night* (1961), *La Donna di Notte* (1962), and *Rafferty and the Gold Dust Twins* (1975). Prima and Smith also won a Grammy Award in 1959 for "Best Performance by a Vocal Group or Choir" with their recording of *That Old Black Magic*. Prima and Smith had two daughters, Toni Elizabeth and Luanne Frances. Despite their on-stage success, Prima and Smith divorced in 1961. He continued to work and record but his band was not nearly as popular without Smith.

During the late 1960s, Prima contacted a friend in Las Vegas who was the entertainment director for the Sahara Hotel, and pleaded for a job; he was invited to assemble a band to open at the Sahara lounge. Prima's new wife Gia Maione sang with the band, but was not featured nearly as much as Prima's former wife. Nonetheless, his style of music and humor proved successful in the entertainment-oriented city of Las Vegas. His popularity rose to star status and he was soon earning large amounts of money from his three or four performances each night; he moved from the lounge to the main ballroom and became a headliner. He raised racehorses, appeared on television, and even opened a golf course. Walt Disney hired Prima to record the voice of King Louis of the Apes in the animated movie, *The Jungle Book,* in 1967. He also did voice-overs for the cartoon movie *The Man Called Flintstone*.

Prima had a mild heart attack in 1973, but in 1975 was diagnosed with a brain tumor. He returned to New Orleans where he underwent surgery to have the tumor removed, but suffered a stroke during the operation. He fell into a coma, was kept alive for three years, but never regained consciousness. He died on August 24, 1978, and was interred in the family plot at the Metaire Cemetery in New Orleans. He was posthumously inducted into the Louisiana Music Hall of Fame in 2008. Vanessa Claire Smith and Jake Broder wrote and starred in a new musical called *Louis and Keely Live at the Sahara* that premiered in Los Angeles to great acclaim in 2008.

Prima's record albums (all for Capitol records except where noted) include *Breaking It Up* (1953), *The Wildest!* (1957), *The Call of the Wildest!* (1957), *The Wildest Show at Tahoe* (1958), *Las Vegas Prima Style* (1958), *Hey Boy! Hey Girl!* (1959), *Strictly Prima* (1959), *Louis and Kelly* (1960), *Doin' the Twist* (1961, Dot), *The Wildest Comes Home* (1962), and *Let's Fly with Mary Poppins* (1965). Compositions not previously mentioned also include *A Sunday Kind of Love, Jump Jive and Wail*, and *Oh Babe!* (co-written with Smith).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Louis Prima" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Pringle, Tony (b. Liverpool, England, Dec. 21, 1936). British cornetist and bandleader. Pringle's early professional life was engaged in his native England where he led the Druids Jazz Band. He later played in the New Climax Jazz Band in Leicester. He prefers traditional New Orleans-style music.

Pringle moved to the United States in 1967 and subsequently settled in Cambridge, Massachusetts. In 1970, he cofounded the New Black Eagle Jazz Band with clarinetist Tommy Sancton. (The band had been formed two years earlier by Sancton, and was then known as Tommy Sancton's Black Eagle Jazz Band.) Over the past forty years, the band has regularly performed and recorded for various labels. It has developed a symphonic repertoire and has been featured with numerous orchestras including the Boston Symphony, Baltimore Symphony, and Scottish National Symphony. It toured Holland and Belgium in 2002, and England, Wales, Scotland, and Ireland in 2004.

Pringle and the New Black Eagle Jazz Band can be heard on numerous albums, including *New Black Eagle Jazz Band* (GHB), *Old-Fashioned Swing* (Stomp Off), *New Black Eagle Jazz Band 1981* (Stomp Off), *Tight Like This* (Stomp Off), *New Black Eagle Jazz Band at Symphony Hall* (Philo), *Dreaming the Hours Away* (Stomp Off), and *Don't Monkey With It* (Stomp Off).

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); New Black Eagle Jazz Band official website: www.blackeagles.com.

Photo credit: Dillon Music

Printup, Marcus (b. Conyers, Georgia, Jan. 24, 1967). American trumpeter. Printup grew up in Conyers, Georgia. His grandfather was a trumpeter who performed with a gospel church group, the sound of which was an inspiration to Marcus, so he began playing the trumpet in fifth grade and continued to play through high school, but didn't get serious about it until his senior year. As a teen, he played in a group called Soul Reason for the Blues.

Printup attended Georgia State University for a year, studying with John Head and Steven Winnick, but transferred to the University of North Florida where he studied with John Almeida and played with the UNF Jazz Trumpet Ensemble (1990). He toured with Marcus Roberts, becoming his road manager in 1991. Roberts introduced Printup to Wynton Marsalis who allowed him to sit in with his group during a concert in southern Florida. Two years later, Marsalis invited Printup to perform with his New York State Theater Ballet. Printup dropped out of school when Marsalis offered him a job with the Lincoln Center Jazz Orchestra in New York in 1993, whereupon the city of Conyers, Georgia, established the annual Marcus Printup Day, celebrated each August 22.

As a leader, Printup has recorded several solo albums for Blue Note, including *Song for a Beautiful Woman, Unveiled, Nocturnal*

Traces, *Hubsong*s (with Tim Hagans), *Piece in the Abstract,* and *Bird of Paradise*. He also briefly appeared in two films, *Dancing about Architecture* (with Sean Connery, 1998) and *Playing by Heart* (1999). He has also performed or recorded with Betty Carter, Dianne Reeves, Wycliffe Gordon (2004), Tim Hagans, Madeleine Peyroux, Carl Allen, Eric Reed, Cyrus Chestnut, and Marcus Roberts, as well as the Lincoln Center Jazz Orchestra. He received the Dizzy Gillespie composition award from the International Association of Jazz Educators, and the American Society of Composers, Arrangers and Publishers.

Bibl.: LaBarbara, John. "Marcus Printup 'Sorry Coach" (*International Trumpet Guild Journal*, Dec. 1997); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Prinz, Heinrich (b. Bad Hersfeld, Germany, Aug. 5, 1965). German trumpeter. Prinz grew up in Bruchköbel-Rossdorf. In his youth, he learned to play the piano and organ, starting to play the trumpet at age nine in a local Posaeenchor, and at age fifteen, took trumpet lessons

from David Tasa at the Dr. Hoch Conservatory in Frankfurt. At age seventeen, he won a prize in the German youth musicians' competition and thereafter was a member of the Hessian Youth Orchestra, with which he also soloed. After his military service with he Army Music Corps No. 2 in Kassel, also soloing with its chamber orchestra in Sweden, he began studies inn 1986; with Tasa at the Hochschule für Musik in Frankfurt. However, he left school early to play in the Rheinische Philharmonie in Koblenz, and the Opera and Museum Orchestra in Frankfurt. Since 1990, he has been principal trumpet of the State Theater Philharmonic Orchestra in Mainz. He completed his music diploma in 1991, in that year receiving a Furthering Prize for Young Artists of the Rhine-Kinzig area. He is now an active soloist in concerts with chamber orchestras and recitals for trumpet and organ.

Keim, Friedel. *Das große Buch der Trompete* (Schott).

Privin, Bernard ("Bernie") (b. Brooklyn, New York, Feb. 12, 1919; d. White Plains, New York, Oct. 8, 1999). American trumpeter. Privin was one of ten children in the Privin family, and because it was poor, he lived for eight years in an orphanage. At the age of seven, he began playing the mellophone, and at age thirteen heard a concert by Louis Armstrong at the Apollo Theater. He fell in love with the trumpet and begged his father to buy him one, and so the next day, his father purchased a Carl Fischer trumpet for him for $14. Although Privin enrolled for lessons at the New York School of Music, he learned to play the instrument mostly on his own.

By the age of fifteen, Privin was playing professionally with Harry Reser's group (1937). After that he played with the big bands of Bunny Berigan, Tommy Dorsey, Artie Shaw (1938-39), Charlie Barnet (1940-41), Benny Goodman (1941-42), Mal Hallett, and Jerry Wald. He joined the military in 1943 and played with Glenn Miller's Army Air Force Band through 1946. With other members of the Miller Band, he spent some time in Paris and recorded with Django Reinhardt.

After military service, Privin returned to Goodman's band (1946-48), became a freelance and studio player in New York City, and played with Sy Oliver's band (1949-51). He played for NBC for a while, but switched to CBS as a staff musician (1949-74). During these twenty-four years, he continued his jazz performing and recording with Charlie Parker (recording *Temptation* with him in 1952), Al Caiola (1955), Artie Shaw (mid 1950s), Woody Herman (mid 1950s), World's Greatest Jazz Band, Pee Wee Erwin (European tour, 1974), Tommy Dorsey (European tour, 1974), Kings of Jazz (tour of Europe, 1974), and New York Jazz Repertory Company (tour of Russia, 1975). He also recorded several albums while in Sweden during the 1960s. Privin's personal favorite album was called *Dancin' and Dreamin'* (Regent, 1956).

Privin was mainly influenced by Louis Armstrong, his childhood hero with whom he became a good friend, and Roy Eldridge, Bobby Hackett, and Billy Butterfield. Privin's dry wit and sense of humor endeared him to everyone he worked with. He and his wife Ethel had two daughters, Beth Ochs and Amy Privin Schwartz.

Privin was active into the 1990s, but developed Parkinson's disease during that decade, which greatly affected his speech and ability to play. In the late 1990s, he was honored by the New York Brass Conference for Scholarships. Several of his close friends, as well as famous trumpeters took the stage to play solos during the ceremony. When asked to speak, Privin had difficulty, but with his usual wit responded, "Is that your best?"

Privin was one of the finest lead and jazz trumpeters in history. He died of colon cancer at the age of eighty.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Voce, Steve. "Bernie Privin Dies" (*The Independent*); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Prokopov, Vyacheslav Mikhailovich ("Slava") (b. Orenburg, Russia, Dec. 10, 1946). Russian trumpeter. Prokopov completed his initial musical training at the Orenburg Music College, studying with A. Krumgant and A. Simonov, in 1965. From 1962 to 1965, he taught the Orenburg Instrumental Ensemble of the "Pobeda" movie theater. He then studied with Timofei Dokshitser at the Gnesin Institute in Moscow,

graduating in 1970. From 1965 to 1970, he was a member of the onstage band at the Bolshoi Theatre, and became one of the principals of the main orchestra from then until January 2006. He taught at the Gnesin Institute beginning in 1972, and was the founder and leader of the Bolshoi Theatre Brass Quintet (starting in 1982). Dokshitser said of him, *He was a very well-organized man, good musician, and intelligent teacher. He could influence students, demand, scold, lead, and make them work hard.* Upon Dokshitser's retirement, he gave his Selmer piccolo trumpet, which he had received as a gift in 1970 from Maurice André and the Selmer Company, to Prokopov.

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Shook, Brian. "Bolshoi Theatre of the Russian Federation Trumpet Section" (*International Trumpet Guild Journal*, June 2012).

Prophet, Jamie (b. 1980). British trumpeter and cornetist. While growing up in Cornwall, England, Prophet played in the Cornwall Youth Jazz Orchestra, Cornwall Brass Band, Bodmin Town Band, and the Cornwall Youth Orchestra. Although piano was his main musical instrument, he concentrated on trumpet while attending the Royal Northern College of Music during the late 1990s. While still a student, he won a position as associate principal trumpet of the BBC Philharmonic at age twenty-one, and in 2006 was named the orchestra's principal trumpeter.

A versatile musician, Prophet founded a jazz quartet with other members of the BBC Philharmonic, Excess Prophet, which has performed since 2000. Jamie is married to Melody Prophet.

Bibl.: Pinnock, Joanna. "Jamie Prophet" (*The Brass Herald*, Aug. 2011); "JamieProphet" (www.thebrassherald.com/news0315.htm).

Prosser, Douglas ("Doug") (b. Topeka, Kansas, June 10, 1963). American trumpeter. Prosser grew up in Denver, Colorado. He began playing trumpet at age nine; his early teachers were Joseph Docksey and William Pfund. After graduating from Wheat Ridge High School in 1981, he attended the Eastman School of Music from 1981 to 1987 where he earned a bachelor of music degree studying with Barbara Butler and Charles Geyer. He then studied at The Juilliard School with Mark Gould for one semester, but left school to take a position as principal trumpet of the City of Barcelona Symphony Orchestra in Spain from 1987 to 1995. He also taught for six summers at the University of Barcelona.

Prosser joined the Rochester Philharmonic in 1995 as principal trumpet, and has also been an adjunct professor at the Eastman School since 1997. He joined the Eastman Brass in 1998, and took a leave of absence from the Rochester Philharmonic during the summer of 2007 to serve as a substitute player in the Philadelphia Orchestra and Buffalo Philharmonic.

Prosser and his wife Hildegard Mediano, a New York State court interpreter, have three children: Max (b. 1991), Nico (b. 1992), and Andrea (b. 1996). His hobbies include hiking, running, chess, and reading.

Bibl.: "Douglas Prosser" (www.rpo.org/s_3/s_31/p_143/Douglas_Prosser); "Douglas Prosser" (www.harborbrass.org/Faculty.htm); personal interview, Aug. 9, 2011.

Pulcini, Franck [Jean Vincent] (b. Limoges, France, Dec. 14, 1963). French trumpeter. Pulcini started to play at eight and began his trumpet studies at the Limoges Regional National Conservatory under Gérard Dubarry, where he won a both gold medal and a *Prix de la Ville* (Municipal Prize). He enrolled in the Paris Conservatory where he studied with Pierre Thibaud (1983-86). Additional studies were with Marcel Lagorce, Bernard Jeannoutot, Bo Nilsson, Antoine Curé, Roger Delmotte, and Carmine Caruso. Between 1987 and 1993, Pulcini was a prizewinner at several solo competitions including those in Toulon (1987), Prague (1987 and 1993), and Tallahassee (Ellsworth Smith-International Trumpet Guild, 1993). In 1988, he cofounded the brass ensemble, Epsilon, which won prizes at the Narbonne Competition in France and at a competition in Osaka, Japan.

As an orchestral player, Pulcini played with the Orchestre Régional de Limoges conducted by Guy Condette, Orchestre National de France, Ensemble Intercontemporain, Orchestre National de l'Opéra, Orchestre Bordeaux-Aquitaine, and Capitole (Toulouse), and then was principal of the Montpellier Symphony Orchestra from 1988 to 1990. He has performed with the Radio France Philharmonic Orchestra, Frankfurt Radio Orchestra, and Munich Radio Orchestra. He is currently principal of the Southwest German Radio Symphony Orchestra in Freiburg. Pulcini has taught for the Traveling University of Caracas, Venezuela (1997-2000) and the Brass Week Festival in France. He is now teaching at the Mulhousen Conservatory.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Franck Pulcini" (http://procustom.yamaha-europe.com/trumpoet/de.artists.php?id=123).

Pursell, John O. (b. Phillipsburg, New Jersey, May 4, 1953). American trumpeter. Pursell earned bachelor and master of music degrees studying with Kenneth Laudermilch at West Chester State College (now West Chester University) in Pennsylvania, and a doctor of musical arts degree with Emerson Head at the University of Maryland. He has also studied with Mel Broiles and Seymour Rosenfeld.

Pursell spent twenty-one years in the US Air Force Ceremonial Band in Washington, D.C., rising to the position of Senior Ceremonial Trumpeter. He also played with the USAF Ceremonial Brass, Concerto Soloists of Wilmington, Philly Pops orchestra, and the Orchestra Society of Philadelphia. Although retired from the military, he is an active trumpet soloist and clinician, and teaches at Frederick Community College in Maryland (since 2002) and The Sunderman Conservatory at Gettysburg College in Pennsylvania. He is the author of the book, *What I've Learned—The Free Lance Trumpeter's Guide to Professional Music* (self-published).

Bibl.: John Pursell's official website: www.johnpursell.com.

Purvis, John ("Jack") (b. Kokomo, Indiana, Dec. 11, 1906; d. San Francisco, California, Mar. 30, 1962). American trumpeter. When Purvis's mother Nettie died in 1912, his bad behavior overwhelmed his father Sanford, a real estate agent. He committed a series of petty thefts that landed him in a reform school, where he learned to play the trumpet and trombone well enough that he was able to play music professionally while attending high school. Ironically, one of his first playing jobs was with the Royal Canadian Mounted Police Band. He also worked with Hal Denman's dance band (from 1921). After high school, he worked in Indiana, and moved to Lexington, Kentucky, where he joined the Original Kentucky Night Hawks (until 1926). He also learned to fly small airplanes.

In 1926, Purvis was with Bud Rice's band that toured New England. He also played with Whitey Kaufman's Original Pennsylvanians. He mar-ried in Pittsburgh in 1927, and soon became the father of daughter Betty Lou. He played with Arnold Johnson's orchestra for a short while, and between August and October 1928 toured France with George Carhart's band. Reportedly, he was forced to return to America after being caught cheating a tourist out of their traveler's checks. He then joined Hal Kemp's band from 1929 to 1930, recording with Kemp and others. He led a couple of racially mixed recording sessions in 1930, and during the same year left the Kemp organization because of legal complications that prevented him from traveling to Florida with the band. He found work with the California Ramblers (1930), the Dorsey Brothers, and Fletcher Henderson (1932).

Purvis attempted suicide several times. His lack of accountability plagued him throughout his career, and he was considered to be unreliable in showing up for gigs. From 1932 to 1933, he played with a few radio orchestras and with Fred Waring. In 1933, he toured the South with Charlie Barnet, and moonlighted as a pilot, smuggling illegal goods out of Mexico. He moved to California and was successful with radio broadcasting work, playing as a member of the George Stoll Orchestra, and working as a staff arranger for Warner Brothers Studios, but left Los Angeles to become a chef in San Francisco (!). At the end of 1935, he joined Frank Froeba's Swing Band in New York. The recordings he made in 1935 were the last of his career.

After getting out of music for a couple of years, Purvis was arrested in Texas in June of 1937 for having been involved in a robbery in El Paso. He was tried, convicted, and sent to Huntsville Prison, where he directed the Rhythmic Swingsters, a prison band in which he played piano; the group regularly broadcasted on radio station WBAP in 1938. He was conditionally released from prison in August of 1940, but soon violated his parole and was sent to prison for six more years. He was finally released on September 30, 1946.

Purvis's later life was spent playing in various bands, but never for very long. He had a reputation for setting hotel rooms on fire, and was believed to work as a private mercenary in South America. He took odd jobs as a chef, radio repairman, aviator, and carpenter. Supposedly, he gassed himself to death in San Francisco on March 30, 1962. Despite his torrid and tragic life, he is considered one of the greatest jazz trumpeters of his day. He could play hot solos as well as Louis Armstrong, and composed several tunes now considered standards: *Dismal Dan, Down Georgia Way, Poor Richard*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jack Purvis" (http://en.wikipedia.org/wiki/Jack_Purvis).

Puttkammer [Putkamer], Franz (fl. Moscow, Russia, 1883-1903). Russian cornetist, trumpeter, alto hornist, and conductor. Little is known about Puttkammer's life and training. He was hired as a cornetist for the ballet formation of the Imperial Bolshoi Theatre on January 16, 1883, and from then until July 1, 1903 played trumpet and cornet with that organization.

Puttkammer taught at the Musical College of the Moscow Philharmonic Society from 1883, and was one of the teachers of Max Schlossberg and Mikhail Tabakov. Along with colleague August Marquardt, he established the Bolshoi Theatre Brass Quartet, perhaps the world's first chamber brass ensemble. Near the end of his career, Puttkammer and Marquardt were replaced in the

quartet by cornetists Vasily Brandt and Mikhail Tabakov. Puttkammer then played E-flat alto horn (in the shape of a trumpet) in the group. (See photo of quartet in biography of Vasily Brandt.) Puttkammer retired in 1903.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. *East Meets West* (Pendragon Press); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Edtions).

Q

Quealey, Chelsea (b. Hartford, Connecticut, 1905; d. Las Vegas, Nevada, May 6, 1950). American trumpeter. Quealey learned to play the saxophone before switching to trumpet. At age nineteen or so, he began his career with Jan Garber (1925) and then played with the California Ramblers (1926-27). He recorded with the Goofus Five, a subset of the California Ramblers.

Quealey sailed to England in 1927, where he recorded with Fred Elizalde. He stayed there for about two years, working with various groups until ill health caused him to return to the U.S. in 1929. After recovering, he played at the Paramount Theatre and with Don Voorhees, the California Ramblers again (1931), and briefly with Paul Whiteman's orchestra and Ben Pollack's band. He recorded with Mezz Mezzrow (1934) and worked with Isham Jones (1935-36), Red McKenzie, Joe Marsala, Frankie Trumbauer (1937), and Bob Zurke's big band (1939-40). During the 1940s, he played Dixieland music at Nick's and other clubs in New York City. From about 1946 until his death, Quealey performed in California and in Las Vegas. He died from heart problems at the age of forty-four or forty-five.

Bibl.: Kernfeld, Barry (Edit.) *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Quinque, Rolf (b. Brehna, Germany, June 20, 1927). German trumpeter. Quinque's early studies were at the Dommitzsch Music School. He learned to play the violin, and in 1938 began teaching himself to play the trumpet. He attended the Leipzig Music Academy from 1946 to 1949 where he studied with professor Heinrich Teubig, principal trumpeter of the Gewandhaus Orchestra. In 1950, Quinque replaced his teacher in the Gewandhaus Orchestra, playing there until 1957 when he joined the Munich Philharmonic Orchestra as principal trumpet. With the Gewandhaus, Quinque played the difficult works by Bach such as *Mass in B minor* and *Second Brandenburg Concerto*.

In 1971, Quinque resigned from the Munich orchestra in order to begin a fulltime solo career. He possessed an extraordinary upper register and was a brilliant performer on the piccolo trumpet. He gave countless performances of Bach's *Brandenburg* in addition to more than forty live performances of the concertos of Michael Haydn (in D) and Franz Xavier Richter. He was also the first to perform Hans Zender's nearly impossible solo, *Vexilla Regis*. He won acclaim as a soloist at important music festivals in Vienna, Salzburg, Berlin, Edinburgh, and other places.

Quinque performed in many live radio broadcasts, and recorded several albums including many versions of the *Concerto* by Richter (Quinque rediscovered that work and was a specialist in it). He taught at the Richard Strauss Conservatory in Munich from 1971 to 1989 and was head of the brass department. He published two books, *Atmung Stütze Ansatz Technik* (1980) and *Atmung Stütze Ansatz Methode* (1981) that are based on the no-pressure system.

Bibl.: Quinque, Rolf. *Atmung Stütze Ansatz Technik* (Editions BIM); Quinque, Rolf. *Atmung Stütze Ansatz Method* (Editions BIM); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Tarr, Edward H. *Das Gewandhaus Orchester: Seine mitglieder und seine Geschichte seit 1743* (Faber & Faber, 2006); "Rolf Quinque" (www.editions-bim.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

R

Rabbai, George (b. Bridgeton, New Jersey, Aug. 15, 1953). American trumpeter. Rabbai began playing trumpet at age thirteen under the guidance of his father, Eugene Rabbai. After two years of study, he took lessons for several years with John Thyssen. Rabbai graduated from Bridgeton High School in 1971, and attended Glassboro State College (now Rowan University), studying with Thyssen from 1971 to 1976, but leaving school before graduating to perform in the Philadelphia area and with various dinner theaters in Atlantic City, New Jersey. He toured with the Woody Herman band from 1980 to 1982, but continued with Herman on and off throughout the 1980s while working steadily in Atlantic City casinos. He also performed with the Concord Jazz All Stars, Scott Hamilton, and Frank Wess. While freelancing or in college, he also studied with Seymour Rosenfeld, Sidney Mear, James Burke, Vincent Penzarella, and Carmine Caruso.

Rabbai has recorded with numerous jazz musicians, among them Rufus Reid, Hank Jones, and Mel Lewis, and has also worked with Rosemary Clooney, Michael Feinstein, Tony Bennett, and Margaret Whiting, among others. His solo CDs include *Lemon Drop* (DBK), *In Good Company* (DBK), *Muted Bebop* (Dreambox Media), and the double-CD set, *Romance on Broadway* and *Romance on Film*. He was featured in the television special, *Tony Bennett with Love*, and has recorded film soundtracks for *Baseball* and *The West*. He is currently teaching as an adjunct professor at Rowan University (since 1985) and at the University of the Arts in Philadelphia (since 1989). He

is an active Civil War re-enactor and bugle player who has recorded all of the Civil War bugle calls and published the book, *Fun with the Bugle* (Mel Bay Publishing). His bugle is heard in the films *Wicked Spring* and *The Last Goodbye*.

Rabbai and pianist and organist Marilyn W. Rabbai have been married since 1987. His hobbies include bird watching and hiking.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, Mar. 28, 2012.

Lower photo: Rabbai (left) with Jari Villanueva, by Rob Mesite.

Rabold, Frédéric (b. Paris, France, Nov. 23, 1944; d. Waldbrunn-Busenbach, Baden-Württemberg, Germany, Dec. 26, 1993). French trumpeter, flugelhornist, and composer. Rabold studied at the

Musikhochschule in Karlsruhe (Germany) from 1961 to 1964. In 1965, he played in the Alex Quartet Rascals, and in 1968 founded his first ensemble, Crew, that immediately drew attention as one of Germany's leading modern jazz groups. It toured Europe under the auspices of the Goethe Institute, and released several LP albums for the Spinning Wheel, MPS, and Calig labels.

Rabold worked with numerous avant-garde jazz musicians including Gunter Hampel, Lester Bowie, Manfred Schoof, Perry Robinson, and Leszek Zadlo. Between 1984 and the early 1990s, he led the Uni Big Band in Stuttgart and his own Ice Cream Jazz Band.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Radcliff, Susan (b. c1960). American trumpeter. Radcliff received her bachelor of music degree from the State University of New York at Purchase, and her master of music and doctor of music degrees from the State University of New York at Stony Brook. One of her teachers was William Vacchiano. She has been a freelance artist in the New York area since 1980, performing with the Orchestra of St. Luke's, Orpheus Chamber Orchestra, Solisti New York, Sea Cliff Chamber Players, Fairfield Orchestra, and New York City Ballet Orchestra. She has also performed with the San Francisco

Contemporary Music Players, Parnassus, Beata Moon Ensemble, and the Other Minds Ensemble.

Radcliff has made numerous recordings with the ensembles she plays with, and teaches at her own private studio. She has been a member of various pit orchestras for musicals such as *South Pacific*. She is also known for her ability to play the Baroque (valveless) trumpet.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Rader, Don[ald] Arthur (b. Rochester, Pennsylvania, Oct. 21, 1935). American trumpeter. Rader moved with his family to Los Angeles when he was seven. He had already started playing the trumpet two years earlier under the guidance of his father, a professional trombonist. Rader attended Long Beach City College in 1954, and joined the Navy later that year; he studied at the Naval School of Music (1954-55), and upon discharge majored in music at Sam Houston State Teachers College (now Sam Houston State University) from 1958 to 1959. He also took jazz lessons from Jerry Coker.

Rader moved to New York City in 1959 and began freelancing with numerous big bands. He toured with Woody Herman (1959-61, 1966), Maynard Ferguson (1961-63), Count Basie (1963-64), Terry Gibbs (1967, 1969), Louie Bellson, Harry James, Stan Kenton, Buddy Rich, and Les Brown (on and off 1967-72 and 1986-90). He also made many arrangements for Herman, Ferguson, and Basie. In 1972, Rader moved back to Los Angeles and formed his own quintet; he often performed with the Toshiko Akiyoshi-Lew Tabackin big band (1974). From 1982 to 1990, he lived in Europe, performing mostly with Peter Herbolzheimer's orchestra. He also played as a staff member of South German Radio-Television in Stuttgart, Radio Zurich in Switzerland, NDR radio orchestra in Hamburg, Germany, and WDR Radio band in Cologne, Germany.

In 1994, Rader moved to Sydney, Australia, and became a studio and jazz performer. He has worked in all of the television and film studios, and occasionally taught at the Sydney Conservatory of Music, as well as at Polytech in Christchurch, New Zealand, and Polytech in Wellington, New Zealand.

Rader's career includes many impressive recordings and tours with such artists as Henry Mancini, Percy Faith, Les Brown, Bob Hope (twelve years), Della Reece, Jerry Lewis (thirty-three years of Muscular Dystrophy Telethons), Terry Gibbs Dream Band (ten years), Diana Ross, Louie Bellson, Benny Carter, Supersax, Elvis Presley, Frank Sinatra Jr., and Andy Williams, among others. His list of recordings as leader includes *Polluted Tears, Wallflower, Anemone, Off the Beaten Track*, and *Foreign Affair*. He has recorded for Columbia, Palo Alto, Jet Danger, DRM, Discovery, PRB, Tall Poppies, and Bellaphon.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Don Rader's official website: www.donradermusic.com; "Don Rader Interview" (www.jazzprofessional.com).

Radke, Fred (b. Oakland, California, June 20, 1943). American trumpeter and bandleader. Radke grew up in Oakland, California. He began playing the trumpet at age seven; his first teachers were Weldon Leonardson, Dick Lotter, Billy Catalano, and Joseph Alessi. He soon joined the Weldonians band, and by age fifteen was playing professionally with the Sal Carson and Dick Stewart big bands. During his late teens, he led a band on a steamship that crossed the Pacific Ocean.

After graduating from Oakland High School in 1960, Radke attended the College of San Mateo, where he was the featured soloist and leader of The Lancers vocal group. Influenced by the trumpet playing of the legendary Harry James, Radke worked with Marlene Dietrich, Burt Bacharach, Johnny Mathis, and others before joining the Harry James Orchestra as lead trumpet. After James died in 1983, the James Estate asked Radke if he would lead the Harry James Orchestra in a seventy-one-concert tour of America in celebration of the band's fiftieth anniversary. He continued touring as the band's leader and soloist in 1994-95 and again in 1998.

During his long and distinguished career, Radke has played lead trumpet in the bands of Glenn Miller (conducted by Ray McKinley), Dick Jergens, Leslie Uggams, Johnny Ray, Phil Harris, The Modernaires, Jack Jones, The Lennon Sisters, The King Family, The Pied Pipers, Earl Grant, Dennis Day, Connie Stevens, Pat Boone, Edie Adams, Anita O'Day, Connie Haines, Mel Tormé, Ella Fitzgerald, and others. He has been a featured soloist with the Seattle Symphony, Edmonton Symphony, and other classical organizations. He has made numerous television appearances, and has performed for several U.S. presidents, including Richard Nixon, Ronald Reagan, and George Bush.

Radke is a prolific recording artist, and has produced television specials for Diahann Carroll, Connie Stevens, Gina Fumes, Kay Starr, Frankie Lane, Frank Sinatra Jr., Rich Little, and others. He has won three Telly Awards.

Radke is currently teaching jazz at North Seattle Community College and fronting the Harry James Orchestra. The mayor of Seattle proclaimed May 6 as "Fred Radke Day." In 1988, Radke received the Evergreen Safety Council's "Public Service Award." In addition to receiving numerous music awards, he serves on various foundation boards, and is an active composer and arranger.

Fred and Gina Radke (also known as Gina Funes), a well-known singer, have been married since 1966, and have three children: Maurice (a retired Navy officer and current professional golfer in Hawaii), Francine (a law officer for Albertson's stores in Seattle), and H.B. (a professional trumpeter, singer, and bandleader). Radke's hobbies include jogging, fly-fishing, and snow skiing.

Bibl.: "Fred Radke" (www.harryjamesband.com); "Fred Radke" (https://people.northseattle.edu/users/fredke); personal interviews, Mar. 6 and 7, 2011.

Radzischewski, Heinz (b. Wasserburg am Inn, Germany, Mar. 2, 1954). German trumpeter. Radzischewski's first trumpet lessons were with his father, a local band director in Wasserburg. From 1970 to 1974, he studied with Walter Uhlemann at the Musikhochschule in Munich, and soon became principal of the Bad Reichenhall Philharmonic (1974-76) and of the City Theater orchestra in Ulm (1976-79). Since 1979, he has been assistant principal of the German Symphony Orchestra in Berlin, and also serves as head of the orchestra board. He is a member of various chamber groups such as the the Berlin Chamber Orchestra, Berlin Brass Soloists, and the Praetorius Ensemble Berlin and has performed with the C.P.E. Bach Chamber Orchestra, Bach Collegium Berlin, and the German Chamber Virtuosi of Berlin. In 1987-88, he spent his summers playing with the Bayreuth Festival Orchestra.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Ragin, Hugh (b. Houston, Texas, Apr. 9, 1951). American trumpeter and composer. Ragin learned to play the piano from his mother at an early age. At thirteen, he switched to trumpet and later earned a bachelor of music education degree at the University of Houston. He then attended Colorado State University where he received a master of music degree.

Ragin is a post-bop performer with a tendency toward the avant-garde. His interest in all kinds of music has led him to perform with symphony orchestras, as well as with artists such as David Murray, Spencer Barefield, Sun Ra, Fred Wesley, Dizzy Gillespie, Maynard Ferguson (1983), Andrew Cyrille, Leo Smith, Anthony Braxton, D.D. Jackson, and poet Amiri Baraka, and he is a member of the Park Hill Brass Quintet in Denver. He taught for a while at Oberlin College in Ohio. His recordings include *Team Work, Metaphysical Question, An Afternoon in Harlem*, and *Live at the Knitting Factory*. He also recorded with Roscoe Mitchell.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Hugh Ragin" (www.allaboutjazz.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Ramírez (-Velázquez), Pedro (b. Acámbaro, Guanajuato, Mexico, 1939). Mexican trumpeter and producer. In 1945, the Ramírez family moved to Mexico City where Pedro's father Fermín played in a mariachi band at Plaza Garibaldi. Young Pedro loved to play his father's trumpet each morning before school, but this awakened his father, so Fermín locked his trumpet case each night when he returned home from work. Pedro traded fruit and vegetables from the family garden for a pottery trumpet so that he would have something to play. Sensing the seriousness of his son's attitude towards the trumpet, Fermín bought him a real trumpet and began giving him lessons.

Pedro's early playing experience in music was standing at his father's side, playing second trumpet in mariachi bands. Fortunately, the idea of having two trumpets in a mariachi ensemble had achieved popularity due in part to the pioneering efforts of Miguel Martínez with the group Mariachi Vargas during the 1940s, and with Mariachi México de Pepe Villa during the early 1950s. When Martínez left the latter group in 1954, fourteen-year-old Ramírez was invited to audition. Having shown remarkable talent for his age, and having studied at the Escuela Libre de Música, Ramírez accepted the position where he would spend the next twenty years.

Ramírez left Mariachi México in 1974 in order to devote most of his time to arranging, directing, and producing. He has managed numerous celebrity artists including Vincente Fernández, Angélica María, Leo Dan, Roberto Carlos, Gerardo Reyes, and Vikki Carr. He received an American Grammy Award for "Best Producer in Mexican-American Performance" (with Vikki Carr, 1985), and Latin Grammy Awards in 2000 and 2004 for "Best Producer in Ranchero." He was inducted into the Mariachi Hall of Fame in 2007.

Bibl.: "Pedro Ramírez Velázquez" (http://mariachispectacular.com/2007-pedro-ramirez-velazquez).

Ramm, Kurt (b. Lochau [near Halle/Saale], Germany, Aug. 25, 1921). German trumpeter. Ramm studied at the Görlach Music School in Halle from 1936 to 1940, and then the Dortmund Conservatory until 1943. His teachers were Franz Herbst and Karl Seegers. He started his career in July of 1947 as a member of a light music orchestra for the Leipzig radio, and from 1954 to 1957 played in the large orchestra for the Leipzig radio. Simultaneously, he was able to study trumpet at the Leipzig Hochschule für Musik with Franz Herbst (1947-49) and Karl Seegers (1954-56).

Ramm became the second trumpet of the Gewandhausorchester in Leipzig in May of 1957, a position he held until July of 1979. He also taught at the Leipzig Hochschule für Musik from 1959 to 1986, becoming a full professor in 1981.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Rampton, Kenny (b. Las Vegas, Nevada, Aug. 20, 1967). American trumpeter. Rampton grew up in Las Vegas and attended the University of Nevada and the Berklee College of Music in Boston. In 1989, he moved to New York City and worked as a freelance and jazz musician. He toured with the Ray Charles Orchestra and Panama Francis & The

Savoy Sultans, Jimmy McGriff, Jon Hendricks, as well as performing with the Lincoln Center Afro-Latin Jazz Orchestra, Chico O'Farrill's Afro-Cuban Jazz Big Band, Supersound, Clark Terry, Wynton Marsalis, Joe Henderson, the Lincoln Center Jazz Orchestra, Lionel Hampton, Charli Persip, Dr. John, Slide Hampton, and others. In addition, he has been a member of the Mingus Big Band, Mingus Orchestra, Mingus Dynasty, George Gruntz Concert Band, and the Bebo Valdès Latin Jazz All-Stars. He also leads his own jazz sextet.

Kenny Rampton has played in the pit orchestras of numerous Broadway shows, and has worked as a studio player who recorded many radio and television jingles. His 2006 solo album is titled *Moon over Babylon*.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Annibale, Ed. *Trumpeters Galore* (Trafford); Kenny Rampton's official website: www.kennyrampton.com.

Ranch, Lars (b. Copenhagen, Denmark, Dec. 28, 1965). Danish trumpeter. Few musicians have as broad a career as does Ranch. His

first musical studies were with his father, Finn Ranch. After a few years, Lars joined the Tivoli Guard Band in Copenhagen, and was principal trumpet from 1979 to 1982. As a boy, he was awarded various prizes and had an opportunity to sit in with big bands conducted by Thad Jones and Bob Mintzer. He attended the Royal Danish Music Conservatory in Copenhagen from 1982 to 1984 where he studied with Kurt Pedersen and Ole Andersen. By the early 1980s, he developed a freelance career that included concerts with the Danish Radio Symphony, Philharmonic Orchestra of Copenhagen, Royal Band, Seeland Music Corps, and other leading ensembles.

Ranch moved to Paris in 1984 to study with Pierre Thibaud (until 1989). He worked as a studio player there from 1987 to 1989, and was principal trumpet of l'Orchestre des Prix in Paris from 1988 to 1989. In 1989, he moved to Germany where he served as assistant principal of the Bremen Philharmonic Orchestra (1989-91) and principal with the State Philharmonic Orchestra of Hamburg (1991-92). Since 1992, he has been a soloist and member of the Royal Danish Brass, and since October of 1994 has been principal of the Berlin Radio Symphony Orchestra. He is an active concerto soloist with orchestras, a recitalist with piano and organ, leads his own brass quintet (RanchBrass) and big band (Lars Ranch Party Band), and is a member of The Swinging Brass and the Royal Danish Brass Band. Since 2005, he has been teaching at Otto von Guricke University in Magdeburg, Germany.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Lars Ranch's official website: www.solo-trumpeter.de/.

Randall, Frederick ("Freddy") James (b. East London, England, May 6, 1921; d. Teignmouth, Devonshire, England, May 18, 1999). English trumpeter and bandleader. Randall began playing the trumpet at age fifteen and was self-taught. He never learned to read music but managed to eventually become one of England's greatest jazz musicians. His first professional experiences were with Albert Bale's Darktown Strutters and Will De Barr's Band.

Randall formed his first band, the Saint Louis Four, in 1939. He joined the Army Rifle Brigade in 1940 and was released from military service in 1943; he then formed his own Dixieland band. He also joined John Dankworth and Freddie Mirfield's Garbage Men, a comedy group that garnered numerous prizes and recorded for Decca. They held a residency at Cooks Ferry Inn at Edmonton for many years and became one of the most popular groups in the country. Randall was a guest soloist with Ted Heath, Henry Hall, Harry Parry, and Bert Ambrose.

Freddy Randall formed his own groups and made numerous guest solo appearances during the 1940s and 1950s. He made many Dixieland recordings between 1948 and 1957, performing in a Chicago style similar to that of Wild Bill Davison and Muggsy Spanier. Saxophonist and colleague Bruce Turner once said of Randall that *He bounced around that stage like a rubber ball, exuding charm. He didn't merely attack a thirty-two-bar chorus, he positively violated it*...[He] *had more technique and brash self-confidence than all of us others put together.*

As one of England's leading jazz musicians, Randall often performed with American jazz artists visiting the U.K. Some of the better-known artists were Wild Bill Davison, Bud Freeman, Pee Wee Russell, Sidney Bechet, Bill Coleman, and Jimmy and Marian McPartland. As part of a 1956 cultural exchange program, Randall visited the United States and performed in New Orleans and throughout the South. (Louis Armstrong participated in the exchange by touring England.)

Serious lung problems plagued Randall in 1958, and he was forced to stop playing. In order to make a living, he purchased and ran a hotel. He also ran a nursing home for a while and invested in property conversions. But, in 1963 he was persuaded to return to playing on a part-time basis. After two years, he stopped playing again until 1971. However, when Britain's Greatest Jazz Band was assembled during the early 1970s, Randall could not refuse an invitation to join this group. He also co-led the Freddy Randall-Dave Shepherd Jazz All-Stars for several years, performing live radio and television shows and making a live recording at the 1973 Montreux Jazz Festival. He was also notorious for firing band members by letter or telegram. In semiretirement from 1975, he quit performing in 1993.

Some of Freddy Randall's LP recordings include *Freddy Randall-Dave Shepherd Jazz All-Stars* (Black Lion), *Live at Montreux* (Black Lion) and *Benny Waters-Freddy Randall Jazz* (Jazzology). He and his wife Ivy had one son and one daughter. Randall died at the age of seventy-eight.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Vacher, Peter. "Freddy Randall" (*The Guardian*, May 26, 1999); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Freddy Randall, Trumpeter, Bandsman" (*The Scotsman*, 1999); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Randolph, Irving ("Mouse") (b. St. Louis, Missouri, June 22, 1909; d. New York, New York, Dec. 10, 1997). American trumpeter. Randolph started his career around 1920 when he played in Fate Marable's band aboard various riverboats near St. Louis. He later

toured with several territorial bands including those of Walt Farrington (1923-24), Willie Austin (1925-26), Art Sims-Norman Mason (1926), King Oliver (1927), Floyd Campbell (1927-28), Alphonso Trent (1928), and J. Frank Terry (1929-30). From 1931 to 1933, he was in Kansas City as part of Andy Kirk's Twelve Clouds of Joy.

Randolph moved to New York in 1934 and soon joined Fletcher Henderson's orchestra (1934). He also played with Benny Carter, Luis Russell, Cab Calloway (1935-39), Ella Fitzgerald (1939-42), Don Redman (1943), Edmond Hall (1944-47), and Eddie Barefield (1950), and toured with Marcellino Guerra's Latin American Orchestra. He was with Chick Morrison's orchestra from 1958 into the early 1970s, but also played and recorded with Harry Dial's Bluesicians in 1961.

Randolph chose to hang on to the swing style of music even though it went out of fashion during the early 1950s. As a result, he ended up in obscure bands that never recorded or toured, and his reputation soon faded away. Influenced by Red Allen, he had a big tone and a keen sense of melody. His best solo was on *Tea for Two,* recorded with Teddy Wilson (1936), and he participated in the *Zodiac Suite* recorded by Mary-Lou Williams in 1945.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Randolph, Zilner T[renton] ("Randy") (b. Dermott, Arkansas, Jan. 28, 1899; d. Chicago, Illinois, Feb. 2, 1994). American trumpeter and arranger. Randolph attended Briddle University (now Johnson C. Smith University), the Krueger Conservatory, and the Wisconsin Conservatory of Music. He played with various territory bands during the 1920s, including that of Bernie Young (1927-31). He moved to Chicago in 1931 and became Louis Armstrong's musical director (1931-32, 1933, 1935); he participated in several of Armstrong's recordings and composed the tune, *Old Man Mose*. During the mid 1930s, he played with Carroll Dickerson and Dave Peyton. He led his own band in the late 1930s, and his own jazz quartet during the 1940s.

As an arranger, Randolph worked for Earl Hines, Woody Herman, Fletcher Henderson, and Duke Ellington, as well as Armstrong. He devoted himself mostly to teaching during the 1950s through the '70s, recorded as a pianist in 1951, and led the house band at the Indiana Theater (on and off during the 1950s).

Randolph's children include vocalist Hattie Randolph (b. 1932) and trumpeter Lucious Randolph (b. 1935).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Zilner Randolph" (http://en.wikipedia.org/wiki/Zilner_Randolph).

Ranger, Louis D. (b. Syracuse, New York, Mar. 29, 1949). American and Canadian trumpeter (dual citizenship). Ranger began playing trumpet at the age of nine, and his first private teacher (at age ten) was Harold Back, the same person who had taught Edward Tarr to play the trumpet. His first band director was Anthony DeAngelis at the Lyncourt School in Syracuse, New York, and his band director at Nottingham High School in Syracuse, was John Ianotta. Ranger also studied with Armando Ghitalla at Boston University's Tanglewood program, now called the Tanglewood Institute, during the summer of 1966, the first year of that program.

After graduating from high school in 1967, Ranger enrolled at Boston University in order to continue his studies with Ghitalla, and also performed with the Boston Symphony Orchestra while studying there. In 1969, he won a position with the American Brass Quintet, moved to New York City, and transferred to The Juilliard School where he took lessons from William Vacchiano, principal trumpet of the New York Philharmonic, graduating with a bachelor of music degree in 1972. In addition to playing with the ABQ, he was an active New York freelance performer from 1970 to 1978, appearing with the New York City Ballet Orchestra, Berlin Philharmonic, Prague Chamber Orchestra, The Bach Aria Group, The Contemporary Chamber Ensemble led by Arthur Weisberg, Speculum Musicae, and many others. He was a regular member of the American Symphony Orchestra under Leopold Stokowski, the Musica Aeterna Orchestra under Fritz Waldmann, and was coprincipal trumpet of the New York Philharmonic under Pierre

Boulez during the 1977-78 season. He also played with the Chamber Music Society of Lincoln Center, and recorded with Gerard Schwarz.

Ranger played with the American Brass Quintet until 1978 when he accepted a professorship at the University of Victoria in Canada. He has periodically subbed as first trumpet in the Vancouver Symphony Orchestra and the Victoria Symphony Orchestra, and is a founding member of Aventa, a contemporary music ensemble based in Victoria. In 1985-86, he spent a year in Paris, France, during which time he had the opportunity to play first trumpet in a performance with the Orchestre de la Suisse Romande in Geneva, Switzerland. He has also performed in the Casals Festival Orchestra in Mexico City, and has been principal in Aspen Festival orchestras since 1970. An active recitalist, he has released a solo CD titled *The Trumpet Comes of Age: 1940-1980* on the Crystal Records label.

Ranger and his wife, violinist Kathryn Appleby Ranger, have been married since 1974, and have two children: Abigail (b. 1979) and Katelyn (b. 1983). His hobbies include motorcycling, fishing, and building scale model cars.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Louis Ranger" (www.wedgemouthpiece.com/wedge-heads/louis-ranger.html); "Louis Ranger" (www.aspenmusicfestival.com); personal interview, Sept. 11, 2011.

Rankin, Kitty [Mrs. Katherine Williams] (fl. c1900-1935). American cornetist. Kitty used the stage name "Miss Kitty Rankin" and was a

fine cornet soloist. During her youth, she lived in Brockton, Massachusetts, where she studied with Mace Gay. When she married the famed cornetist Ernest S. Williams, she changed her name to Mrs. Katherine Williams. They performed concerts together and played solos as well as duets. In 1913, they toured and performed throughout Europe, Australia, India, and Egypt. She was an exceptional performer, as indicated in the following quote from *Jacobs' Band Monthly* magazine (Aug. 1923):

[The writer] *was amazed to see a little lass step out on the platform and play the "Russian Fantasia," considered at that time a very showy piece of work for cornetists. It is often said of girl performers, "She plays well for a girl," but in her case such qualification was not necessary for she played excellently and could be compared with any of the noted soloists of the day. Her tone was of the finest, her technic was perfect, her phrasing left nothing to be desired, and we were safe in predicting at that time a grand future for her. She has fulfilled her early promise, is musicianly in every respect, and today stands without peer*.

Throughout the 1920s and early 1930s, Kitty was a member of Gloria Trumpeters, the popular women's ensemble. They made several recordings for the Columbia Phonograph Company, and were often heard on radio broadcasts. In 1941, she was honored by Brockton's *Enterprise* newspaper as one of the town's most famous citizens.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Rapa, Adam (b. Boston, Massachusetts, Mar. 31, 1980). American trumpeter. Rapa began playing the trumpet at age eleven, and studied with Scott Aruda from age thirteen to fifteen. His professional career began at age thirteen, and at age sixteen he was playing lead trumpet in some of the bands at the Berklee College of Music. From age fourteen to twenty, he was a member of the East Coast Jazz drum and bugle corps.

From 2001 to 2007, Rapa was the featured soloist in the touring production of *Blast!*, which traveled throughout the United States, Japan, and the United Kingdom. He has played with Nicholas Payton, Roy Hargrove, Mnozil Brass, Wycliffe Gordon, Cyrus Chestnut, Christian McBride, Robert Glasper, Thomas Gansch, The Army Blues, Alice in Chains, Otto Sauter's Ten of the Best trumpet ensemble, and was a featured artist at the 2008 International Trumpet Guild Conference. His amazing and seemingly effortless upper register

has made him a popular guest soloist and clinician worldwide. He has recorded two CDs, *Life on the Road* and *Rebelión*, both on the DutDut Records label that he cofounded in 2008. He has also recorded several "Bollywood" soundtracks for A.R. Rahman, as well as American films recorded in Seattle (with Allen Vizzutti and Anthony DiLorenzo, trumpets).

Rapa and his wife Elisabeth Breines Vik, a vocalist and ethnomusicologist, have been married since 2010. Of equal importance to his musical achievements, are his interests in Yoga and the cultivation of spiritual and physical well-being, cooking, hiking, and generally being outdoors, and in ultimately assimilating the qualities of various cultures throughout the world that improve his own life: exploring and developing an understanding of their social customs and interactions, their spiritual practices, foods, architectures, the sounds and origins of their languages, and the visual highlights of their natural landscapes. He feels that composing, arranging, studying, playing music, and exploring the healing/balancing qualities that are created when vibrations are produced with pure intentions, is a way of life—neither hobby nor work.

After living in Seattle (2006-09), New York (2010-11), and spending nearly a year in Japan (2011-12), Adam and Elisabeth moved to Vienna, Austria, where Adam continues to work as a freelance musician and educator.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Adam Rapa's official website: www.adamrapa.com; personal interviews, Sept. 20, 2011 and Nov. 15, 2012.

Rapier, Leon (b. Tyler, Texas, Aug. 8, 1922; d. Jan. 15, 1988). American trumpeter. Rapier (born Leon Raper) grew up in Tyler, Texas. He began playing the trumpet at age nine; beginning at fourteen, he studied with Samuel Krauss for three summers at the National Music Camp in Interlochen, Michigan, and continued studies with him on and off for several more years. Rapier attended the Eastman School of Music where he studied with Pattee Evenson. During his senior year at Eastman, he played with the Rochester Philharmonic and performed *Quiet City* by Copland in 1942. He took lessons from Vincent Bach and Gilbert Johnson; Georges Mager and William Vacchiano also strongly influenced his playing.

Rapier was drafted into military service, and played in the Air Corps Band and Dance Band from 1942 to 1946. Upon discharge, he studied with Bernard Fitzgerald at the University of Texas, but returned to Eastman in September of 1946 to finish his bachelor of music degree. He continued his studies at Eastman, earning a master of music degree in 1948.

Rapier joined the New Orleans Philharmonic in 1948, but left a year later to become a professor at Louisiana State University in Baton Rouge. During this period, he played with the Baton Rouge Symphony Orchestra, and in 1949-50 with the North Carolina Touring Orchestra. He became principal trumpet of the Louisville Orchestra in 1954. Beginning in 1953, he performed at the Fish Creek Music Festival under Thor Johnson during many summers, and also taught at the National Music Camp in Interlochen for many summers. He served on the faculty at the University of Louisville from 1954 to 1987, and was a charter member of the Louisville Bach Society and Louisville Brass Quintet (that toured South Africa). He was considered to be one of America's finest teachers. Among his pupils were John Aley, Clifford Blackburn, Stacy Blair, Richard Burkart, Norbert Carnovale, Carl Fontana, Pat Harbison, Nat Paella, John Rommel, Byron Stripling, Marc Ullrich, and Allen Vizzutti.

Rapier's recordings are on the Louisville Orchestra First Edition Series. They include Ernest Bloch's *Proclamation*, Alan Hovhaness's *Avak the Healer*, Chou Wen-Chung's *Soliloquy of a Bhiksuni*, and John Addison's *Trumpet Concerto*. Rapier received the University of Louisville's Distinguished Teaching Award, the Louisville chapter of the American Federation of Musicians Musician of the Year Award, and the Award of Merit from the International Trumpet Guild (posthumously in 2006).

Rapier and his wife, Mary, a professional pianist, had two daughters—Mary Julian (a harpist with the Louisville Orchestra) and Beth (a cellist with the Minnesota Orchestra). He was director of music at Highland Presbyterian Church in Louisville for twenty-five years.

Bibl.: ITG website: www.trumpetguild.org; Tunnell, Michael. "Leon Rapier: A Tribute" (*International Trumpet Guild Journal*, May 1988).

Rasey, Uan (b. Glasgow, Montana, Aug. 22, 1921; d. Los Angeles, California, Sept. 26, 2011). American trumpeter. For fifty years, Rasey was considered by many to be the top Los Angeles studio trumpeter.

He recorded over 2,500 film and television soundtracks. He began playing the trumpet in Glasgow, Montana, at the age of seven. His inspirations came from hearing radio recordings of Louis Armstrong and Cootie Williams, then Del Staigers. He contracted polio at age ten and permanently lost the use of both legs. He was first chair in the Montana All-State Band in Butte during his freshman year, but moved

to Los Angeles with his family while in high school (1937). There, he became a member of the All-City Symphony Orchestra, and took private lessons from Louis Maggio (1938-39) and Harold "Pappy" Mitchell (1937).

Rasey joined the musicians' union while in high school, and began performing in dance bands and various theater orchestras. At times, his playing was very demanding and required ten to twelve hours of work each day. In 1939, he had trouble with his lower lip, and developed a blister that began to bleed. The scab continually cracked, and eventually formed a bad callous. A doctor removed the dead tissue**,** but a deep scar formed. This forced him to change from a Bach 10.5 C mouthpiece to a Bach 1C**,** which he played for the rest of his career. After graduating from Huntington High School in 1940, he performed with the bands of Benny Goodman (1939-43), Sonny Dunham (1940), Jack Armstrong, Warner Bros, Alvino Rey, Bob Crosby, and Paul Whiteman. In 1943, he became a staff musician for the Mutual Radio station, and played on regular shows such as *Kraft Music Hall, Bing Crosby Show, Phil Harris Show, Jack Benny Show, George Burns Show, Bell Telephone Hour, Ozzie Nelson Show, Sound Off, Old Gold,* and *California Melodies*. He played with Frank Diveri, Kay Kaiser, Benny Carter, Billy May, Victor Young, Lyn Murray, Jeff Alexander, Frank Devol, Nelson Riddle, André Previn, Lenny Hayton, Johnny Green, Miklos Rozsa, David Raksin, David Rose, Alfred Newman, Hugo Freidhoffer, Arthur Vinegar, Leo Arnaud-Vauchant, Tommy Dorsey, Gordon Jenkins, and John Scott Trotter.

During the late 1940s, Rasey occasionally played with the MGM studio orchestra next to the first trumpet, Rafael Méndez. There were times when a jazz trumpet solo was needed, and Rasey was given the opportunity to showcase his immense abilities. His big break came when he recorded (as first trumpet) the film *Ben-Hur* under the baton of the composer, Miklos Rozsa. When Méndez left MGM in 1949, Rasey became first trumpet at MGM from 1948 to 1979. Rasey performed on soundtracks of hundreds of major motion pictures including *On the Town* (with Mannie Klein), *High Society*, *Pennies from Heaven*, *Rocky, Chinatown, Cleopatra, Gigi, Quo Vadis, West Side Story, Showboat, Singing in the Rain, Bye Bye Birdie, Mutiny on the Bounty, My Fair Lady*, and *An American in Paris*.

Rasey was a champion of the rights of members of the musicians' union. During World War II, he became dissatisfied with the union, and tried to form another one with a group of musicians, which resulted in his expulsion from the union for two years. He later rejoined the union, but continued fighting for better conditions and pay. He attempted to form a new union again in 1962**,** but failed, causing him to be expelled a second time.

One of Rasey's legacies is his participation on the album titled *Tutti's Trumpets* that featured several of the top Los Angeles studio players. He was given the Honorary Award by the International Trumpet Guild in 2009. He and his wife Margaret—who died in 2008—were married for fifty years, and had one son and two daughters. He was an avid sports enthusiast, who was especially fond of the Olympic games.

Bibl.: Hood, Boyde. "Ten Outstanding Trumpet Players in the Los Angeles Area" (*Brass Bulletin*, no. 41, 1983); Keim, Friedel. *Das große Buch der Trompete* (Schott); Knudsvig, Peter. "Uan Rasey: A Life in Radio and Films" (*International Trumpet Guild Journal*, June 2009); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Rava, Enrico (b. Trieste, Italy, Aug. 20, 1939). Italian trumpeter. A major figure in the jazz trumpet world, Rava started on trombone and played in a Dixieland group during much of his teens. When he was eighteen, he switched to trumpet after hearing a live concert by Miles Davis in Torino. After only four years on trumpet, he began touring with Mal Waldron's group, and made a 45 rpm record under his own name in March 1960 with pianist Maurizio Lama. Rava took lessons with Nino Culasso in Rome (1961) but was mostly self-taught; he studied many jazz recordings when he was young. He was especially influenced by Chet Baker. His only formal trumpet lesson was with Carmine Caruso, who helped him develop his embouchure. In 1964, he played with Gato Barbieri and later with Don Cherry in Milan (1966).

Rava moved to New York City in 1967, and soon played with Steve Lacy. He also led his own groups. In Europe, Rava played with Giorgio Gaslini, Henri Texier, and Michel Portal (1968), and recorded with Lee Konitz (1966, 1968) and Manfred Schoof (1969). He returned to the United States, playing with Roswell Rudd, who was enormously influential (1969-71), Jazz Composers Orchestra (1971), and Bill Dixon (summer of 1971). Rava's first album, *Katcharpari*, won an award in Germany for best jazz album of the year. By 1970, his career was taking off.

During the 1970s, Rava composed a great deal of film music and released more albums. In 1982, he joined Gil Evans's group and toured with Cecil Taylor's big band in 1984, 1988, and 1985. During the 1990s, he worked with Carla Bley, Archie Shepp, and Abdullah Ibrahim, among others. He has won many awards including Musician of the Year at the 2000 Barga Jazz Festival in Tuscany.

Today, Enrico Rava is considered to be the father of Italian jazz. He has released thirty solo albums for such labels as Soul Note, Between the Lines, Label Bleu, EGEA, Via Veneto, ECM, Japo, Four Leaf, BASF, Inakustik, CamJazz, Neuber Challenge, Black Saint, and Gala. He has performed and recorded with hundreds of leading jazz artists including Cecil Taylor, Barry Altschul, Chet Baker, Civica Jazz Band, Marc Ducret, Gas Mask, Globe Unity Orchestra, Marcello Melis, Giocchi Proibiti, European Trumpet Summit, Dollar Brand, Salvatore Bonafide, Bella, Karl Berger Orchestra, Roberto Gatto, Steve Lacy, Battiste Lena, George Gruntz, Sigi Finkel, European Jazz Ensemble, Tiziana Ghiglioni, and Ivano Fossati.

Bibl.: Erdmann, Tom. "Enrico Rava: Playing with Jazz" (*International Trumpet Guild Journal*, Mar. 2006); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Ray, Michael Arthur (b. Trenton, New Jersey, Dec. 24, 1962). American trumpeter. Ray began his career by playing in rhythm & blues bands such as Patti LaBelle's orchestra, the Delfonics, and the

Stylistics. He then joined Sun Ra's Intergalactic Arkestra (1978-93), recording nearly two dozen albums with the flamboyant group. During the period from 1979 to 1989, he also played with the R&B group, Kool and the Gang.

Michael Ray moved to New Orleans in 1989 and founded Cosmic Krewe in 1991. He also formed a second group by the same name that is based in Burlington, Vermont. In New Orleans, he also played with Charles Neville (1990). He carries on in the Ra tradition by sporting wildly colorful clothing, exotic hats and headdresses, and electrifying his audiences with dancing and vocal solos. His trumpet playing is extremely exciting, mixing jazz and funk styles.

Ray's Cosmic Krewe has received numerous awards and Grammy nominations. His albums as leader include *Michael Ray and the Cosmic Krewe* (Evidence) and *Funk If I Know* (Monkey Hill). He has also played with PHISH.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Book); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Michael Ray" (www.answers.com).

Raymondis, Gerassimos (b. Korfu, Greece, Mar. 5, 1949; d. Athens, Greece, Aug. 14, 1999). Greek trumpeter. Considered to be a very talented trumpeter as a child, Raymondis became one of the leading trumpet teachers and performers in Greece. He founded the Raymondis Conservatory in 1978, and was a founding member of the Orpheus Brass Quintet (from 1990). He was an active clinician, and principal of the Athens Radio Orchestra from 1990 until his early death in 1999 at the age of forty-nine.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Recker, George (b. c1945). American trumpeter. Recker comes from a musical family spanning three generations. He attended Florida State University for his bachelor's degree, and George Peabody College for his master's degree. His primary teachers were Armando Ghitalla, William Vacchiano, Adel Sanchez, and Arnold Jacobs.

Recker's career began when he became a member of the US Army Band in Washington, D.C. (1969-71). After his service years, he freelanced in the Washington area, playing principal trumpet with the Kennedy Center Opera Orchestra (1972-83), extra with the National Symphony Orchestra, principal of the National Gallery Orchestra and Washington Brass Quintet, and performing in over forty-five Broadway show productions. His interest in the instruments and music of the 19th century led to many performances and recordings with the Smithsonian Chamber Players, including albums such as *Nineteenth Century Ballroom Music* (Nonesuch), *Our Musical Past* (Library of Congress), and *Rose Marie* (Smithsonian). He can also be heard on *The Colors of the Baroque* (Summit) with Anthony Plog, Nick Norton, James Thompson, Michael Sachs, and others. In 1985, he formed the cornet and piano duo, Old Brass and Ivory, with pianist Arthur Maddox.

Recker joined the faculty at the University of Oregon in 1983. Before his retirement in 2003, he served as principal of the Oregon Bach Festival Orchestra and Oregon Coast Music Festival. He has also played at the Cabrillo Festival and with the Pioneer Brass (quintet). He is currently principal of the Eugene Symphony Orchestra and the Oregon Brass Quintet.

Bibl.: "George Recker—Associate Professor Emeritus" (http://pages.uoregon.edu/music/people/emeriti/recker.htm).

Reece, Alphonso Son ("Dizzy") (b. Kingston, Jamaica, Jan. 5, 1931). Jamaican trumpeter. Reece's father was a silent film pianist. Alphonso attended the Alpha Boys School, well known for producing fine

musicians. After spending a few years on the baritone horn, Reese switched to trumpet at age fourteen. He turned professional two years later, performing with Jack Brown's swing band in 1947.

Reece moved to Europe in 1948 at the age of eighteen. He played with Don Byas (1949-50), and other jazzmen such as Bill Coleman, Django Reinhardt, and Hot Lips Page. In 1954, he moved to London where he played with Kathy Stobart, Terry Shannon, Kenny Graham's Afro-Cubanists, and Tony Crombie's big band. He began to record quite a bit, mostly on 78 rpm discs for the Tempo label. He lived for a while in Paris, Portugal, and again in London. He also performed with Victor Feldman (1955), Martial Solal, and Jacques Hélian (1958). In 1958, he recorded the album *Blues in Trinity* with Donald Byrd for the Blue Note label.

Through the encouragement of Donald Byrd, Miles Davis, and other Americans, Reece moved to New York City in October of 1959. His arrival caused an immediate splash of publicity, followed by two more albums for Blue Note (1959-60), and one album for Prestige/New Jazz in 1962. However, sales were not as expected, and the trumpeter struggled to stay in the limelight. He returned to Europe and toured with Dizzy Gillespie's big band in 1968.

Over the years, Dizzy Reece has performed with numerous musicians, building a solid and loyal following of fans. He participated in the Paris Reunion Band in 1985, and played with Clifford Jordan's big band in the early 1990s. He also recorded with Victor Feldman, Tubby Hayes, Philly Joe Jones, Dexter Gordon, Ted Curson, Duke Jordan, Paris Reunion Band, and John Gilmore. Reece's albums as leader include *Mosaic Select: Dizzy Reece* (MS), *A New Star* (Jasmine), *Progress Report* (Jasmine), *Blues in Trinity* (Blue Note), *Star Bright* (Blue Note), *Comin' On!* (Blue Note), *Soundn' Off* (Blue Note), and *Asia Minor* (Prestige/New Jazz). Considering his extraordinary talent, it is surprising that Reece has not become a star jazz performer.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Dizzy Reece" (www.allaboutjazz.com); Dizzy Reece's official website (http://dizzyreece.blogspot.com); "Dizzy Reece" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Reed, Waymon (b. Fayetteville, North Carolina, Jan. 10, 1940; d. Nashville, Tennessee, Nov. 25, 1983). American trumpeter. Reed grew up in Nashville and played in his high school band. He attended the

Eastman School of Music in Rochester, New York, for one year and then played in carnival and blues bands for about a year. He moved to Miami, Florida, around 1960 and played with Ira Sullivan and Pee Wee Ellis, plus formed his own band.

Reed moved to New York City in the mid 1960s and soon joined James Brown's soul band (1965-69) and freelanced. He was twice a member of the Count Basie Orchestra (1969-73 and 1977-78). During these years, he also played with Frank Foster and the Thad Jones-Mel Lewis Orchestra.

In 1978, Waymon Reed married singer Sarah Vaughan even though she was sixteen years his senior and had been married three times before. He led her backup band for two years but things did not work out between them. (For one thing, he hated being referred to as "Mr. Sarah Vaughan.") They divorced in 1980. Reed continued freelancing and appeared on B.B. King's album, *There Must Be A Better World Somewhere* in 1981.

Although Reed appeared many times on recordings as a sideman, he cut only one solo album (in 1977) titled *46th and 8th* (Artists House) with his own quintet. He took part in an All-Star Trumpet Spectacular recording and can be seen on video with Count Basie in Montreux (1977). His career came to an early end when he died of cancer at the young age of forty-three.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Waymon Reed" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Reese, Marc B[rian] (b. Smithtown, New York, Apr. 4, 1970). American trumpeter. Reese grew up in Lake Grove (Long Island),

New York. He began playing trumpet at age eleven; his first teachers were two New York trumpet giants, Mel Broiles (Juilliard preparatory program for two years) and Mark Gould (Juilliard prep. for one year). After graduating from Sachem High School in 1988, he attended Boston University where he studied with Roger Voisin from 1988 to 1992, earning a bachelor of music degree. He then studied with Timothy Morrison at the New England Conservatory from 1992 to 1994, earning a master of music degree. During these years, he often performed with the Boston Symphony Orchestra and Boston Pops.

Reese joined the Empire Brass in 1996, and has since toured the world and appeared on NHK Television in Japan, as well as on the popular American television shows, *Good Morning America* and *Evening at Pops*. He has appeared at numerous music festivals including those of Marlboro, Tanglewood, and the Pacific Music Festival in Japan. He teaches at the Conservatory of Music at Lynn University in Boca Raton, Florida, and has served as head of brass since 2005 and assistant dean since 2007. His debut solo CD is titled *The Other Trumpet*. Reese has served as a judge for the National Trumpet Competition and the International Trumpet Guild, and is the contributing editor for the "Chamber Connection" column in the *International Trumpet Guild Journal*.

Reese and pianist Lisa Leonard have been married since 2003, and have two children, Carter (b. 2009) and Luke (b. 2011). His hobbies include basketball and chess.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); personal interview, Apr. 25, 2012.

Reeves, Bob (b. New York City, New York, Sept. 3, 1931). American trumpeter and designer. Reeves graduated from Glendale High School in Southern California in 1950. He earned an AA degree in Arts and Engineering at the China Lake Naval Ordinance Test Station, and apprenticed for six years as an experimental machinist and toolmaker. He began playing trumpet in 1959 at the age of twenty-eight, and from 1960 to 1963 studied with the well-known Los Angeles studio player, John Clyman, while attending Los Angeles City College. He went to work for the Benge Trumpet Company (1963-66) under Donald Benge, and also worked with Carroll Purviance as a mouthpiece maker for ten years.

Reeves started to make mouthpieces in 1964 (he purchased the Purviance workshop), and started his own company in 1968. He quickly became a leading mouthpiece maker and pioneer in custom precision valve alignment. His research has helped revolutionize the way instruments and mouthpieces are manufactured today.

Reeves is married to Gloria Reeves, a retired nurse. He continues to provide top-notch work on mouthpieces and valve alignments to retailers and the public out of his shop in Valencia, California.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bob Reeves" (www.bobreeves.com/company_info/aboutus.htm); personal interview, July 26, 2011.

Reeves, Reuben ("Red") (b. Evansville, Indiana, Oct. 25, 1905; d. New York, New York, Sept. 1975). American trumpeter. Reeves's mother was a pianist and insisted that young Reuben take piano lessons. However, in high school Reuben switched to trumpet in order to play in the school band. His professional career began during the summer of 1923 when he joined Bill Smith's group. His brother Gerald was an expert trombone player.

Reeves moved to New York in February of 1924, intending to study dentistry. However, he soon gave it up in order to freelance as a trumpeter. He lived in Chicago between 1925 and 1928 and worked regularly with Erskine Tate's orchestra. He also attended the American Conservatory of Music in Chicago where he earned a master of music degree. Reeves studied trumpet under Albert Cook and Ernest Pechin, among others.

In 1927, then again from 1928-30, he became a member of Dave Peyton's band and taught music at a local high school, the noted Wendell Philips School. In addition, he formed a band (1929) that played at the Royal Theatre. He recorded two tunes with Fess Williams's Joy Boys in 1928, but they drew little attention.

Vocalion records signed Reuben Reeves and his River Boys in 1929 in an attempt to capitalize on the commercial success attained by Louis Armstrong and the Hot Five. Reeves cut fifteen titles with them and even played in a bold and fiery style, imitating Armstrong. However, competing with those of Armstrong, Jabbo Smith, and Henry "Red" Allen (all of whom made recordings with this type of group), these records didn't sell particularly well.

During the Depression, Reeves's career as a hot soloist came to a standstill. He became a sideman with the Missourians (February 1930), with Jerome Carrington's band during early 1931, and with Cab Calloway's orchestra from 1930 to the summer of 1932. He participated on all of Calloway's recordings during that time and was given the opportunity to take occasional solos. In 1933-35, Reeves reorganized the River Boys as a twelve-piece swing band.

He returned to New York City in 1936. A few years later, he joined the National Guard and was assigned to the 369th Infantry Band that served in the Pacific during World War II. He was discharged in 1946 and began playing on a part-time basis with Harry Dial's Bluesicians until 1955. He played jazz during the next seventeen years or so, but gave up playing around 1975. From about 1973 until his death in 1975, he worked as a bank guard. Many of Reuben Reeves's recordings are now reissued on a CD called *Reuben Reeves and Omer Simeon* (RST).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Rehmann, Beny (b. Kaisten, Aargau, Bezirk, Switzerland, Sept. 11, 1936). Swiss trumpeter. Considering Rehmann's immense popularity and enormous record sales, it is surprising that little is known about this pop trumpeter. As a child, he learned to play the accordion, and began playing trumpet at age sixteen. He earned a degree in music at the Zurich Music Academy. In 1963, he formed his first pop group, Die lustigen Tiroler Musikanten. Over the years, he has led his own quintet,

sextet, and show orchestra that has toured South Africa and Switzerland. Although not a flashy or technically brilliant trumpet player, his beautiful tone and lyrical quality have made him a star in the polka, waltz, and folk music arena in Switzerland. He has recorded dozens of albums including *Romantic Memories* (which sold over 100,000 copies and received the Walo Prize), *Perlen Der Volksmusik, Das Grosse Abschiedskonzert*, and *Golden Trumpet*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Reiche, Johann Gottfried (b. Weissenfels, Germany, Feb. 5, 1667; d. Leipzig, Germany, Oct. 6, 1734). German trumpeter. Reiche went to Leipzig in 1688, and was accepted as a *Kunstgeiger* (string players guild) in 1700. In 1706, he became a *Stadt-pfeifer* (city piper), and in 1719 became Senior *Stadt-pfeifer*. When a period of public mourning was declared by the city of Leipzig in 1694, there were to be no weddings or festive occasions, leaving many musicians without much of their income. Reiche was so highly regarded as a virtuoso trumpeter, that in order to prevent him from seeking employment elsewhere, the City Council gave him a special bonus payment.

Reiche was J.S. Bach's first trumpeter for eleven years, from 1723 to 1734. Many of Bach's most difficult cantata and oratorio trumpet parts were written for him. However, this does not include Bach's *Second Brandenburg Concerto,* which was written in Cöthen.

In 1727, on the occasion of Reiche's sixtieth birthday, the Leipzig council commissioned the famed artist Elias Gottlob Haussmann to paint a portrait of Reiche. Haussmann painted numerous portraits of public officials, but only two musicians—Reiche and Bach. The now famous Reiche portrait has been much studied and is on display in the Stadtgeschichtliches Museum in Leipzig. (See color pages.)

Reiche was a virile man who often rode to town on horseback from his room in the Stadtpfeifer-Allee. One evening, he passed out not far from his residence, and died of a stroke after returning home. Circumstances leading to his death have caused much controversy because he had performed Bach's physically demanding *Cantata No. 215* in an outdoor concert the prior evening. Smoke from the oil torches

used to provide light for the performers covered the orchestra during much of the performance, and may have aggravated his breathing. The following report was issued in Johann S. Riemer's chronicle on the evening of Reiche's death (translated):

On precisely this day the highly skilled and most artistic musician and Stadtpfeifer, Herr Gottfried Reiche, the Leucopetra-Misnicus and senior member of the municipal company of musicians in this place, suffered a stroke as he was going home and dropped dead in the Stadtpfeifer-Allee not far from his house where he was taken. The reason for this was on account of the enormous strain he suffered the night before while blowing [the trumpet] *for the royal music, his condition having been greatly aggravated from the smoke given by the torch-lights.*

Reiche composed numerous tower fanfares, including the one notated on the piece of music paper he held during the painting of his portrait by Haussmann. This fanfare (so-called *Abblasen*) has been recorded by Don L. Smithers, and is often heard as the opening music (recorded by Smithers, Severinsen, and Marsalis) to the television show, *CBS Sunday Morning*.

Bibl.: Smithers, Don L. *Music and History of the Baroque Trumpet before 1721* (Syracuse University Press); Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions).

See photo of Reiche in the color pages.

Reichstaller, Claus (b. Oberbergkirchen or Munich, Germany, May 25, 1963). German trumpeter. Reichstaller started playing trumpet at the age of nine, and within two years won an important local solo competition. From 1980 to 1984, he studied with Helmut Reinhart at the Richard Strauss Conservatory in Munich. After graduating, he gained experience playing in the big bands of Benny Bailey and Al Porcino, and after a brief period in the German Air Force, recorded with Peter Herbolzheimer, who helped create additional opportunities for him. Reichstaller then played with Porcino's band, the WDR Big Band, SDR Big Band, the Composers Improvisation Orchestra, Max Greger, Paul Kuhn, Dieter Reith, Klaus Doldinger, and Harald Rüschenbaum's Sax & Brass.

Reichstaller joined the Salsa band, Conexion Latina, in 1985, three of whose albums are *Un poco loco, Mambo 2000*, and *La Conexion*. He played with Charly Antolini's Jazz Power from 1987 to 1989, joined the Paris Reunion Band in 1989 (where he replaced Woody Shaw), and became a member of the German Jazz Orchestra in 1991. He founded the group, Conception, with Alex Kühn, which recorded albums such as *Conception* and *Conception Live* for its own Conception Records label. He joined the jazz faculty at the Richard Strauss Conservatory in 1992, and has recently worked as a studio musician in such films as *Indiana Jones* and *Tatort*. His own jazz quartet has released a CD titled *Arrival* (Narada Music Productions).

Keim, Friedel. *Das große Buch der Trompete* (Schott); "Claus Reichstaller" (www.conception-records.de/htm/artists1.htm).

Reid, Edward Fraser (b. Oakland, California, Feb. 12, 1960). American trumpeter. Reid grew up mostly in Stratford, Connecticut, and began to play the trumpet at age twelve. His first trumpet teachers were John Pearson, Joe Farkas, and Richard Green. After graduating from Stratford High School in 1978, he attended the Eastman School of Music (1978-84) where he earned bachelor and master of music degrees, studying with Sidney Mear, Allan Dean, and Barbara Butler. He then took a job in the New York area for three years as a limousine driver.

Reid moved to Tempe, Arizona, in 1987 to pursue a doctor of musical arts degree at Arizona State University where he studied with David Hickman. During his first year there, he won a position as associate principal trumpet of the Tucson Symphony Orchestra. In 1989, he became principal and moved to Tucson before completing his degree. In 1990, he and Hannah Albrecht, a violinist in the orchestra, were married, and in 1994 he began teaching at the University of Arizona. The Reids had two children: Harrison (b. 1998) and Spencer (b. 2000). However, Ed and Hannah divorced, and Ed married Shu Ching Cheng in 2012.

Reid has distinguished himself as a fine teacher, having received the University of Arizona's Maestro Award in 2004 and the Putnam Award in 2008. He has performed with the New Sousa Band and at the Grand Teton Music Festival, as well as with numerous chamber groups in the Tucson area. He retired from the Tucson Symphony in January of 2010, after serving nearly twenty-four years with it. His hobbies include tennis, golf, running, and exercising.

Bibl.: personal interview, June 14, 2010.

Reinberg, Donald (b. San Francisco, California, Aug. 26, 1933). American trumpeter. Reinberg's father Herman (1898-1975) played assistant principal cello in the San Francisco Symphony Orchestra during the 1940s. Donald studied at The Juilliard School in New York City with William Vacchiano, and during the 1950s freelanced in New York as an extra with the New York Philharmonic and member of numerous Broadway show pit orchestras. He became principal trumpet of the San Francisco Symphony Orchestra in 1957, but was reassigned by Maestro Seiji Ozawa as acting principal from 1976 to 1979, and then as associate principal during the 1979-80 season. Reinberg moved to third trumpet in 1980.

Reinberg participated in the album, *Venetian Brass* (Crystal) that included many of the principal players in the Los Angeles Philharmonic and the San Francisco Symphony. He retired from the orchestra in August of 1995.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2006); "Donald Reinberg" (www.stokowski.org/Principal_Musicians_San_Francosco_Symphony.htm).

Reindl, Rudolf ("Rudi") (b. Marbach am Neckar, Germany, Sept. 28, 1954). German trumpeter. Reindl studied with Heinz Burum at a music school in Stuttgart from 1971 to 1977. He led his own big band from 1971 to 1989, and played with Alexander's Ragtime Band and a group called Jazz Fusion. In 1981, he became a member of the Southwest German Radio Big Band, backing artists such as Tina Turner, Lee Konitz, Zoot Sims, Chet Baker, Bob Brookmeyer, Kai Wending, and the Gypsy Kings on over one hundred CDs. Since 1976, he has played lead trumpet in over fifty musical productions for the Württembergischen Staatstheatern and the Heilbronn Theatre.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Reiner, Thomas (b. Ludwigsburg, Germany, Oct. 24, 1969). German trumpeter. At age twelve, Reiner heard the great virtuoso Maurice André at a concert that changed his life. He developed a desire to play the trumpet, and took lessons from various local teachers in his hometown of Ludwigsburg, Germany. At the age of sixteen, Reiner became a pre-student at Würzburg University where he studied with Helmut Erb (1992-93), and later as a regular student there with Werner Heckmann (1993-94). Reiner then studied with Peter-Michael Krämer at the University of Music in Leipzig (1994-96). His final studies were in Weimar with Uwe Komischke (1996-98).

Reiner's first job was in a theater orchestra in Heilbronn (seven years). He soon decided that he wanted to be a soloist. He began recording solo albums and touring throughout Germany and France, performing as a guest soloist with numerous orchestras, and performing with organist Frank Oidtmann. His CDs include *concerto fantistico* (Animato), *Fireworks* (Animato), and *Baroque Trumpet Concertos* (Naxos). Reiner is a skilled performer on the Baroque (valveless) trumpet, as well as standard trumpets. He has performed in several countries, and is emerging as one of the leading classical soloists. He is also a member of the trumpet ensemble called Arta.

Bibl.: Biggs, Philip. "Thomas Reiner" (*The Brass Herald*, Feb. 2010); Keim, Friedel. *Das große Buch der Trompete* (Schott); Thomas Reiner's website (www.thomasreiner.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Reinhardt, Donald S[helley] (b. Allentown, Pennsylvania, Jan. 22, 1908; d. May 26, 1989). American trombonist and brass pedagogue. Donald was the youngest of four children born to Howard J. Reinhardt (1870-1945) and Estella Shelley Reinhardt (1872-1943). He began playing the violin and piano at age five, but switched to the French horn at age seven. Because of crooked teeth, his teacher told him he could never be successful playing horn, so he changed to trumpet, only to get the same advice from his trumpet instructor. He became successful playing trombone, but a few years later taught himself to play the horn and trumpet on his own. This gave him the idea that every person can learn to play any brass instrument if taught correctly.

In 1922, Reinhardt entered Haverford High School, where his band instructor was a choral director who asked Reinhardt to instruct all of the brass students. His early success as a teacher sparked his pursuit of a career as a leading brass pedagogue. He later attended the Curtis Institute in Philadelphia (on trombone), where he studied with Gardell Simons and Charles Edward Gerhard, while freelancing as a trombonist in several music theaters. After graduating many years later (delayed due to his performing career outside the school), he earned a master's degree in music from Combs College of Music in 1957. In 1960, Combs College awarded him an Honorary Doctorate. He also studied music composition in New York with Joseph Schillinger. He met his future wife Virginia in 1936, and they were married in 1938.

In 1939, the entire Fox Theater Orchestra was let go because live show music could not be afforded due to the Great Depression. With no immediate source of income, and with the encouragement of Harry James, Reinhardt decided to pursue his career in teaching. So Donald, Virginia, and daughter Gloria moved to Jackson Heights, Long Island, and he began teaching in a studio in New York City. In 1942, he published his *Pivot System for Trumpet: A Complete Manual with Studies* along with brass editions of Concone etudes. These publications were endorsed by Herbert L. Clarke and Charles Colin, two of New York's most respected players and teachers at the time. Soon, Reinhardt's studio was full of trumpet and other brass players. His second book, *Trumpet Mechanisms,* was published in 1946. He began teaching at the Teachers College of Columbia University, and gave numerous workshops at schools around the area.

Reinhardt began his seventeen-year relationship with the La Salle College High School in Philadelphia in 1956, and also began teaching dozens of military brass musicians**.** He published his *Encyclopedia of the Pivot System* through Charles Colin Publications in 1964. In the late 1960s, the Conn Corporation began distributing Reinhardt Mouthpieces through a company formed by Reinhardt and James McCloskey. The company produced Lexan mouthpieces, as well as brass mouthpieces called Arwin (contraction of Art and Wind). By the early 1970s, Reinhardt was teaching seven days per week from 9:00 AM to 10:30 PM. Students came from all over the United States and Europe to study with him. He was famous for quickly analyzing each student's difficulties and physical embouchure type, and assigning exercises to correct problems.

During the spring of 1973, Colin published Reinhardt's *The Augmented Encyclopedia of the Pivot System*. In that same year, Reinhardt retired from La Salle, but continued teaching at his private studio. In 1975, he gave the keynote address at Colin's New York Conference for Brass Scholarships, and was a special guest at the International Trombone Association's workshop in Nashville.

Because of his cigar smoking and playing on raw brass mouthpieces, Reinhardt developed serious medical problems during the early 1980s. He developed cancer of the face, but refused medical treatment because of his faith as a Christian Scientist. He died at the age of eighty-one. He had taught thousands of students, many of

whom continue to be devoted advocates of his teachings. His teaching materials and personal archives were donated to the Streitwieser Foundation and are now catalogued in the Instrument Museum, Schloß Kremsegg in Kremsmünster, Upper Austria.

Bibl.: Dudgeon, Ralph. "Credit Where Credit is Due: The Life and Brass Teaching of Donald S. Reinhardt" (*International Trumpet Guild Journal*, June 2000); Wilken, David M. "An Introduction to Donald S. Reinhardt's Pivot System" (www.trombone.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Reinhart, Carole Dawn (b. Roselle, New Jersey, Dec. 20, 1941). American trumpeter. Reinhart's parents named her Carole Dawn after hearing a group of people singing Christmas carols at dawn shortly before her birth. Coming from a musical family, Carole Dawn began playing the slide cornet at age three-and-a-half. Her teacher was her mother Mabel, a trombonist. By age seven, Reinhart was performing cornet duets with her older brother Rolfe, and at age ten she began playing with the local Salvation Army Band; she became its leader at age seventeen. Reinhart attended The Juilliard School's preparatory division, and studied with Edward Treutel from age ten through sixteen.

Receiving a full symphony orchestra scholarship to the University of Miami, Reinhart studied with Jack Pinto, and graduated in 1963 (*cum laude*). A beautiful, talented, and intelligent young woman, she was selected as the 1960 National College Queen. She moved to New York City where she began a career as a freelance musician, performing with Slide Hampton (as fourth trumpet), at Radio City Music Hall (regularly for three years), with Stokowski's American Symphony Orchestra, and with the Orchestra de Camera (Haydn *Concerto*). She received a Fulbright Scholarship to study with Helmut Wobisch in Vienna where she also met and married a fellow trumpet student named Manfred Stoppacher, lead trumpeter with the RIAS Dance Orchestra. In Vienna she was the first female brass student at the Academy, where she finished her studies with distinction.

Reinhart returned to New York and received a bachelor of music and master of science degree from Juilliard. She continued working with the Salvation Army Band, and began to develop her career as a soloist. She became a clinician for the Getzen Company, and appeared with thirty or so high school or college bands each year. She also soloed with the Miami Philharmonic, and the Utah Symphony Orchestra under Maurice Abravanel. She toured Australia as a soloist with the Salvation Army Band, performing for a many as 100,000 people in Melbourne. In the late 1960s, she appeared on Johnny Carson's *The Tonight Show*, the *Mike Douglas Show,* and Al Hirt's television show, *Fanfare*.

In 1971, Reinhart and her husband moved to Berlin where she accepted a one-year position as principal trumpet of the Deutsche Oper Orchestra, replacing Konradin Groth who had moved to the Berlin Philharmonic. She appeared on television with the Southwest Radio Orchestra in Kaiserslautern. The conductor helped her find an agent, Hans Fehr, who promoted her as "The Princess of the Trumpet." In the 1970s she appeared in one hundred solo concerts per year with various orchestras. Reinhart was elected to the first Board of Directors of the International Trumpet Guild, and appeared at the 1976 International Brass Congress in Montreux, Switzerland. Her first solo album (with piano accompaniment) was released on Deutsche Grammophon's Debut Series in 1974.

In 1983, Reinhart was named professor of trumpet at the famous Academy of Music and Visual Arts in Vienna where she also became chair of the department of winds and percussion from 1996 to 1998. She ended her solo career in 1996 while continuing to teach at the academy. She has released additional recordings on the BASF label with the Munich Philharmonic, German Bach Soloists, Amsterdam Chamber Orchestra, and the Württemberg Chamber Orchestra. Her book, *Carole Dawn Reinhart—Aspects of a Career,* was published by the Vienna University Press in 1994 (recently revised). Her awards include the Women's Brass Congress Pioneer Award (2003) and the Award of Merit from the ITG (2007). She has also served as a judge for international trumpet solo competitions.

Bibl.: Card, Robyn. "A Life of Firsts: An Interview with Carole Dawn Reinhart" (*International Trumpet Guild Journal*, Jan. 2006); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Rejlek, Vladimír (b. Tábor, Czech Republic, July 2, 1953). Czech trumpeter. Although he first played accordion, Rejlek studied trumpet with Václav Junek at the Royal Academy of Music in Prague,

beginning in 1978. In that same year, he won the "Prague Spring" international trumpet competition, and two years before that, the Toulon International Trumpet Competition in France.

Rejlek was first a member of the Karlina Theater Orchestra before becoming principal trumpet of the Prague National [Opera] Theatre Orchestra, and since 1994 has been on the faculty of the Academy of Musical Arts in Prague (full professor in 2009). He is a leading European soloist and has toured extensively and recorded solo works by Neruda, Hummel, Stamitz, Martinů, and many others. He has given world premieres of several trumpet solos including *Sonatine* by Jiří Drořáček (b. 1928), *Concerto* by Václav Trojan (1907-83), and *Sonate* by von Josef Fiala (1748-1816). He has served as a judge at numerous competitions including the 2012 Prague Spring trumpet competition.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Vladimír Rejlek" (www.stnicholas.cz/en/interpreters/vladimir-1.html); "Vladimír Rejlek" (www.bachbeforeandafter.com/?page_id=652).

Remsen, Lester ("Les") Ernest (b. Akron, New York, June 7, 1918; d. Los Angeles, California, Jan. 31, 2007). American trumpeter. As a young student, Remsen was an exceptional cornet player; at age seventeen Herbert L. Clarke selected him as winner of the National Cornet Solo Contest. Remsen received a full scholarship to attend the Eastman School of Music where he studied with Pattee Evenson, and graduated in 1940. He then served as cornet soloist of the US Marine Band in Washington, D.C. (1941-47), and after his military years, became principal trumpet of the Buffalo Philharmonic Orchestra (1947-50), and then the Los Angeles Philharmonic (1950-54).

Remsen earned a master of music degree and a doctorate in music from the University of Southern California while serving as trumpet professor there (1950-62). Three of his best-known students are Thomas Stevens, Mario Guarneri, and Ronald Romm. He was a pioneer in brass chamber music; he formed and played in the Los Angeles Brass Quintet (starting in 1955), and founded and conducted the Los Angeles Brass Society (1960) which made numerous recordings and commissioned several notable composers to write music for it.

Remsen became a recording engineer, and formed his own record label during the 1960s (later sold to Crystal Records). He was director of music at Wilshire United Methodist Church in Los Angeles for over twenty years. He was a tall and handsome man, and often described as a "gentleman's gentleman." Remsen made a large Japanese garden on the hillside behind his home, was president of the Hollywood Dell Community Association in Hollywood Hills, and received the Outstanding Citizen Award in 1999. He and his wife Dorothy, a harpist, were married for nearly sixty-five years, and had a son, Eric Remsen.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Lester Remsen" (www.gulfwindmusic.com/lremsen.html); "Lester Remsen Trumpeter Dies" (obituary, *The Los Angeles Times*, Feb. 4, 2007).

Rena [René], Henry ("Kid" "Little Turk") (b. New Orleans, Louisiana, Aug. 30, 1899; d. New Orleans, Louisiana, Apr. 25, 1949). American trumpeter. His brother Joe was a drummer, and his nephew Merv Campbell is a trumpeter active in New Orleans. Rena studied clarinet then cornet at Joseph Jones's Colored Waifs' Home during the same period as Louis Armstrong. He later studied trumpet with Manuel Perez. When Armstrong left to join Fate Marable's group aboard riverboats near New Orleans in 1919, Rena took his place in Kid Ory's band in 1919. He was also a member of the Zulu Band led by Punch Miller that included Louis Armstrong. Rena led his own Dixieland band from 1921.

Rena traveled with Ory's band to Los Angeles in 1922, but mostly stayed in New Orleans. He also made a few short visits to Chicago in late 1922, 1923, and 1924. Rena declined the offer to join King Oliver in Chicago, so his friend Louis Armstrong took the job and made history as a great trumpeter.

Rena became a member of the Tuxedo Brass Band. He took over the leadership of the Eureka Brass Band but left it when he founded and led the Pacific Brass Band in 1932, a group that remained very popular in New Orleans through the remainder of the 1930s. The Depression years lessened the number of gigs, however, and he began to abuse alcohol. Although he was once known for his big sound and strong high register stamina (he reportedly played around high-C for as long as eight minutes!), his lip weakened and he struggled to play in the middle register. From 1931 to 1947, he had somewhat steady employment performing at the Gypsy Tea Room (also known as the Brown Derby). He declined an offer to join Don Redman's band.

Bad health due to alcoholism made Rena a second-rate player by 1940. Unfortunately, it was on August 21 of that year that Rena led a remake of his former Dixieland band for a day of recordings produced by Heywood Hale Brown Jr. as a revivalist project documenting New Orleans jazz of the 1920s. Rena led the band in the recording of eight tunes by WWL Radio at the Hotel Roosevelt. This was the only chance Rena ever had to record, and his trumpet playing, while still good, was a shadow of its former self. Nonetheless, the four 78-rpm discs released on the Delta label are extremely collectable today because they were among the first recordings made of the revivalist period in New Orleans. Fortunately, they are reissued on CD as *Prelude to the Revival, Vol. 2: Kid Rena 1940* (American Music, AMCD-41). Rena, who retired from performing in 1947, influenced young Louis Armstrong (use of upper register), Wingy Manone, Sharkey Bonano, the Prima brothers, Ricard Alexis, and T-Boy Remy. He was the teacher of Coco Talbert.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Lewis, Uncle Dave. "Henry 'Red' Rena" (www.redhotjazz.com); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. excerpt on mp3; Oct. 2008).

Resenberger, Johann Baptist (b. Schlehdorf-Untertau, Austria, July 17, 1700; d. Salzburg, Austria, Apr. 15, 1781). Austrian trumpeter. Resenberger was a famed trumpeter in Salzburg during the late Baroque period (Court and Field Trumpeter 1725-42, Chief Trumpeter 1742-81, Spielgraf 1733-81). He was especially noted for his fantastic upper register. In 1757, Leopold Mozart wrote of him: *He is a fine trumpeter who has made himself very famous...particularly in the high* [register], *through the extraordinary purity* [of his tone], *through his quickness in runs, and through his good trills.* He performed trumpet concertos by Michael Haydn, among others.

Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions).

Reyman, Randall ("Randy") G. (b. Feb. 12, 1952). American trumpeter, composer, and jazz arranger. Reyman received his bachelor of music degree studying with Keith Johnson at the University of Northern Iowa. His master of music degree was from the University of Illinois where he studied with Raymond Sasaki and David Hickman. He also earned a doctor of music degree at North Texas State University (now the University of North Texas), studying with John Haynie and Keith Johnson. Additional studies were with William Adam, Vincent

Cichowicz, and Susan Slaughter. His jazz mentors were Ashley Alexander and Rich Matteson.

Reyman has taught at North Texas State University (UNT), Fort Hays State University, and is currently on the faculty of Millikin University in Decatur, Illinois, where he teaches trumpet and is director of jazz studies. He has performed with the Illinois Symphony Orchestra, Illinois Chamber Orchestra, Millikin-Decatur Symphony Orchestra, Brass Ensemble of Illinois, North Texas State Faculty Brass Quintet, Illinois State Faculty Brass Quintet, and Millikin University Faculty Brass Quintet, and has backed celebrities such as Bob Hope, George Burns, The Platters, Tommy Dorsey Orchestra, the Mills Brothers, Dave Brubeck, and David Liebman. He is leader of his own West End Trio.

Reyman has published numerous compositions and jazz arrangements through Kendor Music including *Technical Drills for the Jazz-Commercial Trumpet Player*. His solo CD is titled *Hard at It* (First Step Records).

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Randall Reyman" (www.kendormusic.com).

Řezanina, Lubomír (b. Bosonohy or Brno, Czechoslovakia, June 20, 1932; d. Leinfelden-Echterdingen, Germany, Oct. 26, 2003).

Czechoslovakian trumpeter and flugelhornist. Řezanina began his career in the Gustav Brom band (1959-66), and was later first trumpet in Erwin Lehn's Südfunk-Orchester from May 1966 to 1997. He was a fine ballad player who played dance music, Dixieland, and big band jazz. Beginning in 1991, he played flugelhorn for Elmar Wolf. Řezanina is featured on fourteen LP and CD recordings.

Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Rhoten, Bruce (b. Cincinnati, Ohio, Dec. 26, 1943). American trumpeter. Rhoten came to the trumpet at eleven years of age and studied with Sidney Mear at the Eastman School of Music from 1962 to 1966. He received a Fulbright scholarship to study at the Vienna Academy of Music under Helmut Wobisch (1966-68), and from 1968 to 1971 was principal cornet of the US Military Academy Band at West

Point. After competing his service years, he returned to Germany to assume duties as principal trumpet of the Landesorchester of Schleswig-Holstein in Flensburg (1971-72). He has also played with the German Opera Orchestra in Rhein (from 1971), NDR Radio Philharmonic, and the NDR Pops Orchestra. A versatile performer, he toured Germany as a trumpeter and flugelhornist with Ray Charles and Paul Anka, and has recorded several solo pieces for trumpet and orchestra, as well as pieces with his wife Sharon, a pianist. He recorded a solo album with organ in 1975.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: (From left to right) Bud Herseth, John Taber, Bruce Rhoten, and Michael Hesse attending a Bud Herseth seminar in 1977.

Riazantsev [Ryazantsev], Pyotr Vasilyevich (b. Timokhino, Russia, June 23, 1881; d. Moscow, Russia, Sept. 3, 1966). Russian trumpeter. After graduating from the Kharkov Music College, Riazantsev became a member of the Kharkov Opera Orchestra from 1895 to 1914, and also played principal trumpet in the Preobrazhensk division band from 1904 to 1906. From 1917 to 1933, he was a member of the Ukraine National Opera Orchestra in Kiev, and from 1934 to 1951 was principal trumpet of the Moscow Radio and Operetta Theatre Orchestra. He then became principal of the Moscow Conservatory Opera Orchestra from 1951 to 1959, and continued to perform for two more years until age eighty.

Riazantsev taught at the Kiev Conservatory from 1920 to 1932. His top student, Georgy Orvid, said of him, *He did not have a strong sound, but had a good technique and precise phrasing which helped him overcome difficulties*. According to Anatoly Selianin, he was also a professional billiards player, and constructed a device made with rubber bands that would hold his mouthpiece to his lips for buzzing while he played billiards or cooked. Riazantsev also composed numerous trumpet exercises, and transcribed solo works for trumpet, including Mendelssohn's *Violin Concerto in E Minor*. Most of his teachings, however, stemmed from the Arban cornet method.

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Richard, Jean-Luc (b. Bourg en Bresse, France, Jan. 27, 1965). French trumpeter. Richard studied with Maurice Chiarinelli and Jack

Assante before earning a bachelor's degree in music studying with Guy Touvron at the Conservatorie National de Région de Lyon, and later studying with Bernard Soustrot. After graduating in 1992, he eventually became a charter member of the trumpet ensemble, Les Trompettes de Lyon, in 1997, which has become one of the leading musical entertainment ensembles in the world. (The other trumpeters include Pierre Ballester, André Bonnici, Didier Chaffard, and Ludovic Roux.) In addition to his performing duties, Richard serves as head of the Vincent d'Indy music school that includes six hundred students and forty faculty members. He is also the school's trumpet instructor.

Richard and his wife Marie Loïodice Richard, an oriental medicine therapist, have a son, Jean-François (b. 1999). Richard's hobbies include economic sciences and history.

Bibl.: Laplace, Michel. *Trompette, Cuivres &* Siècle (CD-Rom; Oct. 2008); www.lestrompettesdelyon.com; personal interview, Oct. 8, 2012.

Richardson, Rex (b. Martinez, California, Feb. 27, 1966). American trumpeter and composer. After being mostly self-taught through high school, Richardson graduated from Northwestern University under Vincent Cichowicz in 1992. From 1994 to 1997, he was the lead trumpeter and soloist with the Chicago Jazz Ensemble and trumpet teacher at Columbia College. He joined the brass and percussion group, Rhythm & Brass, in 1995 and has toured the world since then with this excellent and versatile ensemble. Equally skilled in jazz and classical playing, Richardson played with Joe Henderson's band from 1997 to 1998.

Continuing his education, Richardson was a graduate teaching assistant in jazz at Louisiana State University (1999-2001) where he earned a master of music degree under James West. Richardson also taught at Delgado Community College (2000-01) and Loyola University (1999-2001) in New Orleans. He accepted a visiting professorship at Ithaca College in New York during 2002, and became a fulltime faculty member at Virginia Commonwealth University (since 2002) where he teaches trumpet and jazz improvisation. He also earned a doctorate in music at Louisiana State University in 2006. His dissertation is titled *Structural Elegance and Harmonic Disparity in Selected Solos by Jazz Trumpeters Freddie Hubbard and Woody Shaw*.

Dr. Richardson has composed and arranged numerous works, many of which are for trumpet. His compositions include *Concerto for Jazz Trumpet* (2006), *Rhapsody Hijaz* (for six trumpets), *Sara Song* (jazz combo), *Shisha Lounge* (jazz combo), *016 Fantasy* (trumpet and piano), *Samba Saroura* (solo trumpet with big band), and *The Claim of the Ideal* (big band), and he is known as a champion of commissioning new works for trumpet. Richardson's albums include *Masks* (Summit), *Very Strange Night* (Giggity), *Inside the Blue Suitcase* (Bear Claw, with Rhythm & Brass), *Jazz Upstairs* (Summit), *Pandora's Pocket* (Summit), *Magnum Opus* (Summit), and *The Powers That Be* (Summit).

Richardson plays first E-flat trumpet with the Brass Band of Battle Creek and is in demand as a guest jazz and classical soloist/clinician throughout the world. He is considered to be one of today's leading crossover trumpet players. He has performed at many leading jazz festivals, as well as playing at conferences of the International Trumpet Guild.

Bibl.: Biggs, Philip. "Rex Richardson" (*The Brass Herald*, Aug. 2010); Keim, Friedel. *Das große Buch der Trompete* (Schott); Meckler, Adam. "Getting to Know Rex Richardson" (*International Trumpet Guild Journal*, Oct. 2010); "Rex Richardson" (www.vcu.ed/arts/music/dept/faculty/richardson.html.).

Richter, Theodor [Fyodor] Bogdanovich (b. Dessau, Saxony [Germany], Mar. 29, 1826; d. Moscow, Russia, Jan. 10, 1901). German cornetist, trumpeter, and conductor. Richter went to Moscow sometime during the 1840s, and began playing cornet and trumpet with the Imperial Bolshoi Theatre Orchestra. Then he conducted the military band of the Life Guard of "Tsarina Catherine" Regiment in Yekaterinoslav. He was the first trumpet teacher at the Moscow Conservatory (1866-1900, becoming full professor in 1879), and also taught arranging. (He was succeeded by Vasily Brandt.)

Richter was best known as a conductor of military bands and orchestras, and was considered one of the top three Russian conductors during his days. He reportedly conducted a European tour with a Russian orchestra with soloist Max Schlossberg on trumpet. His book, *Instruction Manual for Military Bands* (title translated), was published in Moscow in 1877, and was the first of its kind. Among his pupils are Ivan Mikhailovich Meshchanchuk and Sergey Ilyich Riazantsev.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Ricquier, Michel (b. Leforest, France, Oct. 2, 1949). French trumpeter. Ricquier began his studies at the National Conservatory in Douai where he studied with Marius Robart. At age fifteen, he enrolled at the Paris Conservatory (1964-68), studying with Ludovic Vaillant. At age twenty, he became the trumpet professor at the Conservatoire National de Musique in Chambéry. (He is now retired.) He played in the Municipal Band in Chambéry, and in the Chambéry Brass Quintet as well.

As a teacher, Ricquier was intrigued by the relationship between the body and the mind, and has extensively studied yoga, martial arts, hypnosis and relaxation therapy, natural medicine (graduate of the Heilpraktiker-Fachschule of Saabrücken), traditional Chinese medicine (graduate of the National Federation of Traditional Chinese

Medicine), and acupuncture (graduate of the Institute of Acupuncture and Hong Kong Institute of Medicine). He is an active guest speaker and clinician, and has published numerous books of exercises to improve mind control and relaxation: *Traité Méthodique de Pédagogie Instrumentale* (1976), *L'utilisation de vos ressources intérieures* (1984, 1999, Billaudot), *Vaincre le trac grâce à une meilleure connaissance du fonctionnement mental* (2000, 2008, éd. Guy Tredaniel), *Le guide et le musicien. Roman initiatique* (1998, Exergur), *Je ne manque pas de souffle* (1991, Billaudot). His first book made a sensation in France when introduced.

Ricquier was a member of the community of the Guilde Française des Trompettistes (1978-80).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; version 1, 2005; version 2, Oct. 2008).

Ridenour, Mark A. (b. Kittanning, Pennsylvania, June 6, 1959). American trumpeter. Ridenour grew up on his family's farm outside of Rural Valley, Pennsylvania, and began playing trumpet at age ten. He was mostly self-taught, and played trumpet, tuba, and baritone at Shannock Valley High School where he graduated in 1977. He attended Asbury College from 1977 to 1981 under Richard Illman and Chris Swainhart, earning a bachelor of arts degree, and studied with Eugene Blee and Philip Collins at the Cincinnati Conservatory from 1981 to 1985, receiving a master of music degree. During his senior year of college, he played third trumpet in the Lexington Philharmonic, and while in graduate school, was a member of the Dayton Philharmonic Orchestra.

Ridenour was acting principal trumpet of the Memphis Symphony Orchestra during the 1985-86 season, and spent six years as principal of The Florida Orchestra (1988-94). He joined the Chicago Symphony Orchestra as assistant principal in 1994, and was acting principal from 2003 to 2005. In addition to playing with the CSO, Ridenour has been teaching at Roosevelt University since 1997. His own company, Mastromba LLC, sells music accessories including Tweekers, sterling silver clips that can be attached to various parts of brass instruments to modify tone and response. He has also performed as principal trumpet of the Taipei Philharmonic Festival Orchestra and the Sarasota Opera Orchestra, and has played concerts with the Cincinnati Symphony Orchestra, Cincinnati Pops, Boston Symphony Orchestra, and the New York Philharmonic. He is on the advisory board of the CSO (since 1994), and is a member of the Chicago Symphony Orchestra Brass Quintet.

Mark has been married to Linda Ridenour since 1981. Their children are Michele, Amanda, and Matthew. He enjoys golf and taking care of his ninety-one-acre farm located fifty miles southwest of Lexington, Kentucky. He and his family are modern homesteaders who have built the farm from scratch, including a small house. They have an orchard, gardens, horses, and plan to add other livestock so that they can become completely self-sufficient within a few years. Mark says, *Nothing puts life in perspective like spending days taking care of livestock, and growing our own food.*

Bibl.: "Mark Ridenour" (http://cso.org/About/Performers/Performer.aspx?id=4994); "Mark Ridenour" (www.newmusicschool.com/advisory-board/mark-redenour); personal interview, Jan. 9, 2012.

Riedl, Joseph Felix (b. before 1786; d. c1840). Austrian instrument maker. In Vienna, Riedl was an important brass instrument maker who produced natural trumpets, but he is better known for his collaboration with Josef Kail in the patenting of the "Vienna valve" in 1823, and the modern rotary valve in 1835. Riedl was also the first to apply keys to the trumpet, producing a keyed trumpet played by the Viennese court trumpeter, Anton Weidinger. It was Weidinger who commissioned the concertos by Franz Joseph Haydn and Johann Nepomuk Hummel, two of the most important works in the trumpet repertory.

Bibl.: Bate, Philip. *The Trumpet and Trombone* (W.W. Norton).

Rimmer, William (b. Birdale, England, c1862; d. Southport, England, Feb. 9, 1936). British cornetist and conductor. Rimmer came from a musical family that included his brother Robert, and his father, a bandmaster of the Lancashire Volunteer Rifles band. William joined his father's band at age fifteen as a drummer, but after he started playing the cornet, he became the band's cornet soloist. His fame as a soloist spread throughout England, and he was engaged as a guest performer with all of the best bands in the country by the age of twenty-five. His teacher was Alex Owen. His pupils included that great doyen of the brass world, Harry Mortimer. Rimmer became music editor of the Liverpool music publishing firm, Wright and Round, in 1913. He eventually gave up the cornet in favor of conducting and composing. Among his many works for brass band are *The Cossack, Hailstorm* (cornet solo), *Punchinello, Cross of Honour, Slaidburn*, and *Wild Horses*.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "William Rimmer" (http://en.wikipedia.org).

Rinner, Erich (b. Schwaz [Tyrol], Austria, Oct. 23, 1960). Austrian trumpeter. Rinner's early music studies were with his father, Adi Rinner, a composer, arranger, and wind band conductor. When he was thirteen, he became a member of the Innsbruck band and received trumpet instruction at the music school there. At age fifteen, Erich enrolled in the youth program of the Innsbruck Conservatory, studying with Hans Zorn, and later with Walter Uhlemann at the Musikhochschule für Musik in Munich. He played for a while with the Frankfurt Opera Orchestra in Germany, and from 1981 to 1983 was principal trumpet of the Hessian State Theatre Orchestra in Wiesbaden. His orchestral career flourished when he joined the Munich Philharmonic (1983-2002) as assistant principal trumpet, then principal.

Rinner has taught at the Tyrolean State Conservatory since 1992 (becoming professor in 1999). He also enjoys playing in small

ensembles. In 1996, he founded Brass Connection Tyrol, and has published several books for trumpet including *44 Etudes, Lehrbuch für Trompete*, Bks. 1 & 2, *My First Solo Studies, 20 Duets*, and *Etüden für Leicht Fortgeschrittene*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Rippas, Claude (b. Zieten, Switzerland, Mar. 25, 1946). Swiss trumpeter. Rippas studied in Bern with Carlo Poggi, in Zurich with Henri Adelbrecht, and in Paris with Pierre Thibaud. He was a member of the Musikkollegium Winterhur from 1970 to 1973, the Sinfonieorchester des Bayerischen Rundfunks from 1973 to 1975, the Munich Philharmonic from 1975 to 1976, and the Tonhalleorchester Zürich from 1976 to 1981.

Since 1970, Rippas has been an important teacher in Zurich, from 1984 at the Musikhochschule. Among his best-known students are Otto Sauter, Kurt Brunner, Immanuel Richter, Ralph Oggier, and Heinz Sauter. He is also known as a top soloist who specializes in Baroque and Classical music. Rippas often performs on Baroque (valveless) trumpet, keyed trumpet, hunting horn, alto trumpet, flugelhorn, cornet, posthorn, piccolo trumpet, and modern B-flat and C trumpets in the same concert. He can be heard on numerous albums including solo CDs such as *Trumpet Concertos* (Sony Classics), *Barocke Kostbarkeiten* (Hänssler Classics), and *Festive Baroque Music at the Monastery of Münsterlingen* (JPMC). He has also recorded Bach's *Second Brandenburg Concerto* (1976, with Frans Brüggen, flute, and Gustav Leonhardt, harpsichord/director), and often performs with the Rippas Trumpet Ensemble.

For many years, Rippas was a member of Trio Armin Rosin (with Armin Rosin, trombone, and Rippas's wife, Susie, on piano and organ), and a member of the group, Ten of the Best, which features ten of the world's finest classical trumpeters.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Rittenhouse, Kenneth ("Kenny") (b. c1966). American trumpeter. Rittenhouse earned a bachelor of music degree at West Virginia Wesleyan College in 1988, studying with Tim DeWitt. He also did graduate work at the Eastman School of Music and Duquesne University (the latter studying with Roger Sherman). He completed his master of music degree in May of 2006 in jazz performance at the University of Maryland where he studied with Chris Gekker.

Rittenhouse has been a member of the US Army Band ("Pershing's Own") in Washington, D.C. since 1990, and currently performs with The Army Blues Jazz Ensemble. He has also led his own jazz quartet since 1995. He has performed with Ralph Peterson, Don Braden, Buck Hill, Steve Wilson, the Cannonball Adderley Tribute Band, Billy Taylor, Jimmy Heath, Antonio Parker, and the Smithsonian Jazz Masterworks Orchestra, among others. He has played on numerous recordings, and has released the solo album, *The Francis Suite,* on Kaela Records. He is an adjunct faculty member at George Mason University in Fairfax, Virginia.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Kenny Rittenhouse" (www.facebook.com/pages/The-US-Army-Blues); Kenny Rittenhouse's official website: www.kennyrittenhouse.com.

Rixer, Adám (b. Budapest, Hungary, May 18, 1975). Hungarian trumpeter. Rixer began playing the trumpet after being inspired to play music by his father, a professional trombonist, and studied at the Budapest Conservatory from 1989 to 1993. He then enrolled at the Franz Liszt Musikhochschule in Budapest where he studied with György Geiger, graduating in 1997, and winning trumpet solo competitions in 1994 and 1996. During his student years, he often performed with the Budapest Festival Orchestra and radio orchestra. In 1997-99, Rixer studied in Karlsruhe, Germany, with Reinhold Friedrich. He won second prize in the 1998 International Trumpet Competition in Pilisvörösvár, Hungary, and the principal trumpet position with the Philharmonic Orchestra of Luxembourg in 1999. He has also served as professor of trumpet at the State Music Conservatory of Luxembourg since 2005, and is an active chamber musician in Berlin and Vienna.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Robertson, Christopher ("Chris") (b. Vancouver, Alberta, Canada, Oct. 9, 1955). Canadian trumpeter and conductor. Robertson studied with Vincent Cichowicz in Chicago (1975-77), Maurice Murphy in London, England (1983-84), and received his bachelor of music degree from the University of Victoria in Canada in 1977. His orchestral career includes being a member of the Vancouver Symphony Orchestra (1976-83), Vancouver Opera Orchestra (1977-83), Joffrey Ballet Orchestra in New York City (1976), Royal Ballet of London (Ontario, 1977), Royal Winnipeg Ballet Orchestra

(1977-83), Pacific Northwest Ballet in Seattle (1978-81), Orchestra of the Teatro alla Scala in Milan, Italy (1986 and 1988), Kirov Ballet Orchestra (1986-88), and the Covent Garden Chamber Orchestra in London, England.

As a chamber music performer, Robertson has played with Touch of Brass (1984-89), Cornucopia (1989-97), and currently plays with Cosmos Brass. He has served as director of the chamber music department of the Delta Youth Orchestra, and is the former conductor of the Richmond Community Orchestra (1994-2007). He has released two CDs with organist Bryn Nixon: *Encores for Trumpet and Organ* and *Regal and Romantic* (with trumpeter David Crist). He has taught at the Central Valley Academy, Delta Community Music School, and the Richmond Music School in Vancouver (1994-2007). He has published the trumpet book, *Finding Your Own Voice* (self-published).

Chris is married to Jean Robertson. His hobbies include cooking, gardening, and traveling.

Keim, Friedel. *Das große Buch der Trompete* (Schott).

Robertson, Clarence Herbert ("Herb") (b. Plainfield, New Jersey, Feb. 21, 1951). American trumpeter. One of today's leading avant-garde trumpeters, Robertson began playing the trumpet at age eleven.

While in high school, he led a student combo that performed at dances. He attended the Berklee College of Music in Boston (1969-72) and afterwards embarked on a two-year tour of Canada with a rock band. By the end of the tour, Robertson had completely blown out his chops, which forced him to play in a softer and more lyric manner.

Robertson moved to New York City around 1975 and developed his free-jazz playing style with Tim Berne, Rashied Ali, Lou Grassi, David Sanborn, Paul Motian, Ray Anderson, Bobby Previte, Joe Fonda, Dewey Redman, Wayne Horvitz, Mark Helias (1972), Elliot Sharp, Simon Nabatov, Andy Laster, John Zorn, Bill Frisell, Charlie Haden Liberation Music Orchestra, and others. He also formed several jazz trios, The Double Infinitive, and the Herb Robertson Brass Ensemble. His musical trademark is tonal distortion via playing with various mutes. He has recorded numerous albums as leader, including *Transparency* (JMT), *Shades of Bud Powell* (JMT), *Certified* (JMT), *Little Motor People* (JMT), *Sound Implosion* (CIMP), *Falling in Flat Space* (Cadence), *The Legend of the Missing Link* (Splasch), *Music for Long Attention Spans* (Leo), *Knudstock 2000* (Cadence), *Rituals* (CIMP), *"X"Cerpts: Live at Willisau* (JMT), and *The Little Trumpet* (JMT).

In 2000, Robertson and Ana Isabel Ordonez formed a business partnership to create Ruby Flower Records, a label devoted to promoting avant-garde jazz. Their partnership, however, dissolved in 2009. Robinson continues his career as a trumpeter, flugelhornist, composer, arranger, and producer.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Herb Robinson's official website page: www.herbrobertson.com.

Robertson, John (b. Wesport, New Zealand, Mar. 1908; d. June 22, 1974). New Zealand trumpeter. Robertson studied with Arch McMasters, Percy Code, Robert McAnnally, F.C. "Massa" Johnston, Jack Mackintosh, and Walter M. Smith. He played with the Westport (New Zealand) Band, and reportedly won fifteen soloist medals at the New Zealand Championship & Champion of Champions. He played in the Melbourne (Australia) Capitol Theatre for two years, as well as with Leon Rosebrook, St. Hilda Colliery Band, Jack Payne, and Teddy Joyce, and gave recitals at the BBC on trumpet, cornet, and posthorn.

Robertson was principal trumpet of the Toronto Symphony Orchestra (three years), the principal cornet of the 48th Highlander Band, conductor of the Toronto Police Band, and soloist for the NBC Network Corporation's symphony orchestra while touring New Zealand with Arthur Fiedler in a series of "Prom" concerts (1968). He also played with the Colgate-Palmolive Radio Unit (1945), Melbourne ABC Orchestra, Melbourne Symphony Orchestra (principal), and the Sydney Symphony Orchestra (approximately twenty-four years).

Robertson was an unusually strong trumpeter with an extraordinary range, technique, and style similar to that of Carl "Doc" Severinsen. He recorded the concertos of Raymond Hanson and William Lovelock (RCA Victor, 1969; Lovelock dedicated his concerto to him) both in the same day. He also made recordings of popular music with studio orchestras conducted by Tommy Tycho.

Robertson was professor of trumpet at the New South Wales State Conservatory in Sydney (c1948-c1972). His students reported his fantastic showing-off in lessons; one report is that he played Arban's *Characteristic Study No. 6* on B-flat trumpet an octave higher than written. They also say that he was a good man, full of personality, and a practice maniac. He was known as a fine big band lead trumpeter who sometimes played lead trumpet with local jazz bands after symphony orchestra concerts. He was also a serious gambler. He died of cancer at the age of sixty-two.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Robertson, John. *New Concertos for Trumpet* (RCA Victor, 1969); "John Robertson" (*Trumpet Herald* (www.trumpetherald.com); Montz, Richard Dennis. "The Brass Section of the Sydney Symphony Orchestra: A Survey of the Most Significant Players from 1927 to 1986, Pt. 2" (excerpts from dissertation, *Mouthpiece*, May 2000); personal interview with Paul Goodchild, a former student of Robertson, July 9, 2010.

Robinson, Cynthia (b. Sacramento, California, Jan. 12, 1946). American trumpeter and vocalist. As a child, Robinson played various instruments before settling on the trumpet. During her teens, she played in various gig bands, but at age twenty joined a new soul and

funk band led by Sly Stone. The group was soon named Sly and the Family Stone, and became a leading rock band during the late 1960s and early 1970s, producing eleven hit albums for the Warner Brothers,

Thunderbolt, and Epic labels. Robinson was one of the first Afro-American females to play trumpet in a major rock band. Although the band broke up in 1975 due to substance abuse by several members of the group, especially the leader, Sly and the Family Stone was later inducted into the Rock and Roll Hall of Fame.

In 1974, Robinson and fellow band member Larry Graham began to work together outside the Stone band, and formed a group known as Graham Central Station. Robinson also recorded for labels such as Columbia, Sony, Priority, and Sanctuary with artists such as Robert Cray, Funkadelic, and others. In 1993, she was inducted into the Rock and Roll Hall of Fame. In 2006, Robinson reunited with the original Family Stone for a performance at the Grammy Award ceremonies.

Cynthia has two daughters: Laura Marie, and Sylvette Phunne. (Sylvette's father is Sly Stone.)

Bibl.: Erdmann, Thomas. "Cynthia Robinson's Journey from Humble Beginnings to Rock Stardom" (*International Trumpet Guild Journal*, Mar. 2011); "Cynthia Robinson" (http://en.wikipedia.org).

Rock, George (b. Farmer City, Illinois, Oct. 11, 1919; d. Champaign, Illinois, Apr. 12, 1988). American trumpeter. Rock was not only a great trumpet player, but also a true comic. He attended Illinois Wesleyan College on a football scholarship, but by the age of twenty decided to leave school and become a professional trumpet player. He played in various small groups in the Midwest before joining the comedy music group, Freddie Fisher's Schnickelfritz Band, with which he made his first recordings (for Decca) and appeared in several movies.

When Spike Jones heard a Schnickelfritz Band program in 1944, he immediately knew that he needed to hire Rock as his trumpet player. This turned out to be a perfect musical marriage because both performers were great entertainers and each person's humor inspired the other. Rock played with Spike Jones and His City Slickers for nearly twenty years, although he spent a short amount of time with the Charlie Barnet band when Jones went on a USO tour during World War II. Rock's best trumpet solo was *Minka*, a tune taken from his solo, *Trumpet Blues*, which he had played with Fisher's group. However, Rock's biggest-selling tune was *All I Want for Christmas (Is My Two Front Teeth)*, which sold over two million copies. Other trumpet features were *I'm Captain of the Space Ship, I'm the Angel in the Christmas Party*, and *Happy New Year*.

The City Slickers performed a Command Performance for President Truman. The highlight of the show was Rock's performance of *I'm Forever Blowing Bubble Gum*. Rock, a 250-pound, six-foot-tall man was dressed in a Little Lord Fauntleroy suit. The Jones band made numerous recordings for RCA and appeared many times on television during the late 1950s.

As the Jones group's popularity began to diminish during the early 1960s, Rock left to play in Las Vegas and Reno, Nevada, with his own group. For a short while, he played with Turk Murphy, but later formed a new group, the New Society Band that consisted mostly of former City Slickers members. They made one LP recording.

Near the end of his life, Rock sold used cars in Las Vegas during the day, and played with Merle Koch's jazz band at a steakhouse at night. While his name was mostly unknown to the general public, Rock was one of the best trumpeters in the business. He was admired by many musicians, including Al Hirt.

Bibl.: "George Rock" (www.allmusic.com).

Rockwell, Bland Sidney ("Rocky") (b. St. Joseph, Missouri, Mar. 2, 1923). American trumpeter and vocalist. Rockwell studied music at Maryville State Teachers College (now Northwest Missouri State University). During World War II, he played with the 865th American Air Force Band, after which he toured with the territorial bands of Harry Collins, Sonny Dunham, Jimmy Caton, and Elmer Hall. While he was performing with the Royal Bohemians on a radio show in Grand Island, Nebraska, bandleader Lawrence Welk heard him and invited him to audition for an opening in his band; from March 2, 1951 to March of 1962, Rockwell served as one of the Welk Orchestra's most popular trumpet soloists and vocalists. His crew-cut hair and impish face, combined with a comedic flair, made Rockwell a hit with television audiences. His musical skits included performing the Christmas tune *Rudolph* for children while utilizing a hand puppet to press the valves, impersonating Elvis Presley, and playing trombone with the trombone section until his slide got away from him and was flung across the stage.

Rockwell formed his own band in 1962, which played the Las Vegas-Reno-Tahoe circuit, and featured jazz, comedy, and standard dance tunes; it sometimes opened for Louis Prima. Rockwell returned to his hometown of St. Joseph, Missouri, in 1970 when his father became ill, and performed in the area until 1983. He then played in various cruise ship bands before retiring to Sun City, Arizona, near Phoenix.

Rockwell lost his wife, Pauline Wood, in 2000. They were high school sweethearts, and were married in 1943 while he was on leave from the Air Force. Their children, Wynona and Jeff (Jeff is now deceased), appeared on some Welk Christmas television

shows. Rockwell hosted a 2002 PBS Television special on the Welk Orchestra, and after retiring, occasionally performed and recorded with Steve Cooper's band in Chicago. He ceased playing the trumpet due to a mouth infection, switching to valve trombone and playing in the Arizona swing band, Rte. 66. Despite some recent health problems, he remains an upbeat and witty person who enjoys model railroading and watching baseball and western movies.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Rocky Rockwell" (http://petekellysblog.blogspot.com/2008/09/rocky-rockwell.html).

Rodenkirchen, Christian H. (b. Honnef, Germany, Feb. 19, 1858; d. Philadelphia, Pennsylvania, Feb. 6[5?], 1915). German trumpeter and cornetist. Rodenkirchen was born near Cologne, Germany. He became a member of the city orchestra, and also played cornet in a local regimental band in 1883. He appeared as a cornet soloist with the Men's Singing Society of Cologne on August 28, 1882 in Cleve, and is also listed as third trumpet on the February 20, 1883 payroll for a concert by the Concert Society of Cologne.

Rodenkirchen came to America from Antwerp, Belgium, on the ship *Waesland*, and arrived in New York on October 18, 1883. He traveled to St. Paul, Minnesota, and applied for citizenship, which he eventually received in 1904. His first documented playing job in the United States was in 1890 with the Aamold Concert Company, a midwest touring orchestra led by August Aamold. He also played with the Siebert Orchestra in Minneapolis. He then became principal cornet of the newly-formed Chicago Symphony Orchestra under Theodore Thomas, beginning in its first season in 1891. He remained in this position until 1902, when his contract was not renewed due to an ongoing dispute between him and the principal trumpeter of the CSO, Albert Ulrich. [It seems that both men were rivals in contracting orchestra players for their own summer orchestra concerts in Lincoln Park. Because Ulrich had become an assistant conductor and manager of the CSO, most of Rodenkirchen's orchestra players left his orchestra in order to keep their jobs in the CSO.]

Rodenkirchen moved to New York where he joined the New York Symphony as principal trumpet for the 1903-04 season under Maestro Walter Damrosch, and was principal trumpet of the Metropolitan Opera Orchestra for the 1904-05 season. He then became principal trumpet of the New York Philharmonic during the 1905-06 and 1906-07 seasons. In 1907, while still in New York, Rodenkirchen married his second wife, Maria MacNally, who was twenty years younger than he. The Philadelphia Orchestra engaged Rodenkirchen as principal trumpet from 1907 to 1909, but he returned to the New York Philharmonic under Gustav Mahler from 1909 to 1911. From 1911 until his death in 1915, he played second trumpet in the Philadelphia Orchestra.

Like Max Schlossberg, Rodenkirchen was a fine teacher who helped establish the American school of trumpet playing. He taught at Columbia College in Chicago. His most famous pupil was Harry Glantz.

Rodenkirchen composed *Lake Harriet Polka*, and recorded the cornet solo, *Florida Waltz*, on the Columbia and U.S. Zonophone labels. His most famous recording as a soloist is *Remembrances of Prague*. Rodenkirchen played a Conn Wonder cornet.

He died in Philadelphia on February 6, 1915, just two weeks before his fifty-seventh birthday, and was buried in New York.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Crown, Thomas. "Christian Rodenkirchen and the First Chicago Symphony Orchestra Trumpet Section, » (*International Trumpet Guild Journal*, June 2010); (www.Stokowski.org/Philadelphia_Orchestra_Musicians.htm).

Roderick, Stan (b. April 6, 1919; d. Mar. 26, 1994). British trumpeter. Roderick was raised in the town of Barrow-in-Furness in the northwest part of England. He took up the cornet at age ten. One of his brothers was his first teacher. He played in local brass bands and by age fourteen was playing in dance halls in Barrow. His older brothers, Fred and Joss, were also brass players.

Roderick moved to London during the mid 1930s where he played in the big bands of Henry Hall and Bram Martin. Later, he joined Jack Hylton, the early Ted Heath Band, and Ambrose. He was drafted into the army in 1939, serving with the Black Watch Regiment at Dunkirk. He suffered severe shell shock and was released. However, his medical problem caused him to have several nervous breakdowns during his career.

Back in London, Roderick played with the trumpet bands of Harry Hayes, Kenny Baker, and Ted Heath, and became a top studio and big band lead player. Although his upper register was not extraordinary, and he was not a jazz improviser, his solid accuracy, beautiful big tone and sweet ballads made him a star in the post-World War II years in England. He was considered to be London's version of Bernie Glow (New York) or Conrad Gozzo (Los Angeles). Roderick played and recorded with Cyril Stapleton, the BBC Radio Show Orchestra, Vern Lynn, Robert Farnon, Jack Parnell, Geoff Love, Johnny Gregory, 101 Strings, George Chisholm, the Black & White Minstrels (which he directed), Eric Jupp, the London Palladium Orchestra, Dizzy Gillespie, Tony Bennett, Ella Fitzgerald, Nat "King" Cole, Judy Garland, Henry Mancini, Sammy Davis Jr., Louis Bellson, Frank Sinatra, Johnny Mathis, and many others.

Stan Roderick was described as a kind-hearted man (even though he had a stern face) who liked to tell jokes. He had a caustic wit, and often gave fellow musicians humorous nicknames behind their backs. His wife May passed away near the end of his life. After retiring, he spent his time fishing.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); MacKenzie, Colin. "Stan's the Man...The Adaptable Mr. Stan Roderick" (www.hallowquest.com/sroderick.htm); Simmonds, Ron. "Stan" (www.jazzprofessional.com/interviews/Stan%20Roderick_3.htm).

Roditi, Claudio [Braga] (b. Rio de Janeiro, Brazil, May 28, 1946). Brazilian trumpeter and flugelhornist. Roditi began learning music at the age of five by studying the piano. He soon learned to play bongos and other percussion instruments. He took up the trumpet at age nine and later attended the Escola Nacional de Musica and the National Conservatory of Music in Rio de Janeiro. His trumpet teachers were Rubins Waldomiro, Aurino Ferreira (in Graz, Austria), and Herr Koerner (1966). His first work was as a studio player in Brazil. He made his first recording with piano player Antonio Adolfo (1964).

In 1967, Roditi moved to Mexico City to become part of the contemporary music scene. He later enrolled in the Berklee College of Music in Boston (1970-71). There, he studied under Ray Kotwica and Lennie Johnson. He soon freelanced in the Boston area while teaching at the School of Contemporary Music. At that time, he played in a Brazilian quintet led by Amaury Tristao. Roditi developed his own personal style that combines Brazilian music and American bebop.

Roditi moved to New York City in 1976. Since that time, he has played or recorded with Bob Mover, Charlie Rouse (1976), Herbie Mann (1978-80), Dizzy Gillespie's United Nations Orchestra (1988-92), Slide Hampton's Jazz Masters, Paquito D'Rivera (since 1983), Tito Puente, Joe Henderson, Dave Valentin, Jimmy Heath, Ricky Ford, Gary Bartz, Mark Murphy, Jeannie Bryson, Jim Hall, Horace Silver, McCoy Tyner, and many others.

Roditi's solo performance on *Symphonic Bossa Nova* with Ettore Stratta and the Royal Philharmonic Orchestra earned him a Grammy Award nomination in 1995. His many solo albums include

Claudio (Uptown), *Day Waves* (Terra Musica), *Mind Games* (Summit), *Gemini Man* (Milestone), *Slow Fire* (Milestone), *Red on Red* (Greene Street), *Who's Smokin'* (with D'Rivera on Candid), *Two of Swords* (Candid), *Samba Manhattan Style* (Reservoir), *Milestones* (Candid), *Free Wheelin'—the Music of Lee Morgan* (Reservoir), *Jazz Turns Samba* (Groovin' High), *Double Standards* (Reservoir), *Claudio, Rio & Friends* (Groovin' High), *Light in the Dark* (Nagel Heyer), *Three for One* (Nagel Heyer), *Reflections* (Nagel Heyer), and *Smile* (Nagel Heyer).

Claudio Roditi is known for his spirited trumpet playing and mellow flugelhorn solos. He is probably the only known famous jazz trumpeter to play on an instrument with rotary valves. He is also an excellent composer and arranger.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Claudio Roditi" (www.jazztrumpetsoloists.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Rodney, Red [Cudnick or Chudnovsky, Robert] (b. Philadelphia, Pennsylvania, Sept. 27, 1927; d. Boynton Beach, Florida, May 27, 1994). American trumpeter and flugelhornist. Rodney received his first trumpet at the age of thirteen as a bar mitzvah gift. He soon played in a bugle and drum choir, and attended the Mastbaum Vocational School. At the age of fifteen, he began playing professionally in Jerry Wald's orchestra.

The World War II draft took many trumpeters off to war during the early 1940s. This left many openings in name big bands. Fortunately for Rodney, his teen years garnered him a great deal of early experience during brief stays in the bands of Jimmy Dorsey (film, *Four Jills in a Jeep*, 1944), Les Brown, Elliot Lawrence (1945), Georgie Auld (1946), and Benny Goodman. Rodney's biggest influence was Harry James, but he soon adopted Dizzy Gillespie and Charlie Parker as his musical heroes.

In 1946, Rodney played with Gene Krupa's band and appeared with Krupa in the film, *Beat the Band,* in 1947. He also played for a while with Buddy Rich (1946-47), Claude Thornhill (1947), and Woody Herman's Second Herd (1948-49). A turning point in his career came when Charlie Parker invited him to replace Miles Davis in his quintet (1951-53). He also played with Charlie Ventura.

Because several Southern states forbade the mixing of black and white musicians working together, whenever touring with Parker's all-black group he claimed to be an albino. This earned him the nickname "Albino Red." However, despite his climbing notoriety in the jazz world, he became addicted to heroin during the early 1950s. He was busted for drugs in 1951 and spent most of that year in and out of jail. He managed to lead five record dates during the 1950s and eventually gave up drugs. He spent the latter part of the decade playing in various bands and working as a booking agent in Philadelphia.

Red Rodney spent the 1960s in Las Vegas playing in pit orchestras at the Flamingo hotel and other casinos. He was a featured soloist in several showrooms and became close friends with celebrities such as Frank Sinatra and Sammy Davis Jr., as well as with prizefighter Sonny Liston and mob boss Johnny Roselli. However, in 1972 he moved to New York where he soon began recording albums for the Muse label, doing some of his best work as a bop player between 1973 and 1980.

A chance meeting with Ira Sullivan led to the formation of a new quintet by the two men. Sullivan was adventurous and liked to perform new styles of music. On the other hand, Rodney had been stuck in an older bebop style and was looking for a way to break into something new. Their musical union sparked a new trend in Rodney's career, giving him a fresh start after being relatively out of the jazz scene while playing shows in Las Vegas. Rodney recorded for Muse, Steeple Chase, Savoy, Elecktra Musician, and other labels, releasing a string of LPs that brought new life to his career.

Among Red Rodney's twenty-plus albums are *Red Rodney 1957* (Signal), *The Red Arrow* (Onyx), *Superbop* (Muse), *The 3 Rs* (Muse), *Alive in New York* (Muse), *Hi Jinx at the Vanguard* (Muse), *Live at the Village Vanguard* (Muse), *Night and Day* (Muse), *Sprint* (Elektra Musician), *Red Rodney Returns* (Argo), *Fiery Red Rodney* (Savoy), *Broadway* (Status), *The New Sounds: Red Rodney* (Prestige), *Red Tornado* (Muse), *Social Call* (Uptown), *Red Giant* (Steeple Chase), *One for Bird* (Steeple Chase), *Red Snapper* (Steeple Chase), *Red Alert* (Continuum), and *Then and Now* (Chesky).

Rodney's popularity also increased through several television appearances including Johnny Carson's *Tonight Show*. He was inducted into Playboy's Jazz Hall of Fame during the 1980s and appeared in a live television special from The White House during a concert hosted by President Bill Clinton in 1993. His first marriage yielded two sons, Mark Rodney (a professional musician) and Jeff Rodney. At the time of his death at age sixty-six, Red was married to Helene Rodney. He died from lung cancer resulting from a four-pack-per-day cigarette habit. Red Rodney was a highly respected jazz musician, known for his fine sense of humor and ability to tell jokes.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Watrous, Peter. "Red Rodney, Jazz Trumpeter and Big Band Leader, Dies at 66" (*The New York Times*, May 28, 1994); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Rodriguez, Bobby (b. Los Angeles, California, Nov. 13, 1950). American trumpeter. As a boy growing up in East Los Angeles, California, Rodriguez was inspired when he saw a television broadcast of Harry James. He began playing the trumpet at age ten, and was influenced by the music of Lee Morgan and Freddie Hubbard. He was drawn to Latin jazz through many leading groups in his area.

Rodriguez's first studies were at the Career Academy of Broadcasting in Hollywood (1968), and he worked as a disc jockey at station KBCA in 1969. He also attended Rio Hondo Community College (1973-74), earned a bachelor of music degree from California State University-Long Beach under Robert Winslow and John Prince (1975-76), a master's degree in music at California State University–Los Angeles (1999-2001), and a doctorate from UCLA under Jens Lindemann (2003-06).

Rodriguez has performed or recorded with the Don Ellis Orchestra, Ray Charles, Louie Bellson, Herbie Hancock, Arturo Sandoval, Jon Faddis, Quincy Jones, Wynton Marsalis, Jack Sheldon, Willie Bobo, Poncho Sanchez, Tito Puente, Snooky Young, Gerald Wilson, Lalo Schifrin, the Brothers Johnson, Maurice White, Alex Acuna, Kenny Burrell, Ed Jones & Familia, Maxine Weldon, Billy Mitchell, Rickey Woodard, Bobby Bryant, Clayton-Hamilton Jazz Orchestra, and others. His own albums include *A LatinJazz Christmas, LatinJazz Romance, Celebration, Trumpet Talk, Bobby Rodriguez Plays Duke Ellington*, and Grammy-nominated *Latin Jazz Explosion* (all on his own LatinJazz Productions label).

A leading jazz educator in Southern California, Rodriguez teaches part-time at the University of California-Irvine, UCLA, and Pasadena City College. He has received numerous awards for teaching excellence, as well as contributions to Latin culture and jazz. He appeared in the films *Rich Man, Poor Man* and *Harlem Nights,* and has also published the texts *ABC's of Brass Warm-Up—One Note Approach* and *ABC's of LatinJazz*. Bobby Rodriguez also serves on several Los Angeles-area arts councils and boards.

Rodriguez is married to Yvonne DeBourbon-Rodriguez. Their children are daughter Robin (b. 1981) and son Robert (b. 1987). His hobby is golf.

Bibl.:Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bobby Rodriguez Biography" (www.ethnomusic.ucla); Bobby Rodriguez's official website: www.bobbyrodriguez.com; personal interview, Sept. 12, 2010.

Rodriguez, Galindo (b. Weslaco, Texas, Feb. 24, 1955). American trumpeter. Rodriguez is the son of Perfecto (a musician) and Josefina Meave Rodriguez (a retired nurse's aid), and is the oldest of five children that include Salvador (b. 1957), Perfecto (b. 1960), Marcie (b. 1964), and Magdalena (b. 1975). Rodriguez began playing the trumpet at age twelve, and while in high school performed with the Bell Airs, a popular local Latin group. His first teachers were band directors Larry Jones and Henry Rodriguez.

After graduating from Weslaco High School in 1973, Rodriguez attended the University of North Texas where he studied with John Haynie and Leonard Candelaria, earning bachelor and master of music degrees. He then joined the Civic Orchestra of Chicago and studied with Adolph Herseth of the Chicago Symphony Orchestra. Concurrently, he attended Northwestern University where he studied with Vincent Cichowicz, and received a Certificate of Performance. After graduation, he became the principal trumpet of the Boise Philharmonic in Idaho, and taught part-time at Boise State University.

Rodriguez joined the faculty at Northwestern State University in Natchitoches, Louisiana, in the fall of 1988, and is currently an associate professor of trumpet and coordinator of the Annual Jazz Concert Series. He established the annual NSU Jazz Festival that developed into the Louisiana State Jazz Festival and

Competition. He was inducted into the Louisiana Association for Jazz Education in 2008, and is currently serving as its treasurer and past

president. His jazz orchestra has performed with Allen Vizzutti, Mike Tomaro, Mike Vax, Byron Stripling, Bill Watrous, and Ellis Marsalis.

An active freelance musician, Rodriguez has played numerous shows for celebrities including Bob Hope, the Temptations, Four Tops, Jim Nabors, Elvis Presley World Tour, Don Rickles, Nelson Riddle, Regis Philbin, and others. He has also played with the Shreveport Symphony and the American Chamber Symphony. He and his wife, Sue Erwin Rodriguez, a violinist, have a daughter, Margaret Josefina (b. 1988), also a trumpeter. His hobbies include jazz improvisation, world history, reading, and physical exercise.

Bibl.: "Rodriguez Joins Northwestern State University" (news item, *International Trumpet Guild Journal,* May 1989); "Louisiana Association for Jazz Education" (www.lajelouisiana.org); "Profile: Galindo Rodriguez" (*International Trumpet Guild Journal*, Mar. 2003); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, Aug. 12, 2010.

Rodriguez, Michael ("Mike") (b. Queens, New York, July 14, 1979). American trumpeter. Rodriguez's family is musical: his father is a jazz drummer, and his brother Robert is a jazz pianist. Michael moved with

his family to Miami, Florida, when he was nine years old, and began playing classical guitar at age ten. A year later, he also began studying trumpet, and eventually attended the New World School of the Arts, graduating in 1997. Rodriguez was enrolled at the University of Miami for two years (studying with Alan Hood and Alfredo Perez, 1997-99), but transferred to New School University in New York City where he completed his bachelor's degree in 2001.

Rodriguez has built an impressive career in New York City, performing with such artists as Eric Reed, Clark Terry, Quincy Jones, Chico O'Farrill, the Lincoln Center Jazz Orchestra, Carnegie Hall Jazz Band, Jessica Simpson, Carla Bley, Harry Connick Jr., Smithsonian Jazz Orchestra, Bob Mintzer, the Toshiko Akiyoshi Jazz Orchestra, and many others. He has recorded with Charlie Haden and Gonzalo Rubalcaba, among others.

Rodriguez recalls two pivotal experiences that helped shape him as a trumpet player. The first was when he was twelve and his mother managed to arrange a lesson for him with Arturo Sandoval who suggested some changes to his embouchure that gave him the basis for his strong upper register and endurance. The second was when he was fourteen and played in a master class for Wynton Marsalis who taught him to focus on melody, something that is now a prime feature of his playing. Additionally, Rodriguez studied in New York with Laurie Frink, Lew Soloff, Ryan Kisor, and Joe Magnarelli who also aided in his development.

In 2003, Rodriguez and brother Robert recorded their first CD, *Introducing the Rodriguez Brothers* (rodbrosmusic), and later, *Conversations* for the Savant label. Michael toured the U.S. and Europe with the Liberation Music Orchestra in 2006, and recorded the album *Not In Our Time* with them. He also recorded with Charlie Haden on the Grammy Award-winning CD, *Land of the Sun*. He has also recorded for other labels including Blue Note and Tippin' Records.

Bibl.: Keim, Friedel. Das große Buch der Trompete (Schott); Michel Laplace. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jazz Trumpet Player Michael Rodriguez of New York City" (www.trumpetplayerprofiles.com/michaelrodriguez.html); Michael Rodriguez' official website: www.rodbrosmusic.com/mike-rodriguez-trio.html; personal interview, July 21, 2011.

Rogers, Shorty [Rajonski, Milton Michael] (b. Great Barrington, Massachusetts, Apr. 14, 1924; d. Van Nuys, California, Nov. 7, 1994). American trumpeter. Rogers began playing the bugle at age five and performed in a drum and bugle corps in Lee, Massachusetts, and in New York. At the age of nine, his family moved to New York City. For a bar mitzvah present at age thirteen, his father bought him a fifteen dollar used trumpet at a pawnshop. The following year, Rogers was playing in a hotel band for five dollars per week plus food and a room to sleep in with the other band members.

Rogers attended the New York High School of Music and Art from 1939 to 1942. Immediately after graduating, he joined Will Bradley's orchestra and later played with Red Norvo's group from 1942 to 1943. He was drafted into the army and served with the 379th A.S.F. Band. Upon discharge in September of 1945, Rogers joined Woody Herman's First Herd band where he first began arranging. The trumpet section included Conrad Gozzo, Pete Candoli, and Marky Markowitz. When Herman broke up the band in 1947, Rogers played with the bands of Charlie Barnet and Butch Stone.

In 1949, Rogers played in Herman's Second Herd band. He composed several tunes for Herman including *Keen and Peachy, Lemon Drop, More Moon, That's Right,* and *Keeper of the Flame*. Between 1950 and 1951, he was a member of Stan Kenton's Innovations Orchestra. With Kenton, he composed tunes such as *Jolly Rogers, Art*

Pepper, Round Robin, and *Viva Prado*. By this time, Rogers was well known as a "cool jazz" trumpeter and a brilliant jazz composer and arranger.

Rogers moved to Los Angeles in 1951 and played with Howard Rumsey's Lighthouse All-Stars (1951-53). In 1953, he formed the group, Shorty Rogers and the Giants, where he mostly played flugelhorn. Soon, he became one of the leading West Coast trumpeters and studio players, recording for labels such as Capitol, Victor, Atlantic, and MGM. He also helped to get jazz music introduced into movies. He began doing a great deal of music arranging for movie soundtracks and appeared in several movies including *Hit Parade of 1947* (with Herman's band), *The Glass Wall* (1953), *Dementia* (with his Giants, 1953), and *The Man with the Golden Arm* (1955). His music is also featured in *Three in a Row* (1954) and *Martians Go Home* (1955).

From 1962 to 1982, Rogers did little trumpet playing. His time was spent as a composer and arranger, and serving as a studio contractor. But, in 1982 he began to play more and more as a jazz flugelhorn soloist, toured with the West Coast Giants (1985), and in 1989 became the leader of the newly formed Lighthouse All-Stars band. He was one of the leading musicians in the Los Angeles scene up until his death in 1994 at the age of sixty-nine.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Rogers, Walter B[owman] (b. Delphi, Indiana, Oct. 14, 1865; d. Brooklyn, New York, Dec. 24, 1939). American cornetist. As a boy, Walter B. Rogers studied the violin and cornet with his father. He later took cornet lessons from Captain John Lathrope, before attending the Cincinnati Conservatory, where at age seventeen he studied harmony, composition, and theory. He worked as a cornet soloist, and performed with the Indianapolis Municipal Band and Lathrope's Cornet Band. He also directed the Goshen, Indiana, town band.

Rogers grew up in the same town as Herbert Clarke; they were close friends. Together, they formed the Schubert Brass Quartet, which played in church (1884). They also played together in the When Clothing Store Orchestra and Bellringers, and Biessenhertz's English Opera House Orchestra of Indianapolis.

In 1885 at the age of twenty, Rogers joined Cappa's Seventh Regiment Band of New York as cornet soloist and personal assistant to Cappa, who dubbed him the "Boy Wonder." When Cappa died, Rogers assumed leadership of the band in 1894 until 1897. The following year, Rogers substituted for Clarke in Sousa's band, and in 1900 he and Clarke shared solo duties during a European tour with the Sousa Band. Rogers continued with the Sousa organization until after the 1904 St. Louis World's Fair.

In 1904, Rogers moved to Camden, New Jersey, where he accepted an offer from the Victor Phonograph Company to be Musical Director. He was responsible for the band and orchestra that accompanied all of the leading instrumentalists and vocalists of the day. He recorded for Enrico Caruso, Nellie Melba, Tetrazzini, and McCormack. He played in the ensembles, and recorded many solos and duets with them, many of which were his own compositions and arrangements, including *Auld Lang Syne, Echoes of the Catskills, Concert Waltz, In Dixie-Polka, The Harp of Tara, Land of the Free, Luelle Waltz, Old Black Joe, Minnehaha Waltz, A Soldier's Dream, Souvenir of Naples, The Volunteer, War Song, The Bugler,* and *Yankee Doodle with Variations*.

In 1916, Rogers became Recording Manager of the Paroquette Record Company, and in 1919 was named Music Director of both the Paramount Record Company and the Emerson Phonograph Company. From 1922 through 1929, he was director of the band for the Brunswick Phonograph Company.

In 1929, Rogers temporarily retired from playing and devoted his time to teaching, but his old friend Clarke called him and urged him to become soloist with Clarke's Anglo-Canadian Leather Company Band in Huntsville, Ontario. Clarke said that Rogers was *the most affable chap I ever met in my whole musical career* [and that he was] *my ideal cornet player, whose ease of playing I was striving to imitate*. Rogers played in New York theatres until 1932.

Rogers played on hundreds of recordings as a band and orchestra musician. He recorded a total of twenty-two cornet solos and thirteen duets (mostly with trombonist Arthur Pryor), many of which were his own compositions. He also recorded *Three Solitaires* by Victor Herbert, featuring three giants of the cornet world—Rogers, Clarke, and Bellstedt Jr.—accompanied by the Sousa Band.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Roland, Gene M. (b. Dallas, Texas, Sept. 15, 1921; d. New York, New York, Aug. 11, 1982). American trumpeter, composer, arranger, and multi-instrumentalist. Roland attended North Texas State Teachers College (now the University of North Texas) from 1940 to 1942. He joined the Stan Kenton Orchestra in 1944 as fifth trumpet and arranger, also playing valve trombone and mellophonium, and worked briefly with the bands of Lionel Hampton and Lucky Millinder before re-joining the Kenton organization in late 1945 as a trombonist and arranger. In 1946, he played piano and worked as composer and arranger for a combo that included Stan Getz, Zoot Sims, Jimmy Giuffre (his college roommate), and Herbie Steward. During the late 1940s, he played trombone with Georgie Auld, and trumpet with Claude Thornhill, Count Basie, Charlie Barnet, and Artie Shaw. In 1950, he led a rehearsal band that included Dizzy Gillespie on trumpet and Charlie Parker on tenor saxophone. He again played with Kenton from 1951 to 1953, and in 1954 joined Dan Terry's band. Between 1956 and 1958, he played trumpet with Woody Herman's band, contributing sixty-five arrangements.

Roland is well known as one of the members of Stan Kenton's mellophone section during the early 1960s. He continued writing for Kenton into the late 1970s, and also wrote for the Radio Orchestra of Copenhagen in 1967, and for Dan Terry's band. He led several of his own groups, playing trumpet, piano, and tenor sax. He invented the Four Brothers saxophone group, consisting of four tenor saxes or three plus a baritone sax. Having perfect pitch, he often composed and arranged music while on the tour bus.

Despite being considered a musical genius, Roland was also a totally irresponsible person who often left his instrument on the bandstand after boarding the bus for the next town. He was often chastised for sneaking women onto the bus (he was quite the ladies man!) and having no money. He used drugs constantly, but despite Kenton's rules about them, the bandleader always turned a blind eye to Roland's use of them. Roland was a modest man, but reportedly lacked common sense about simple things like tying his shoes and paying bills. Nonetheless, today's serious music students of the big band genre often study his compositions and arrangements.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Gene Roland" (http://en.wikipedia.org/wiki/Gene_Roland); "Gene Roland A Composer" (http://home.comcast.net/~nwedder/roland2page.htm).

Rolfe, B[enjamin] A[lbert] (b. Brasher Falls, New York, Oct. 24, 1879; d. Walpole, Massachusetts, Apr. 23, 1956). American cornetist and trumpeter. Both of Rolfe's parents were musicians; his father played the cornet and his mother played clarinet and piano. When he was five years old, his family moved to Chippewa Falls, Wisconsin, where his father ran a sawmill, and also started his own band. During his childhood, B.A. heard the cornet virtuoso Jules Levy, and decided to become a cornetist.

In 1888, the family toured as clown musicians with the Spank's Brothers Circus. After three seasons, they began performing in vaudeville shows that often featured young Rolfe performing Levy's cornet solo, *Leviathan Polka*. At age twenty, B.A. left the company of his parents and joined the Majestic Theatre Orchestra and became the cornet teacher at the Louis Lombard's School of Music in Utica, New York. After one year, he went to New York City to seek fame and fortune as a cornetist. Rolfe developed an exceptionally high register on the cornet, often ascending to double-high c''' and beyond (from the age of sixteen!). He also had a knack for lip trills, which became an important part of his solo performances.

In 1915, Rolfe turned his talents to the fledgling motion picture industry, and established his own production company in Fort Lee, New Jersey. Rolfe Photoplays, Inc. made several popular films that were distributed through MGM in Hollywood, California. He produced more than fifty silent movies such as *Four Horsemen* with Rudolph Valentino, as well as other movies with Ethel and Lionel Barrymore and Francis X. Bushman. One of his last films was a fifteen-part series called *The Master Mystery* starring Harry Houdini. His company had financial difficulties and folded in 1919, but Rolfe continued producing and directing for other companies. He played in the Vincent Lopez Orchestra (1924-25), and his way of playing a song in the upper register of the cornet influenced young Louis Armstrong. Rolfe then went into the radio business in 1926. The following year, he started his own dance orchestra, which performed live NBC radio broadcasts from the famous Palais d'Or restaurant in New York City. The show was picked up by the Lucky Strike (cigarette) Corporation, which signed a ten-year contract with him. At the outset of World War II, he started an all-female orchestra, which performed patriotic songs.

At the height of his career, Rolfe's orchestra made $12,000 for a single night's work. The orchestra made numerous recordings that featured 1920s and 1930s dance music for the Edison Phonograph Company. During these years, Rolfe switched to trumpet; Charles Colin was impressed and influenced by Rolfe's upper register.

When Herbert Clarke retired as conductor of the Long Beach Municipal Band, Rolfe was selected as his successor. He and his wife Edna moved to California, and stayed with the band through 1945. They decided to leave Long Beach because of all the war related activities there, and returned to Mansfield, Massachusetts, where they lived in Edna's mother's home after she died.

Retirement did not suit Rolfe, so he organized a young band in Boston, and wrote children's songs and stories that were aired on NBC Television. From home, he even broadcast his own radio show that featured his music and commentary called *At Home with B.A. Rolfe*. He died of cancer at the age of seventy-nine.

Bibl.: "B.A. Rolfe." (Wikipedia: www.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. Extract on mp3; Oct. 2008).

Rolfs, Thomas C. Jr. (b. Sioux City, Iowa, Aug. 12, 1958). American trumpeter. Rolfs grew up in Minneapolis, Minnesota. He began playing the trumpet at age ten, and studied with Chuck Olsen, Mike Brandt, and Don Hakala. After graduating from Park Center High School in 1977, he attended the University of Minnesota, studying with David Baldwin and Charles Schlueter, and earned a bachelor of music degree in 1981. He was a Fellowship student at the Tanglewood Institute during the summer of 1978. He studied with Vincent Cichowicz at Northwestern University, where he received a master of music degree in 1983. Additionally, he studied with Arnold Jacobs and Manny Laureano.

Rolfs has performed with the Minnesota Orchestra, Vienna Philharmonic, Empire Brass, St. Petersburg Philharmonic, Lyric Opera Orchestra of Chicago, and the American Ballet Orchestra. He was a member of the St. Paul Chamber Orchestra from 1986 until 1991 when he became fourth trumpet of the Boston Symphony Orchestra. He moved to associate principal, and then became principal of the

BSO as well as the Boston Pops in 2006. He has taught at Boston University since 1996, and the New England Conservatory since 2004. He recorded the John Williams Grammy Award-nominated trumpet solo on the soundtrack of the film, *Saving Private Ryan*.

Rolfs and his wife Ann, a physician, have three children: Benjamin (b. 1987), Emily (b. 1988), and Eric (b. 1996). His hobbies include gardening, hiking, fishing, and traveling.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom: Oct. 2008); "Thomas Rolfs" (www.bso.org/bso/mods/bios_details.jsp?id=2100246); personal interview, Apr. 20, 2011.

Photo credit: Michael Lutch.

Roller, Jan David (b. Tulsa, Oklahoma, Apr. 21, 1949). American trumpeter. Roller grew up in Amarillo, Texas. He began playing trumpet at age ten; his first teachers were George Bledsoe, John Thyssen, and Daniel Patrylak. He attended Pittsford Central High School in Pittsford, New York, for two years, and spent his last two years of high school at Memorial High School in Houston, Texas, graduating in 1967. He studied at the University of Houston with James Austin (1968-72), earning a bachelor of music degree, and at the Eastman School of Music with Sidney Mear (1973) where he received a master of music degree. He also studied with Vincent Cichowicz, Seymour Rosenfeld, and John Marsteller, among others.

Roller played extra trumpet with the Houston Symphony Orchestra, Houston Grand Opera, Houston Ballet, and the Rochester Philharmonic before joining the San Antonio Symphony in 1973. In addition to serving as third/assistant principal trumpet in the orchestra, he has taught each summer at the Interlochen Arts Camp since 1976, and has also taught at the University of Texas-San Antonio (c1983 to present) and at Trinity University (c2000-09). He is an active recitalist throughout the Southwest.

Roller and Lindsey Van de Kirk, an actress, soprano, and voice teacher at St. Mary's Hall in San Antonio, have been married since 1996, and have a son, Benjamin (b. 2001). His hobbies include photography, automobiles, and traveling.

Bibl.: "Jan Roller" (www.sasymphony.org/2011/02/jan-roller); "Jan Roller" (http://camp.interlochen.org/person/jan-roller); personal interview, July 29, 2012.

Roman, Roy (b. Brooklyn, New York, Dec. 10, 1945). American trumpeter. Roman began playing the trumpet at the age of nineteen. After an injury to one of his front teeth, he took lessons with Roy Stevens of the Brooklyn Conservatory who helped him develop an impressive upper register. He has played lead trumpet for many celebrity musicians and entertainers including Bob Hope, Gene Krupa, Count Basie, Sammy Davis Jr., Franki Valli, the Four Freshmen, Clark Terry, Dizzy Gillespie, the Andrews Sisters, Lee Morgan, Tito Puente, Machito, and Philly Joe Jones. He has recorded with Lionel Hampton, Eddie Palmieri, and under his own name. He has performed for Queen Elizabeth and Princess Grace of Monaco, as well as for Presidents Richard Nixon, Gerald Ford, and Ronald Reagan. As a classical player, he has soloed with the New Jersey Symphony and the Ohio Symphony Orchestra.

Roman and his wife Kathryn, a public school music teacher, founded the Trumpet of Hope Ministries, and live in Miami, Florida.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Roy Roman" (http://en.wikipedia.org/wiki/Roy_Roman); Roy Roman's official website: www.royroman.com.

Romm, Ronald [Murray] (b. New York, New York, Dec. 4, 1946). American trumpeter. A star member of the world famous Canadian Brass from 1971 through 2000, *Brass Bulletin* magazine named Romm one of the top twelve brass players of the twentieth century. His father Sam was a semi-professional percussionist and jazz drummer, and his mother Sylvia, a semiprofessional clarinetist and saxophonist. His parents led the family dance band, a quartet named, "The Romm-Antics." The personnel included Ron playing trumpet**,** and his sister Eileen playing piano, singing, and writing songs. While growing up in Los Angeles, the family group performed at all types of festivals, social events, schools, churches, and other venues, and on live radio and television shows— even at funerals.

Romm studied with trumpeters Al Ruby, Eddie Ehlert, and Lester Remsen. He attended the University of Southern California where he studied with James Stamp (1964-67), before transferring to The Juilliard School in New York City where he studied with William Vacchiano, and received a bachelor of music degree in 1970 and a master of science degree in 1971. Although he was well known as a successful freelance artist both in Los Angeles and New York, his first fulltime orchestral job was with the Hamilton Philharmonic Orchestra in Canada, where he played from 1971 to 1977.

Romm was a founding member of the Canadian Brass, an ensemble that began in 1970-71, and as a group joined the Hamilton Philharmonic Orchestra as principal players. The Canadian Brass became headliners of the Hamilton Philharmonic's outreach to schools program, but eventually broke away from the orchestra as a result of having developed its own unique musical personality, not only as an excellent ensemble, but also as a highly entertaining group. Romm performed over 4,500 concerts and made sixty recordings, videos, and DVDs with the quintet. The Canadian Brass established itself as

the most famous brass ensemble in the world. It performed in every major venue, and appeared with numerous major orchestras. Some of its television appearances included *The Today Show, The Tonight Show with Johnny Carson, Sesame Street, Good Morning America, The Merv Griffin Show, CBS Sunday Morning*, *The Regis Philbin Show*, as well as numerous television specials in Japan, Australia, Switzerland, Germany, and Austria.

Romm has been an artist-in-residence at the University of Toronto. He has also taught at the Banff Centre of the Arts in Canada, and after holding the B.A. Nugent Professor of Trumpet and Brass

Chamber Music position from 2001-02, became professor of trumpet at the University of Illinois. He is a member of the Illinois Brass Quintet and is a founding member of both the New York Brass Society and the Los Angeles Brass Quintet. He has been a member of the Summit Brass since 2007, and teaches each summer at the Rafael Méndez Brass Institute. His many awards include Honorary Doctorate degrees from the New England Conservatory of Music, McMaster University, and Hartwick College, as well as the Honorary Award from the International Trumpet Guild (2012). He has recorded for BMG/RCA, CBC, Hal Leonard, Polstar, BWE Classics, Philips, Sony/CBS, Umbrella Records, Vanguard, Summit, Opening Day, and MMG.

As CEO of Romm Enterprises, Romm has released two solo albums in his Wellness of the Soul series. Volume 1, *Living the Dream*, and Volume 2, *Seeing the Light*, both recorded with wife Avis Fedge Romm, a pianist he met and married while both were students at Juilliard. They have two sons, Orlan and Aaron.

In 2004, Romm was told that he had colon cancer. After urgent surgery followed by full recovery, he resumed his normal activities as a musician, teacher, composer, producer, editor, and arranger.

Romm is also an instrument-rated private pilot. He owns residences in Urbana, Illinois and Sarasota, Florida.

Bibl.: Champouillon, David. "Living the Dream: Ronald and Avis Romm" (*International Trumpet Guild Journal*, June 2006); Keim, Friedel. *Das große Buch der Trompete* (Schott); Romm Enterprises website (www.musicromm.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Rommel, John D. (b. Louisville, Kentucky, Apr. 25, 1958). American trumpeter. Rommel grew up in Louisville, Kentucky. He began playing trumpet at age seven; his first teachers were his father John P. Rommel, Leon Rapier, Louis Davidson, and J. Jerome Amend. After graduating from Waggener High School in Louisville in 1976, he attended the University of Louisville, studying with Rapier and graduating in 1980. He also studied with William Adam, Vincent Cichowicz, and William Scarlett.

Rommel was a member of the Nashville Symphony Orchestra from 1979 to 1988 and the Nashville Contemporary Brass

Quintet from 1980 to 1988, and was principal trumpet of The Louisville Orchestra from 1988 to 1996. He also worked as a commercial recording artist in Nashville. He was on the faculty of the Blair School of Music at Vanderbilt University, and in 1993 joined the faculty of the Jacobs School of Music at Indiana University. During his career, he has performed with the Indianapolis Symphony Orchestra, Cincinnati Symphony Orchestra, Indianapolis Chamber Orchestra, Summit Brass, and the Saint Louis Brass Quintet, and was a commercial recording artist in Indianapolis.

Rommel and his wife Lorin, an administrative assistant, were married in 1992, and have two children, Anna (b. 1997) and Nicholas (b. 2001). His hobbies include golf and reading.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "John Rommel" (http://info.music.indiana.edu/sb/paghe/normal/855.html); personal interview, Apr. 17, 2011.

Roney, Wallace (b. Philadelphia, Pennsylvania, May 25, 1960). American trumpeter. Roney has become a top jazz artist in recent

years. His father was a US Marshall, union leader, and boxer who loved listening to jazz trumpet recordings. At age five, Roney began playing piano and cornet. (He also boxed for a while). At age ten, he took trumpet lessons from Sigmund Hering of the Philadelphia Orchestra (two years) and began playing professionally at the age of thirteen. His first recording was as a sideman at age fourteen. He attended the Duke Ellington School of the Arts and graduated from the public schools in the District of Columbia area. His teacher during high school was Langston Fitzgerald III, but he also had brief lessons with Clark Terry and Dizzy Gillespie, and studied with Fred Irby III. At age sixteen, Roney played with Philly Joe Jones and was a member of the Ellington School of the Arts Band conducted by Mickey Bass.

Roney attended Howard University (1978) and the Berklee School of Music for a short while (1980), and played with several local big bands in the late 1970s. His most significant influences were recordings of Miles Davis, Clifford Brown, Lee Morgan, and Freddie Hubbard. After dropping out of college, he struggled to make a living, spending many nights sleeping on couches at friends' apartments. He also needed to sell his trumpet in order to survive, so he often borrowed trumpets from various music stores "on trial," returning them the next week and borrowing a different one.

Roney played with Abdullah Ibrahim's band (1979), but his big break occurred in the following year when he substituted for Wynton Marsalis for six months in Art Blakey's Jazz Messengers

(1981-82). He also worked with Chico Freeman, Ricky Ford, and freelanced in various Latin bands in New York City. He began playing with the Tony Williams Sextet 1985-86, and became a regular member of the Jazz Messengers (1986-89) and also served as its music director from 1986 to 1987. He toured Europe with the George Gruntz Concert Jazz Band (1991) and finally got to meet his idol Miles Davis when he performed with Davis at the Montreux Jazz Festival in Switzerland. Davis took a personal interest in Roney and became his mentor, even giving him one of his own trumpets. After Davis died, Roney participated in a Miles Davis tribute band.

By the early 1990s, Roney's career was established. He released his first solo album, *Verses*, on Muse and followed it with other successful albums including *The Standard Bearer* (Muse), *Seth Air* (Muse), *Crunchin'* (Muse), *Intuition* (Muse), *Misterioso* (Warner Bros.), *The Wallace Roney Quintet* (Warner Bros.), and *Village* (Warner Bros.). His newest CDs are *Mystikal* (2005) and *Jazz* (2007), both on HighNote Records. He also has participated on hundreds of other recordings as a sideman with Marvin "Smitty" Smith, Elvin Jones, Philly Joe Jones, Randy Weston, Kenny Garrett, Tony Williams, Gerry Mulligan, Kenny Barron, Christopher Hollyday, James Spaulding, Vincent Herring, Art Blakey, Herbie Hancock, Ornette Coleman, Sonny Rollins, Chris Fuller, Carole King, Joni Mitchell, McCoy Tyner, David Murray, Lionel Hampton (1994), Helen Merrill (1995), Manhattan Project, and many others. Roney states that the best band he ever played with was the VSOP (Very Special One-time Performance) band, which he played with for six months. He also toured with Chick Corea's Tribute to Bud Powell Band (1996).

Roney received *Downbeat* magazine's award for "Best Young Jazz Musician" (1980), and won the *Downbeat* Critic's Poll for "Best Trumpeter to Watch" (1989, 1990). His style of playing is similar to that of the late Miles Davis. He is a modest man who is very respectful of his older idols of jazz. It is interesting to note that the famous film director Quentin Tarantino is an admirer of both Roney and Wynton Marsalis. In his film *Pulp Fiction*, a central character is named Marsallus Wallace. Roney is married to Geri Allen, a jazz pianist, and his younger brother Antoine Roney, is a well-known jazz saxophone player.

Bibl.: LaBarbara, John. "Wallace Roney" (*International Trumpet Guild Journal,* May 1997); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Erdmann, Tom. "Wallace Roney: Finding His Own Way" (*International Trumpet Guild Journal*, Mar. 2005); "Wallace Roney" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Rosati, Gabriel Oscar (b. Modena, Italy, Aug. 4, 1966). Italian trumpeter, flugelhornist, valve trombonist, and composer. Rosati started playing trumpet at the early age of seven under the guidance of his father, Giuseppe. At age twelve, he studied at the National Conservatory, and by age seventeen had learned music theory, harmony, pedagogy, solfeggio, trumpet, and trombone. From ages nineteen to twenty-one, he served in the Italian Army, playing in a band of carabinieri in Rome. There, he studied jazz trumpet with Cicci Santucci.

Rosati began his touring career in 1985, performing in various jazz groups, salsa bands, and Brazilian groups, and forming his own group, Gabriel Rosati & The Salsa Connection, that toured Italy and most of Europe. From 1990 to 1997, he lived and worked in San Francisco where he studied with David Hardiman, John Coppola, Bobby Shew, and Stan Mark. He worked with many leading musicians, including Fred Bongusto, Billy Preston, Santana, John Lee Hooker, Bob Mintzer, the Checkmates, and Rique Pantoja. He worked in Las Vegas for three years (1995-98), and for three months was the opening act at the Osaka Ritz-Carlton Hotel (June-Sept. 1997). He has recorded eleven CDs and presented workshops and master classes in Las Vegas and California since 2000. He often tours the U.S. and Europe with Johnny Polanco y su Conjunto Amistad, performing a show titled *The James Brown Tribute*.

A prolific author, Rosati has published books such as *The Salsa Trumpet* (Mel Bay), *Latin American Trumpet Music* (Mel Bay), *The Latin Brass Soloist* (ADG Productions), *Il Trombettista Autodidatto* (Carisch), *Claudio Roditi Solos Transcriptions* (Colin), and *Brazilatafro Play-Along CD* (*Jazz Player* magazine). His CDs are released through Brazilatafro Records/Publications Las Vegas.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Gabriel Rosati" (http://en.wikipedia.org/wiki/Gabriel_Rosati); Gabriel Rosati's official website: www.gabrielrosati.com.

Rose, Jochen (b. Göttingen, Germany, Aug. 2, 1941). German trumpeter. As a boy, Rose learned to play classical violin and rock guitar, but in 1958, switched to trumpet and learned to play it himself. He later played with the Storyville Jazz Band in Hanover, with which he appeared in the 1961 television movie, *Liebe 61*. From 1968 to 1977, he toured with his own Store Evil rock band, and from 1975 to 1982 played with the Joe Viera Big Band, which toured Africa. He also played with the Joe Viera Sextett from 1976 to 1986, performing mainstream jazz and bebop. He was a member of the Harvey Cooper Rock Band from 1976 to 1977.

Rose turned his attention to swing music during the 1980s, playing with the Hot Pepper Orchestra. Since 1986, he has been a member of the Old Merry Tale Jazz Band in Hamburg. He also plays with the Hanover Big Band (since 1998) and the Six Sounds from Bremen. From 1990 to 1997, he was a member of the soul band, Blue Note, and from 1993 to 1997, a member of the Adderley Memorial Band. From 1999 to 2002, he played numerous concerts dedicated to Duke Ellington. Rose played the trumpet solos in the film, *Männerpension* (1996).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Jochen Rose" (www.oldmerrytale.de/index/php?id=en_musicians).

Rosebrook, David C[obb] (b. Portland, Maine, Jan. 19, 1874; d. Oakland, California, Mar. 31, 1937). American cornetist. Little is known of Rosebrook's early life other than that he played cornet in Boston and New York City before moving to San Francisco in 1899 at the age of twenty-five. It is said that he could play a wide range of four octaves. Henry Ohlmeyer hired him there as a special cornet soloist—alongside Herbert Clarke—for a west coast tour with his band (1910). In 1911, he joined the San Francisco Symphony as assistant principal trumpet, and moved up to principal in 1912, a position he retained for seventeen years (1912-30); he played second trumpet in the orchestra, occasionally serving as guest conductor (1930-34), until the Depression forced a suspension of the 1934-35 season. From 1916 to 1925, he was also the soloist with the Golden Gate Band, and occasionally appeared throughout the 1920s with the Oakland Municipal Band.

Rosebrook conducted the Islam Shrine Band from 1919 to 1925. Concurrently, he was a violinist and leader of the Court Theater Orchestra in San Francisco. In addition, he had a studio in the Sherman Clay & Company Music Store, where he taught all of the brass instruments.

When Del Staigers left the Goldman Band (due to alcoholism) in 1934, Rosebrook became the soloist. However, after only five weeks of touring, Rosebrook became ill, returned home to San Francisco, and never performed again. He died about three years later from a lingering illness at the age of sixty-three. Bandmaster George Brenner said of him, *Mr. Rosebrook was not only a great artist, but a fine gentleman and deserves high classification for what he gave music during his life*.

Rosebrook composed two cornet solos with band accompaniment, *Fantasie Caprice* and *Flight of Fancy*.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *The Cornet Compendium* (self-published); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "David Cobb Rosebrook" (www.stokowski.org/Principal_Musicians_San_Francisco_Symphony.htm).

Rosenfeld, Seymour (b. May 13, 1923; d. Penn Valley, Pennsylvania, Mar. 8, 2005). American trumpeter. Rosenfeld started playing the trumpet at age eight, and studied with Max Schlossberg and Ernest Williams. He graduated from the Arts High School in Newark, New Jersey, before attending the Curtis Institute of Music in Philadelphia (1940-41) where he studied with Saul Caston. He was drafted into the army in 1942, and played in the 102nd Infantry Band at Camp Maxie, Texas, but was discharged after eighteen months because of a medical condition that caused him to pass out in the 115-degree heat.

In 1943, he became a member of the Ballets Russes de Monte Carlo, which was followed by a job as principal trumpet in the St. Louis Symphony at age twenty-one. During the summers, he played at Robin Hood Dell East. In 1946, Rosenfeld accepted his final position as second trumpet of the Philadelphia Orchestra where he played for forty-two years. He also taught at Temple University for forty years.

Rosenfeld was a charter member of The Philadelphia Brass Ensemble comprised of the principals of the Philadelphia Orchestra. They recorded several albums including *A Festival of Carols in Brass, Catch the Brass Ring, The Glorious Sound of Brass,* and *The Antiphonal Music of Gabrieli.* The latter two of these won Grammy Awards for "Best Instrumental Ensemble." A dedicated teacher whose students numbered in the hundreds, Rosenfeld published *A Daily Routine for the Busy Trumpeter, 36 Progressive Studies,* and *A Method for Trumpet*. He retired in 1988.

Rosenfeld and Judi Rubenstone were married in 1948, and had two daughters and two sons. Rosenfeld died in his home due to a stroke at the age of eighty-two. His body was donated to science.

Bibl.: Sims, Gayle Ronan. "Seymour Rosenfeld, Longtime Trumpeter with Philadelphia Orchestra, Has Died Aged 82" (*Philadelphia Inquirer*, Mar. 13, 2005); "Seymour Rosenfeld." (International Trumpet Guild website: www.trumpetguild.org); Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe siècle* (CD-Rom, Oct. 2008).

Rosner, Adolf [Adi, Ady, Eddy] (b. Berlin-Friedrichshain, Germany, May 26, 1910; d. East Berlin, Germany, Aug. 8, 1976). German trumpeter and bandleader. Born as Adolf Roznir (known in the Soviet Union as Eddie Ignatievich Rosner), the son of a Polish-Jewish shoemaker, Rosner attended the Stern Conservatory of Music in Berlin and studied trumpet and violin. He was a pupil of the cornet virtuoso Alfred Mathes. He began playing jazz in 1928, and in the following year performed in Willi Rose-Petösy's jazz group and the legendary Weintraub Syncopators (1930-33), which performed in the famous film, *Der blaue Engel*, which made Marlene Dietrich a star.

When the Nazi regime began to take over Germany, Rosner moved to the Netherlands in 1933, Belgium in 1934-35, and finally settled in Krakow, Poland. He led a band at various nightclubs and later opened his own, Chez Adi. He traveled throughout most of Europe and recorded four titles for French Columbia records with his swing orchestra in Paris (1938). He was an amazing jazz trumpeter who once participated in a cutting contest with Louis Armstrong (1934). Although Armstrong won the battle, the two trumpeters gained a great deal of respect for each other, and in good humor, exchanged photos; Armstrong's was signed "To the white Louis Armstrong," and Rosner's was signed "To the black Adi Rosner."

Nazi Germany invaded Poland in 1939, so Rosner, being of Jewish descent, and his wife fled to White Russia where he was quickly

approached by the Soviet government and asked to form a swing band (State Jazz Orchestra) that would perform for Russian troops. Although Stalin outlawed jazz, swing music was considered modern and stylish. He accepted the offer and toured various military bases from 1940 to 1946. His band, the Bierlorussian State Jazz Orchestra, playing repertoire by Harry James, Duke Ellington, and Benny Goodman, recorded for the Russian Melodiya label, becoming the largest selling group in the nation, and Rosner became the most important and highest paid jazz musician in Russia. In 1944, he received the title of Honored Artist of the Bierlorussian Republic.

After World War II, Stalin decided to rid Russia of all non-Russian-born people. Rosner and his wife were arrested and sent to a Siberian gulag in Magadan for nine years (1947-55). The director of

the labor camp allowed Rosner to form a symphony orchestra that could perform classical music. He was allowed to rehearse the orchestra as much as needed for it to be a highly polished ensemble, and it ended up playing so well that it was allowed to perform outside the camp, as well as at other labor camps. By 1953, Rosner's captors considered him "rehabilitated" and contemplated releasing him, but when Stalin died two years later, the political climate had relaxed enough for him and his wife to leave.

From that time, Rosner built up his career in Moscow, playing classical music for the rest of his life. In 1970-72, he was persecuted and silenced because of his wish to emigrate. He finally moved to East Berlin in 1973 and died there at the age of sixty-five. It is ironic that the government that made him the most famous jazz musician in Russia also incarcerated him for being born outside of the country. Natalia Sazonova and Pierre Henry Salfati made a film of his life, *Le Jazzman du Goulag*. Dr. med. Irina Prokofieva-Rosner (Frankfurt am Main), Eddie Rosner's daughter (from his second marriage to a well-known Russian ballerina), put together in 2006 a three-CD set of her father's recordings, entitled *Homage* (IPR Media Group); it contains numbers from all the periods of his life.

Bibl.: Starr, S. Frederick. *Red and Hot: The Fate of Jazz in the Soviet Union 1917-1980* (NY & Oxford: Oxford University Press, 1983); Tarr, Edward H. *East Meets West* (Pendragon Press); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Ross, Rashawn (b. Saint Thomas, US Virgin Islands, Jan. 16, 1979). American trumpeter. While in high school, Ross began playing with several local dance and calypso bands. He attended the Berklee College of Music in Boston from 1996 to 2000. He performs in a wide variety of styles including rock, jazz, funk, hip hop, gospel, and even country. He has performed or recorded with such groups as Taj Mahal, Lettuce, The String Cheese Incident, Baaba Maal, the Yerba Buena Band, Soulive, and DJ Quik, as well as artists including Willie Nelson, Nicholas Payton, Roy Hargrove, and Stevie Wonder.

Ross is best known for his touring and recording with the Dave Matthews Band, a group he has played with since 2005, and as a

full member since 2006. In addition to feature trumpet solos, he sings as a backup vocalist.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Shott); http://davematthewsband.com/band/members/rashawn-ross; "Rashawn Ross" (http://en.wikipedia.org/wiki/Rashawn_Ross).

Rossbach, Franz (b. Adorf, Vogtlandkreis, Germany, Sept. 15, 1864; d. Vienna, Austria, June 1, 1941). German trumpeter. Rossbach studied trumpet and violin at the Leipzig Conservatory. In 1881-82, he was a trumpeter and violinist in the municipal orchestra in Meißen, and then until 1887 he was principal trumpet and sometimes section violin in the Infantry Regiment 134, first trumpet in the Kurkapelle Bad Elster and in the Zoological Gardens Orchestra in Frankfurt. From 1890 to 1892, he was the city music director and conductor at a school in his hometown of Adorf, and beginning in 1892 was principal trumpet of the Vienna Court Opera Orchestra and the Vienna Philharmonic. He gave a performance of Joseph Haydn's *Concerto in E-flat* with the Vienna Philharmonic in 1908. He was also a member of the Vienna Hofmusikkapelle (starting in 1896) and the Bayreuth Festival Orchestra (summers since 1896).

Rossbach was a famous teacher who taught at the Vienna Conservatory from 1907 to 1908, and at the Vienna Music Academy as professor from 1909 to 1931. He edited a book of orchestral excerpts from works by Richard Strauss.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Haydn's Trumpet Concerto" (http://abel.hive.no/trumpet/haydn).

Rosso, Raffaele Celeste ("Nini") (b. Turin, Italy, Sept. 19, 1926; d. Rome, Italy, Oct. 5, 1994). Italian trumpeter and composer. Although his parents wanted him to attend college, Rosso ran away from home at age nineteen to pursue a career in music. He returned home after police found the underage Rosso playing in a nightclub, thus terminating his employment. Nonetheless, he eventually became a leading jazz performer, as well as financially secure, when the Ken

Thorne Orchestra in England recorded his composition (cocomposed with Guglielmo Brezza) under the title *The Legion's Last Patrol* (1964). This composition, *Il Silenzio* (The Silence, 1964), went to number one on the record charts and sold over ten million copies, earning him a gold record.

Rosso played at the RAI in Rome (1950s) with Louis Armstrong (1962), and with Chet Baker (1962), among others. He was Italy's most popular trumpet recording artist during the 1960s. His solo albums include *The Jewels of the Madonna, Nini Rosso and His Golden Trumpet, Russian Folk Songs, Christmas 1968 with Nini Rosso, The Great Desire Concert* (in three volumes), *Trumpet Dreams, Bella Italia, Napoli, Super Disco Trumpet, Golden Melodies, Liebestraum*, and *Trumpet Gala*. He was also a popular actor during the 1960s. Rosso died of severe respiratory problems at age sixty-eight.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Nini Rosso" (http://en.wikipedia.org); Tofanelli, Andrea. "Remembering Nini Rosso" (*International Trumpet Guild Journal*, Mar. 2013).

Rossum, Kelly (b. Milwaukee, Wisconsin, Nov. 11, 1970). American trumpeter and composer. Rossum came from a musical family, which moved around a lot while he was still a child. He began playing the trumpet at the age of eleven in Davenport, Iowa, under his band director, Bob Brown. In 1982, his family then moved to Omaha, Nebraska, where he took a few lessons with Craig Bircher. After graduating from high school in 1988, Rossum attended the University of Nebraska in Lincoln where he studied with Dennis L. Schneider from 1988 to 1993. He then earned a master of music degree at the University of North Texas, studying with Keith Johnson, Leonard Candelaria (natural trumpet), and John Holt (one semester). He earned a doctor of musical arts degree at the University of Minnesota from 1996 to 2005, studying with David Baldwin and Gary Bordner (one semester). While in Minneapolis, he co-led the electric improvisational group Electropolis, as well as the Out to Lunch Quintet.

Rossum moved to New York in 2009, where he has performed with Anti-Social Music, Billy Fox's Blackbirds and Bullets, Chico O'Farrill's Afro-Cuban Jazz Orchestra, Gary Morgan's PanAmerican Latin Jazz Orchestra, Georger Gee's big band, J.C. Hopkins Biggish Band, Jeremy Walker's Bootet, Joshua Schneider's Easy Bake Orchestra, and Michael O'Brien's Greater Than Five, among others, as well as off-Broadway shows.

Rossum has released four jazz albums as leader that include *Family*, a CD selected as "Best Local Jazz Album of 2008" by the *Mpls.St. Paul Magazine*. In 2007, he was selected as a jazz scholar to head *Looking At: Jazz, America's Art Form* for the Minneapolis Public Library. As an educator, he was the jazz director and visiting trumpet professor at Jacksonville State University in Alabama. He founded and directed the jazz program at the MacPhail Center of Music from 2002 to 2009 and composed *Welcome Home* as a commissioned work to open its new flagship building. He is currently the jazz program director at Christopher Newport University in Alabama. He has also composed for film, dance, and avant-garde jazz. His composition *Toxic Fruit* (2006) was included in a television commercial. In addition to his four solo albums for the 612 Sides and Yebo Productions labels, Rossum has performed on over forty other albums.

Currently freelancing and performing jazz in New York City, Rossum is one of the leading avant-garde musicians in the country. He has performed with numerous artists including Ron Miles, Lars Jansson, Bob Mintzer, Denis Colin, Ted Nash, Barbara Dennerlein, Darin Pantoomkomol, Phil Hey, Jun Miyake, Woody Witt, Bengt Eklund, Ignacio "Nachito" Herrera, Joe LoCascio, Vyacheslav Shumilov, Anthony Cox, Sir David Wilcox, Alexander Serguencko, Wessell "Warmdaddy" Anderson, Eric Miyashiro, Juini Booth, and others. He is married to the modern dancer and choreographer Suzanne Wiltgen. His hobby is fishing.

Bibl.: "Kelly Rossum" (www.krossum.com); "Biography: Kelly Rossum" (www.allaboutjazz.com); personal interview, May 2, 2010.

Photo credit: Vera H. Olcott.

Rotondi, James ("Jim") Robert (b. Butte, Montana, Aug. 28, 1962). American trumpeter. Rotondi comes from a musical family. He began taking piano lessons from his mother at age eight, but switched to trumpet at the age of twelve. His first trumpet lessons were with Larry Cragwick. After graduating from Butte High School in 1980, he attended the University of Oregon for two years, but transferred to North Texas State University (now the University of North Texas), graduating in 1985. His main teacher was Don Jacoby. In 1984, he won first place in the International Trumpet Guild's Jazz Competition.

Rotondi moved to Florida and freelanced. He played on several cruise ships before moving permanently to New York City in 1987. He toured with various Broadway shows, and then joined Artie Shaw's band. He became a member of the Ray Charles Orchestra (1991-92) and also performed with Junior Cook, Cecil Payne, Charles Earland, Lionel Hampton (1995-2001), George Coleman, Michael Weiss, Lou Donaldson, Curtis Fuller (1997), Toshiko Akiyoshi, Bob Mintzer, Ray Vega, and many others. Rotondi is also a member of the One For All

sextet, and leads his electronic group, Full House. He teaches privately and at various workshops (including Jamey Aebersold jazz camps).

An active recording musician, Jim Rotondi has played on albums with Eric Alexander, Randy Johnston, Eric Delmark, John Pizzarelli, Charles Earland, David Hazeltine, Giacomo Gates, and many others. His own albums include *Introducing Jim Rotondi* (Criss Cross), *Jim's Bop* (Criss Cross), *Excursions* (Criss Cross), *New Vistas* (Criss Cross), *The Pleasure Dome* (Sharp Nine), *Too Soon To Tell* (Sharp Nine), and *Optimism* (Sharp Nine).

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jim Rotondi" (www.allaboutjazz.com); Jim Rotondi's official website: www.jimrotondi.com; "Jim Rotondi" (www.trumpetplayerprofiles.com/jimrotondi.html); "Jim Rotondi" (http://en.wikipedia.org).

Roux, Ludovic (b. Narbonne, France, Dec. 9, 1968). French trumpeter. Roux studied trumpet with Maurice Benterfa, Guy Touvron, and Bernard Soustrot. After graduating from the Conservatoire National de Région de Lyon under Touvron in 1989, he helped form the quintet, Les Trompettes de Lyon, a popular music and entertainment ensemble, which performs regularly in Lyons, and has presented concerts around the world including performances at the International Trumpet Guild conferences in Fort Worth, Texas (2003), and Sydney, Australia (2010). Other members of the group are Pierre Ballester, André Bonnici, Didier Chaffard, and Jean-Luc Richard. As a soloist, Roux has won first prize in the European competition in Lunéville (1993) and in the Kiwanis Club competition (1994). He teaches at the Lezignan Corbière Conservatory.

Roux and his wife Christel Roux, a nurse, have three daughters: Manon Berger (b. 1997), Sasha (b. 2004), and Marie (b. 2007). His hobbies include watching movies.

Bibl.: Laplace, Michel. *Trompettes, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); www.lestrompettesdelyon.com; personal interview, Sept. 26, 2012.

Rowe, [James] Carlton ("Carl") (b. Norfolk, Virginia, Mar. 1, 1948). American trumpeter. Rowe grew up in East Point, Georgia (a suburb of Atlanta). He studied with Richard Hansbury (trombone) and Jimmy Taylor (trumpet), both of the Atlanta Symphony Orchestra. He graduated from Princess Anne High School in Virginia Beach, Virginia, in 1966, and attended Shenandoah University from 1968 to 1969 and Catholic University of America from 1970 to 1971. His teachers were Ed Cooper and Lloyd Geisler.

After completing his bachelor of music education and master of music degrees, Rowe joined the US Marine Band in 1971. He was principal trumpet for nineteen of his twenty-two years with that organization, retiring from the band in 1993. He has also been a member of the Brass Band of Battle Creek (ten years), The New Sousa Band (since 1997), and the Washington Symphonic Brass (ten years), and has performed with the Jack Daniels Silver Cornet Band, National Symphony Orchestra, Washington National Opera, Baltimore Opera, National Philharmonic Orchestra, and the Harrisburg Symphony. He is currently the coprincipal trumpet of the Chesapeake Orchestra. He has taught at Shenandoah University since 2002.

Rowe is married to Grayce O'Neill Rowe, an Episcopal priest. His children (from a previous marriage) are Kelli (b. 1971) and Kasey (b. 1975). His hobbies include gardening, yoga, and reading.

Bibl.: "Carlton Rowe" (www1.su.edy/cf/faculty/_faculty_profiles1.cfm?uid=jrowe); personal interview, Aug. 8, 2011.

Rowles, Stacy (b. Los Angeles, California, Sept. 11, 1955; d. Burbank, California, Oct. 27, 2009). American trumpeter, flugelhornist, and singer. Rowles began playing the piano at age four, drums at seven, and trumpet at twelve. Her father Jimmy Rowles (1918-96) was a well-known jazz pianist and composer, and her mother Dorothy was a dancer. Stacy's siblings included sister Stephanie, and brother Gary.

At age twenty, Rowles performed with Clark Terry. During her career she also played regularly with groups such as Maiden Voyage, DIVA, Jazz Birds, Swing Sisters, Jazz Tap Ensemble, the Clayton-Hamilton Orchestra, Jimmy Rowles (1985), Harry Edison, Alden-Barrett Quintet (1989), Al Grey-Bill Watrous (1989), and the Swinging Ladies (with Lindy Huppertsberg on bass, 1994). She toured Europe many times (2002-09) with Witchcraft. Her recording debut was in 1984, and although she recorded on several of her father's albums, she only recorded one CD as leader—*Tell It Like It Is* (Concord Jazz). Albums with her father include *Me and the Moon* (American Jazz Symposium), *I'm Glad There Is You,* and *Looking Back*.

Rowles was severely injured in a head-on automobile accident in mid October 2009. While recovering at home, she died two weeks later at the age of fifty-four. She was known for her warm tone and restful style of playing.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Mergner, Lee. "Trumpeter Stacy Rowles Dies at 54" (*JazzTimes*, Nov. 2, 2009); Ratliff, Ben. "Stacy Rawles, Jazz Musician, Is Dead at 54" (*New York Times* obituary, Nov. 6, 2009); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace. Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Royal, Ernest ("Ernie") Andrew (b. Los Angeles, California, June 2, 1921; d. New York, New York, Mar. 16, 1983). American trumpeter. Royal came from a musical family. He began playing the trumpet at age ten and was playing professionally by age fifteen. His early experiences were in Los Angeles with Les Hite (1937-38) and Cee Pee Johnson (1939). Along with his older brother Marshall (alto sax), Ernie played with Lionel Hampton's orchestra (1940-42).

Royal joined the navy in 1942 and played in a band until his release in 1945, after which he moved to San Francisco and worked

with Vernon Alley, and then later in Los Angeles with Phil Moore. He was the lead trumpet (screamer) with Count Basie (1946), and with Woody Herman's Second Herd (1947-49). He played for a short while (1950) with Charley Barnet and Duke Ellington, but settled in Paris for two years (1950-52) where he performed and recorded with Jacques Helian.

Royal returned to the United States in 1952 and played with Wardell Gray, and in the following year, toured with the Stan Kenton Orchestra. He produced his only solo album in 1954, recording *Accent on Trumpet* for the Urania label. (He is also featured rather prominently on Coleman Hawkins's album for Urania, *Accent on Tenor Sax*.) He rejoined Kenton's band in 1955.

Royal toured and recorded with Gil Evans (from 1957), including a European tour (1958). He also recorded numerous productions for Quincy Jones (1955-64), Oliver Nelson (1961-67), and Friedrich Gulda (1966). Most of his work was as a staff musician for ABC studios in New York (1957-72). He toured Germany with Pepper Adams (1972) and the USSR with Super Satch (1975), appeared at the Grande Parade du Jazz in Nice, played Broadway shows (*Raisin'*, and others), and played in Monaco with Sy Oliver's band (1980).

Royal was one of the world's greatest lead players and high note screamers. He was also a fine, but underutilized jazz improviser.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Rubin, Alan P. (b. Brooklyn, New York, Feb. 11, 1953; d. New York, New York, June 8, 2011). American trumpeter. Rubin entered The Juilliard School on a scholarship at the age of seventeen, graduating in 1974. He worked as a studio player and freelance artist in the New York area, but was best known for his many television appearances as

part of the house band for the television show, *Saturday Night Live*. His association with celebrities Dan Aykroyd and John Belushi led to his playing the role of trumpeter Mr. Wonderful in the 1980 film, *The Blues Brothers,* as well as the 1998 sequel. His playing was heard millions of times on the hit recording of *Spinning Wheel*, made by the group, Blood, Sweat and Tears, in 1968.

Rubin, "Mr. Wonderful," played with an impressive list of celebrity musicians, including Frank Sinatra, Duke Ellington, The Rolling Stones, Eric Clapton, Billy Joel, Frank Zappa, B.B. King, Ray Charles, Dr. John, James Taylor, Frankie Valli, Ewair Deodato, Sting, Aerosmith, Miles Davis, Yoko Ono, Peggy Lee, Aretha Franklin, and James Brown. He performed during the closing ceremonies of the 1996 Olympic Games. He recorded with Duke Ellington (1970), George Benson, Freddie Hubbard, and Steve Gadd (1988).

Rubin died at the age of sixty-eight from lung cancer. He was married to Mary Moreno Rubin.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Alan Rubin" (http://en.wikipedia.org); "Alan Rubin" (www.discogs.com/artist/Alan+Rubin); Nelson, Valerie. Alan Rubin dies at 68: Blues Brothers Trumpeter (*Los Angeles Times* obituaries, June 11, 2011).

Rudd, Wortley Fuller Jr. ("Wiff") (b. San Antonio, Texas, Apr. 6, 1955). American trumpeter. Rudd began playing the trumpet at age twelve. His early teachers were Bill Brawn (band director) and William Snyder (private trumpet teacher). He attended Dobie High School in Houston for two years, Alamo Heights High School in San Antonio for two years, and was selected for the American Youth Performs Orchestra. After graduating in 1973, he attended Baylor University where he studied with Michael Ewald (first three years) and Ronald Fox (senior year), earning a bachelor of music education degree in 1977. He then attended the University of Northern Colorado where he studied with William Pfund from 1977 to 1978, receiving a master of music degree.

Rudd's first teaching post was at Oklahoma Baptist University (1978-85), and while there, he also performed as third/assistant principal trumpeter in the Oklahoma Symphony Orchestra. He relocated to Dallas in 1985 to become a member of the Dallas Brass, and began teaching at Dallas Baptist University and Southwestern Theological Seminary (1985-87). After touring with the Dallas Brass for eight years, Rudd became a founding member of Rhythm & Brass (1993), a brass quintet with percussion. The group has toured the world and released numerous CDs.

Although he continues to tour with Rhythm & Brass, Rudd accepted a fulltime teaching position at the University of Arkansas in

1998. He was also principal of the North Arkansas Symphony Orchestra and a member of the Boston Mountain Chamber Players. However, a call from Baylor University in 2002 led to his current positions as professor of trumpet, brass area coordinator, and member of the Baylor Brass. In 2010, he was selected to receive the Outstanding Faculty Award in Teaching, and was named the Centennial Professor. He is principal of the Waco Symphony Orchestra, and has performed with the Dallas Symphony Orchestra, Houston Symphony, and Harrisburg Symphony.

Rudd and his wife Jeanette (his high school sweetheart), were married in 1976 and have three children: Joshua (b. 1978), Andrew (b.

1981), and Taylor (b. 1985). He enjoys hiking, fishing, kayaking, and spending time with his grandchildren.

Bibl.: "Wiff Rudd" (www.baylor.edu/about/vision/index.php?id=62918); Wiff Rudd's official websites: www.wiffrudd.com; www.rhythmandbrass.com; personal interview, Sept. 4, 2011.

Rudoy [Roudy], Nikolay [Mykola] ("Niko") Vasilyevich (b. Pechera, Ukraine, June 2, 1919; d. Kiev, Mar. 3, 1999). Ukrainian trumpeter. Rudoy, whose name appeared on his passport as Mykola Roudy, preferred to be called by the nickname Niko Roudol. From 1932 to 1936, he studied first baritone, then trumpet, in a music school of the Sixth Liaison Regiment. He then studied with Wilhelm Yablonsky at the Kiev Music College Conservatory before and after World War II (Sergey Bolotin gives the dates as 1936-39 and 1955). During and after the war, he served in the military, and played in a song and dance ensemble (1941 to 1950). He was a versatile player who could play many styles of music including jazz.

When the war ended, Rudoy participated in a joint concert celebration with U.S. and Soviet troops. At a reception following the concert, he performed variations on *Moonlight Serenade* with piano, which elicited tremendous applause from the American soldiers. When told that he must be the finest trumpet player in all of the Soviet Union, Rudoy replied, *I am just the second trumpeter from Vinnitsa. You should hear the first trumpeter!*

After the war, Rudoy played in the Kiev Conservatory Opera Orchestra (1951 to 1958) and the Ukrainian Symphony Orchestra (from 1958). He composed works for trumpet, wrote daily trumpet exercises, and arranged music for band.

Bibl.: Bolotin, Sergey. *Biographical Dictionary of Musicians Performing on Wind Instruments* (Kiev, 1969); Tarr, Edward H. *East Meets West* (Pendragon Press).

Ruecktenwald, Philip J. (b. Milwaukee, Wisconsin, July 27, 1954; d. Branchburg, New Jersey, Apr. 3, 2005). American trumpeter. Ruecktenwald was the principal trumpet with the New York City Opera at Lincoln Center from 1986 to 2003, and taught for five years at The College of New Jersey in Trenton. His friend and colleague, Wilmer Wise, said of him, *We worked together on many jobs. Phil played that shining piccolo trumpet part on the "West Side Story" recording with Bernstein...I spoke with Phil shortly before he died. He was, as always, cracking bad jokes and breaking himself up. Phil was a super human being*.

Ruecktenwald, who loved golfing, fishing, cooking, and working in his garden, died at the age of fifty. He was survived by a wife and three sons.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*. Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Philip J. Ruecktenwald 1954-2005" (www.trumpetguild.org/news/news05/356ruecktenwald.htm).

Photo: Ruecktenwald at age sixteen, from *The Milwaukee Journal*, Mar. 15, 1971.

Ruffins, Kermit (b. New Orleans, Louisiana, Dec. 19, 1964). American trumpeter and singer. Ruffins has become a New Orleans legend. He started playing the trumpet in eighth grade, and by age fifteen was playing in a local parade band. While attending Joseph S.

Clark Senior High School, he cofounded and led the Rebirth Brass Band (1983-92), which mostly performed in the streets of New Orleans. In 1992, he formed the Barbecue Singers, a five-piece group that featured him as trumpeter and vocalist. A distinctive feature of its shows is that Ruffins cooks during the program, a skill he learned from his grandmother. He also formed his own big band during the late 1990s.

Over the past twenty years, Ruffins has played with hundreds of top performers in New Orleans, and has released an impressive list of CDs, including *Big Easy* (Basin Street), *The Barbecue Singers Live* (Basin Street), *World on a String* (Justice), *1533 St. Philip Street* (Basin Street), *The Big Butter and Egg Man* (Justice), *Hold on Tight* (Justice), *Swing This* (Basin Street), *Livin' a Treme Life* (Basin Street), *Live at Vaughan's* (Basin Street), *Have a Crazy Cool Christmas* (Basin Street), and *Throwback* (Basin Street). Ruffins has also appeared in several films, including *New Orleans in Exile, Treme* (HBO Television series), *After the Catch,* and *The Real World of New Orleans*.

Ruffins is a very outgoing and popular person. In 2003, his band was nominated for the Big Easy Entertainment Award, and in the same year won the "Best Traditional Jazz Band" award from *Offbeat* magazine's Best of the Best Awards. Ruffins and Karen "Juicee" James have been married since 2007 and have a daughter named Kaylin Orleans Ruffins. (Ruffins also has children from a previous marriage.)

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Thevenot, Brian. "Return to Splendor" (*American Way* magazine, Dec. 15, 2009); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Kermit Ruffins" (www.satchmo.com/nolavl/kermit.html; "Kermit Ruffins" (http://en.wikipedia.org).

Ruhe [Ruge], Ulrich Heinrich Christoph (b. Halberstadt, Germany, July 29, 1706; d. Leipzig, Germany, June 8, 1787). German trumpeter. Ruhe was the successor to Reiche as J.S. Bach's first trumpeter in Leipzig, and performed these duties for sixteen years from 1734 to 1751. (The more famous Reiche played only eleven years for Bach.) Ruhe's playing must have been equal to that of Reiche, for Bach's trumpet writing did not change when Ruhe took over. Ruhe performed dozens of difficult Bach cantatas, plus his *Christmas Oratorio, Ascension Oratorio,* and many of his earlier works. Nevertheless, in his later years, Ruhe preferred to play the violin.

Ruhe, whose baptismal certificate gives the name Ruge, was the son of musician Johann Valentin Ruge. Ruhe's older brother, Johann Friedrich Ruhe, was a teacher and Kantor at the cathedral Gymnasium in Magdeburg from 1733 to 1776. U.H.C. Ruhe was a city piper in Leipzig and was the first violinist and trumpeter in the so-called *Grosses Konzert* and the Gewandhaus Orchestra (founded in 1743 and at that time consisted of only sixteen musicians).

Bibl.: Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions); Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Russo, Antoine ("Tony") (b. Menton, France, July 18, 1948). French trumpeter. Russo studied with Ludovic Vaillant at the Paris Superior Conservatory of Music (first prize in 1967) and became a top bebop and lead trumpet player. He began his career in a pop group, the Sharks, then went to Paris where he joined the Jazz Club de France Big Band led by Raymond Fonsèque (c1965). Since the late 1960s, he has worked as a studio musician, recording as backup with hundreds of celebrity musicians including Liza Minelli, Paul Anka, Michel Sardou, Henri Salvador (1985), Paul Mauriat (1969, 1976, 1998), Slide Hampton (1970), Martial Solal (from 1980), Claude Bolling (1992),

Jay McShann (1989 with Clark Terry and Carmell Jones), Charmaine Neville (1991), and Claude Nougaro. He has also played with the Paris Jazz Big Band (2005 in Marciac), Jef Gilson (1966-70), Eddie Louiss (1983), and Henri Guedon (1977-78, 1982). He was one of the noted French lead trumpets with Michel Barrot during the 1980s.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. mp3; Oct. 2008).

Rux, Hannes (b. Velbert-Neviges, Germany, June 1, 1965). German trumpeter. Rux, who started trumpet at age eight, studied at the Musikhochschulenin Cologne and Düsseldorf from 1984 to 1989 with Edmund Buschinger (modern trumpets) and Friedemann Immer (historical trumpets). The tone of the historic trumpet fascinated him so much that he decided to perform exclusively on it. A virtuosic specialist on the Baroque (valveless) trumpet, he can be heard on over seventy recordings, and has performed with numerous historical period ensembles such as Concerto Köln, Musica Antiqua Köln, Das neue Orchester, Das kleine Konzert, La Stagione Frankfurt, Collegium Karthusianum, Musica Fiata, Bachorchester Hannover, Akademie für Musik Berlin, Freiburger Barockorchester, Main Barock, Leipziger Barockorchester, and Capella Augustina.

Hannes is married to trumpeter Almut Rux.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Ryg, Jørgen (b. Denmark, Aug. 11, 1927; d. Denmark, Aug. 28, 1981). Danish trumpeter and actor. Ryg started playing music only at the age

of eighteen. After a stint in the Danish Army, he freelanced in Denmark, recording the first of four albums in 1954-55. His style of playing was similar to that of Chet Baker. He sat in with Slide Hampton's band, and performed and recorded with Clifford Brown. His albums, recorded for EmArcy and distributed worldwide by Mercury, are *Jørgen Ryg Quartet*, Vols. 1-3, and *Brüel & Rye Quartet*. In the film *Koerlighedens Melodi* (1959), his quartet plays the blues.

Ryg gave up trumpet playing in the late 1950s in order to become a screen actor. He appeared in thirty-seven Danish films between 1954 and 1978. Very little is known of his life after that. He died just two weeks before his fifty-fourth birthday.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jørgen Ryg" (http://en.wikipedia.org).

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Sabarich, Raymond (b. Toulouse, France, July 23, 1909; d. Paris, France, Apr. 5, 1966). French trumpeter. Sabarich studied with Joseph Albus until he entered the Paris Conservatory, where he studied with Eugène Foveau (1927-28). After his army years in the 46th Infantry Regiment Band (cosoloist with Roger Aureggi, 1928-30), he spent his early career mostly by playing in various dance bands, jazz bands, show bands, and as a studio player for films. But he was also principal trumpet of the Opéra Comique in Paris (principal trumpet as early as 1933), and played in the Raymond Legrand Orchestra (1940-42). He had a fantastic career in the Société des Concerts du Conservatoire Orchestra as fourth trumpet (Oct. 19, 1937 to May 10, 1939) and as principal trumpet (unofficially from May 1939 to June 1942, then officially from May 1942 to 1966). During this time, only Sabarich, Paolo Longinotti, Adolf Scherbaum, and Ludovic Vaillant were performing the works of J.S. Bach in Paris. Sabarich and Vaillant typically performed Bach's *Magnificat in D* and the *B Minor Mass* on trumpets in D. Sabarich was considered to have one of the most beautiful tones on the trumpet during the twentieth century.

Sabarich was professor of trumpet at the Paris Conservatory (1947-66, assisted by his son-in-law Louis Menardi, and later by Roger Delmotte). He also taught privately and at the Selmer shop. Among his best-known students are Maurice André, Gaêtan Berton, Albert Calvayrac, Yves Couëffé, Fred Gérard, Roger Guérin, Jacques Jay, Bernard Jeannoutot, Marcel Lagorce, Gérard Millière, Gérard Roussel, Fred Sautter, Pierre Sellin, Henri Van Haeke, Claude Vassé, and Loulou Vezant. Sabarich's trumpet playing also influenced some of his part-time students, such as Pierre Pollin, Roger Delmotte, and Pierre Thibaud. Like Thibaud, Sabarich favored a very strict and demanding teaching style. [See biography on Maurice André as example.] According to many of the French symphonic trumpet players, Sabarich is one of the three most important founders (along with Merri Franquin and Eugène Foveau) of the French school of trumpet playing.

With Louis Menardi, Sabarich made educational recordings for the Selmer Company for which he was an advisor, and composed *Dix Etudes* for trumpet (published by Selmer).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions); Laplace, Michel : "Les Fondateurs de l'Ecole Française de Trompette: Merri Franquin, Eugène Foveau et Raymond Sabarich," *Brass Bulletin,* No. 29, 1980; *Pipers* 12, (Japan); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. excerpts on mp3; Oct. 2008).

Sabo, Scott William (b. Pittsburgh, Pennsylvania, Apr. 14, 1970). American trumpeter. Sabo grew up in Pittsburgh. He began playing trumpet at age nine; his first teacher was Daniel Rose, and he later took lessons during late high school from Roger Sherman. After graduating from Brentwood Junior-Senior High School in 1988, he studied with Byron Pearson at Oberlin College for three years (1988-91) before transferring to the Cleveland Institute of Music where he studied with James Darling and Michael Sachs, completing his bachelor of music degree in 1992, and master of music degree in 1994.

Sabo joined the US Marine Band "The President's Own" in 1994. After four years with the band, he became a member of the "Pershing's Own" Army Band in Washington, D.C. (1998-2007). He has also been principal trumpet of the Maryland Symphony Orchestra and Annapolis Symphony Orchestra, as well as second trumpet of the Harrisburg Symphony Orchestra. He has been a member of the Washington Symphonic Brass, and has played with the National Symphony Orchestra, Baltimore Symphony Orchestra, Houston Symphony Orchestra, Charleston Symphony Orchestra, Brass Band of Battle Creek, and the Baltimore Chamber Orchestra.

Now residing in Boston, Massachusetts, with his wife Traci Neptune (married in 2005), Sabo works as a freelance musician. His hobbies include sports, hunting, archery, mountain biking, and home remodeling projects.

Bibl.: "Scott Sabo" (www.wsbrass.com/personnel-sabo.html); personal interview, Jan. 25, 2012.

Sachs, Michael (b. Los Angeles, California, Nov. 27, 1961). American trumpeter. Sachs grew up in Santa Monica, California. Among his teachers are Ziggy Elman, Anthony Plog, and James Stamp. In 1983, he received a degree in history from the University of California-Los Angeles. It was during a summer at the Aspen Music Festival that he decided to make orchestral playing his career. He enrolled at The Juilliard School in New York, studying with Mark Gould, and during his third year in 1986, won a position as fourth trumpet

in the Houston Symphony Orchestra and the Houston Grand Opera orchestra. He also taught as an adjunct professor at Rice University.

Sachs became principal trumpet of the Cleveland Orchestra in September 1988, a position he has held for nearly twenty-five years. He is chair of the brass department at the Cleveland Institute of Music, and presents master classes around the world. He has taught at

numerous summer festivals including the Grand Teton Festival, Aspen Music Festival, Eastern Music Festival, National Orchestral Institute, Domaine Forget Festival, Summer Brass Institute, Blekinge International Brass Academy (Sweden), and others. He has performed with the Summit Brass and taught at the Keystone Brass Institute.

As a soloist, Sachs has performed with the Cleveland Orchestra, New York Philharmonic, Houston Symphony Orchestra, Louisiana Philharmonic, Auckland Philharmonia, New York Chamber Symphony, San Diego Mainly Mozart Festival Orchestra, and many other leading ensembles. He premiered *Concerto for Trumpet* by John Williams in 1996. As a recitalist, he has performed in the United States, Europe, and Asia. His 2005 solo CD with organist Todd Wilson is titled *Live from Severance Hall*.

Sachs has published *Daily Fundamentals for Trumpet* and *Mahler Symphonic Works for Trumpet* (International Music Company), as well as *14 Duets for Trumpet and Trombone* (Carl Fischer) with Joseph Alessi III, principal trombone of the New York Philharmonic. He also published an orchestral excerpt book with a CD of him playing many excerpts titled *The Orchestral Trumpet* (Tricorda).

Sachs is married to Yolanda Kondonassis, a harp soloist and principal of the Cleveland Orchestra. His hobby is broadcasting as a licensed ham radio operator.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Michael Sachs" (www.stokowski.org/Principal_Musicians_Cleveland_Orchestra.htm); Michael Sachs's official website: www.michaelsachs.com.

Sachse, Ernst [Friedrich Ludwig Jr.] (b. Eisenberg, Germany, Jan. 25, 1813; d. Weimar, Germany, Oct. 5, 1870). German trumpeter and cornetist. Ernst Sachse with all three first names was named after his father. Along with his older brother Friedrich, Ernst was one of Germany's finest trumpeters in the mid nineteenth century. Hector Berlioz in 1844 wrote that he did not know to which brother he would present the palm of victory, but that Ernst played with "extraordinary force."

Sachse worked mainly as a court trumpeter and chamber musician in Weimar. Around 1850, he published his *Etudes* for the alto E-flat trumpet, now published as *100 Etudes*, and commonly used today as transposition studies. At least seven of these etudes appear in Wilhelm Wurm's *Method for Playing the Cornet*, although Wurm does not identify Sachse as the composer. In 1841 or 1842, he performed two of his own compositions in Weimar; a newspaper review (*Allemeine Musikalische Zeitung*) stated, "He is most excellent on his own difficult instrument." Another review, after a performance in London (1844) stated, *The power, the charming songlike style, and the surprising agility with which he handles his instrument brought him universal recognition* (*Neue Zeitschrift für Musik*). It is remarkable that in 1950, he performed in Leipzig a *Concertino für einfache Trompete*, i.e. a concertino for natural (valveless) trumpet. Other compositions by Ernst Sachse include his popular *Concertino in D for Trumpet and Orchestra* that is often played in a transposed version to E-flat with brass band, *Variationen für Trompete & Pianoforte in Es-Dur*, and *Concertino für Posaune und Orchester in B-Dur*.

At age twenty-one, Sachse left the city of Eisenberg (where his father was a municipal musician) and moved to Leipzig where he won a position as first trumpet in the Weimar court orchestra under Johann Nepomuk Hummel. (Hummel described Sachse as a "first-rate musician.") Sachse played in this orchestra until at least 1869. He also taught students, one of whom was Christian Ferdinand Weischenk who became an influential teacher at the Leipzig Conservatory. Sachse died of dropsy.

Bibl.: Reine Dahlqvist. *Bidrag till trumpeten och trumpetspelets historia* (Ph.D. dissertation, University of Gothenburg, 1988); Tarr, Edward H. *East Meets West* (Pendragon Press); Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions); Keim, Friedel. *Das große Buch der Trompete* (Schott); additional information provided by Edward Tarr.

Sachse, Friedrich (b. Bendeleben [near Schwarzburg-Sondershausen], Germany, July 24, 1809; d. Hanover, Germany, Jan. 15, 1893). German trumpeter. Friedrich, along with his younger brother Ernst, was considered to be one of Germany's finest trumpeters in the mid nineteenth century. Hector Berlioz wrote that he did not know to which brother he would present the palm of victory, adding that Friedrich was *a most excellent trumpeter.*

Friedrich Sachse trained at first with a musician named Löscher, and at twenty years of age entered the music corps of the 7th infantry regiment of the Hanover army. In 1832, he became a staff trumpeter of the Celle dragoon regiment. He was First Staff Trumpeter and member of the court orchestra of the royal Hanovers, from 1833 to 1865. Because of his virtuosity on the trumpet, he received many decorations. After leaving military service in 1866, he made concert tours of south Germany and Switzerland; in 1871-73 he performed in the U.S., mainly in New York, Baltimore, and Philadelphia.

On November 12, 1842 he performed Ferling's *Introduction und Variationen* with the Leipzig Gewandhaus orchestra. An enthusiastic reviewer wrote in the *Allgemeine Musikalische Zeitung*: *...We have never heard such a beautiful trumpet tone, very mellow and elastic, nor such a consistent, truly amazing dexterity on this difficult instrument...In particular we must praise Mr. Sachse's delicate, tasteful performance* [and] *the beautiful shading of his tone even in the highest...register.* Another reviewer for the *Neue Zeitschrift für Musik* praised his technique and musicianship: *What Mr. F. Sachse accomplishes on the valve trumpet is unusual; at least up until now we have not heard anything similar. He can compete with almost any other wind instrumentalist in virtuosity, and in his performance he displays taste and artistic education.* Similar reviews from 1843-65 survive in Berlin, Riga, Frankfurt am Main, Lüneburg, Vienna, and Hanover. The only criticism was that by its nature the trumpet, like the trombone, serves to blow down city walls rather than evoke delicate feelings, so that the latter, despite all one's admiration, seems unnatural!

Bibl.: Reine Dahlqvist. *Bidrag till trumpeten och trumpetspelets historia* (Ph.D. dissertation, University of Gothenburg, 1988); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions).

Sahagún, Adolfo (b. Guadalajara, Jalisco, Mexico, Dec. 8, 1939). Mexican trumpeter. Sahagún began playing trumpet at the age of twelve under the direction of his father, Leopoldo. Adolfo displayed an

unusual talent for the trumpet at an early age, and within two years was playing professionally in Tijuana. For the next fifty years, he played with more than one hundred different jazz groups, touring the world many times, and appearing on over a thousand recordings. The most notable groups he played with were the Manuel Gil Big Band and the Pérez Prado Orchestra (1979-85). He also toured with well-known Mexican artists such as Lupita Dalessio, Marco Antonio Muñiz, José José, Juan Gabriel, Armando Miguel, and Diego Berdaguer.

Sahagún retired completely in 2005, but played a fine performance during the Third Annual Rafael Méndez Trumpet Festival in Mexico City (November 2010). His love of music, the trumpet, and life are clearly evident in his playing and personality.

Sahagún and wife Celia were married in 1970, and have three daughters. His hobbies include jogging, karate, and sports.

Bibl.: "Adolfo Sahagún" (program booklet for the Third Annual International Trumpet Festival "Rafael Méndez," 2010); personal interview, Nov. 19, 2010.

Saint-Jacome, Louis-Antoine (b. Paris, France, May 13, 1830; d. London, England, July 15, 1898). French cornetist. Saint-Jacome's father died when he was five years old. His mother remarried a bandmaster, who gave Louis his first musical instruction on the violin and piano. By age seven, he showed a remarkable talent for music, and began playing the cornet. He attended the Paris Conservatory as a trumpet student under F.G.A. Dauverné, and graduated in 1858.

Saint-Jacome worked as a musician in Paris for five years before joining the Chasseurs à Cheval de la Garde Impériale (1855-58) as a cornet and keyed bugle soloist. In the late 1850s, he moved to England, and became a member of the orchestra at the Alhambra in London. He earned a reputation as a virtuoso cornet soloist and a player of the now obsolete flageolet.

In 1870, Saint-Jacome worked as an arranger for Messrs. La Fleur, a London publishing company. It was at this time that he composed and published his *Grand Method for Cornet,* a book still used extensively today, and widely considered to be second only to Arban's method. Herbert Clarke said, *Had St. Jacome written out all the examples for each exercise...this book would be five times its size of 366 pages*. Saint-Jacome also composed and published one cornet solo, *Fée des Eaux* ("Water Fairy").

Saint-Jacome began working as a cornet tester for the Besson Company in London, and also conducted the company band until his health prevented him from doing so. He tended to be a loner and had few friends or relatives. The well-known teacher T.C. Edwards wrote of him, *His days as a soloist were passed, but although he had no set task, he could come and go when he pleased. He could and did play scales and arpeggios indefinitely from low G to high C. He had a little sanctum for himself, a small soundproof room. There he would sit, a little old man, with a rug wrapped over him, tooting away tirelessly, and he had not a tooth in his mouth and preferred to play without artificial teeth*. Edwards went on to say, *He was a very touchy old fellow and one had to be careful in trying to draw him out...When he shuffled off home in the evening, a foreman would send a man to shadow him until he was on the* [trolley] *car for home. But he resented the imputation that he was old and infirm, and woe betide anyone whom he caught watching over him...He was a little old man, tortured by rheumatism. His pet aversion was for anyone to take notice of his infirmities or to sympathize with him. He would at once break out furiously in French, a language I am told placed a wealth of abuse at his command*.

Saint-Jacome died a lonely death at the age of sixty-eight.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *The Cornet Compendium Supplement* (self-published); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Salentin, Hans-Peter (b. Mechernich, Germany, June 16, 1961). German trumpeter, flugelhornist, and composer. After studying at the Cologne Musikhochschule, Salentin became one of Europe's finest jazz trumpeters. He has performed with James Carter, Chick Corea, Billy Elgart, Branford Marsalis, Bob Mintzer, John Scofield, and many others, and has recorded with the Cologne Big Band, Harry Beckett, John Riley, and Purple Schulz, among others. His solo albums include *Rockin' Cats* (TTM), *Wake Up* (TTM), *Voces Caribes* (Tropical Music), *Rituales* (Tropical Music), *It's Up To You* (Mons), *Recall, All John*, and *My Funky Salentin(e)*. He is a professor of jazz at the Würzburg Musikhochschule, and has presented workshops in Holland and Poland under the auspices of the Goethe Institute.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Hans-Peter Salentin" (www.jazzrecords.com/musicians/hp-salentin.htm).

Samonikov, Jovan ("Vanca") (b. Stip, Republic of Macedonia [Yugoslavia], Dec. 10, 1939). Macedonian trumpeter. Samonikov began to play the trumpet at age thirteen, and later studied in Zagreb at age thirteen with Jaroslav Kubiček, and in Skopje with Metodi Dokuzov. He started his career as a member of the Zagreb Philharmonic Orchestra, but in 1967 went to Paris to study with Maurice André at the Paris Conservatory. In 1970, he became principal

of the Belgrade Radio and Television Orchestra, and in 1973 became assistant principal of the Berne Symphony Orchestra in Switzerland, also teaching at the Lausanne Conservatory. In 1994, he took on Swiss nationality. In 2004, after attaining compulsory retirement age, he was retired from his two Swiss positions.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Sanborn, Chase (b. Summit, New Jersey, Sept. 3, 1956). American trumpeter. Sanborn grew up in New Jersey. He began playing trumpet at the age of nine under the tutelage of José Loreti and Nelson Keller. While in high school, at the urging of his band director Angelo Merola, he traveled to Philadelphia to take lessons from Dr. Donald Reinhardt. Sanborn then attended the Berklee College of Music in Boston.

Sanborn began his professional career in San Francisco where he performed and recorded with the Full, Faith and Credit Big Band, and toured with Ray Charles. He eventually relocated to Toronto, Canada, where he became a top studio and freelance player, recording hundreds of sessions for radio, television, and film, and performing with Gil Evans, Aretha Franklin, Natalie Cole, and Diana Krall. He leads his own jazz quartet and has been a guest soloist with the Dave McMurdo Jazz Orchestra, Toronto Symphony Orchestra, Boss Brass, and the Brass Connection.

A prolific author, Sanborn has published (through his own publishing company) several books including *Brass Tactics, Jazz Tactics, The Brass Tactics Companion, Tuning Tactics,* and *Music Business Tactics*. On his own label (Brass Tactics), he has released five solo albums, *Good to the Last Bop, Sweet and Low, Perking Up, Double Double,* and *Cut to the Chase*. He has designed a signature trumpet mouthpiece for GR Mouthpieces, and writes a brass column for *Canadian Musician* magazine. A dedicated educator, Sanborn is on the faculty at the University of Toronto and the National Music Camp of Canada. He has presented hundreds of clinics throughout Canada and the United States.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Chase Sanborn" (www.trumpetguild.org/2003conference/bios.htm); Chase Sanborn's official website: www.chasesanborn.com; personal interview, June 17, 2011.

Sanchez, Adel M. (b. c1941). American trumpeter. Sanchez began playing the trumpet at age nine. While Adel's father, Alfredo (a cigar roller in their hometown of Tampa, Florida), encouraged his musical studies, his mother did not. When Adel turned eleven, his father died, and his mother did not want to keep paying for trumpet lessons. Fortunately, Adel's trumpet teacher convinced her that he should continue taking lessons. Adel eventually earned a full scholarship to The Juilliard School where he studied with William Vacchiano. Additionally, he studied with James Chambers, Madam Réne Longée, Adolph Herseth, and Arnold Jacobs.

Sanchez became principal trumpet of the Kansas City Philharmonic in 1966. In 1969, he became assistant principal of the National Symphony Orchestra in Washington, D.C., and principal from 1973 to 1983, and back to assistant principal in the fall of 1983. He also played as a member of the NSO Principals Brass Quintet. He has performed and recorded on occasion with the American Symphony Orchestra (under Leopold Stokowski), New York Philharmonic, and the Boston Symphony Orchestra. In addition, he performed and recorded with the Empire Brass when the quintet needed to be augmented, such as in the recording *American Brass Band Journal* (New World).

As a soloist, Sanchez has appeared many times with the National Symphony Orchestra. He has also been a guest soloist with other orchestras under the batons of Antal Doráti, Rafaél Druian, Christopher Hogwood, Sir Neville Marriner, Howard Mitchell, Michael Tilson Thomas, Mstislav Rostropovich, Norman Schneider, Gerard Schwarz, and Vittorio Negri. He toured the Far East as a member of the Philharmonia Virtuosi of New York.

Sanchez served as assistant to the director of the American Youth Philharmonic from 1990 to 2006. He taught at Catholic University of America during those same years. Two of his best-known students are Chris Gekker and George Recker.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Dempsey, Patricia E. "The Trumpeter" (*The Washington Post Magazine*, May 17, 2006); "Adel Sanchez" (www.kennedy-center.org).

Sandau, Kurt (b. Klein Engersen, Altmark, Germany, Jan. 8, 1939). German trumpeter. Sandau studied with Oskar Kollarzcik at the Halle Conservatory. From 1960 to 1970, he played in theater orchestras in Rudolstadt, Gera, and the National Theater Orchestra in Weimar, and from 1970 to 2003 was principal trumpet of the Sächsische Staatskapelle Dresden. His name has been closely associated with that of trumpeter Ludwig Güttler, appearing on many of the latter's Baroque recordings. Sandau has performed and recorded with the Ludwig Güttler Brass Ensemble, and has also been a guest with Semper Brass. He is a founding member of both the Semper House Band, a Dixieland band composed of members of the Staatskapelle, and the chamber orchestra Camerata Musica Dresden, composed of members of both the Staatskapelle and the Dresden Opera Orchestra.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Sandke, Jay Randall ("Randy") (b. Chicago, Illinois, May 23, 1949). American trumpeter and composer. Jay is the younger brother of

trumpeter Jordan Sandke (b. 1946). Jay began playing the trumpet around the age of eleven or twelve, and later attended Indiana University from 1966 to 1969. In 1968, he formed a rock band,

including sax player Michael Brecker, which performed several concerts in the Midwest. During one summer, the band gathered to party at Sandke's apartment in Chicago, but tragedy struck when an intoxicated guest committed suicide. The police questioned Sandke and each of his friends, one of whom was abused by the police, and who later killed himself. The effect on Sandke and the others was devastating and Sandke soon dropped out of school. Around the same time, he developed a large cyst on his larynx that had to be surgically removed. The operation was a success, but Sandke lost his confidence and quit playing trumpet for nearly a decade.

After 1969, Sandke moved to Bennington, Vermont, where he made his living by accompanying dance classes on piano at Bennington College (1970-73). He moved to New York City in 1973 and eventually began playing the trumpet again in 1979. He became a skilled traditional jazz player, working with Vince Giordano's Nighthawks (five years), Bob Wilbur (1983-85), the Benny Goodman Orchestra (1985-86), the Newport All-Stars, Buck Clayton's big band (1986-91), Dizzy Gillespie's band, Jon Hendricks, and the New York All-Stars.

Sandke has toured the world and has been to Europe over forty times. He played the parts of Louis Armstrong and Bix Beiderbecke on an album titled *Re-Discovered Louis and Bix* (Nagel-Heyer). He also recorded an album with his brother titled *The Sandke Brothers* (Stash). Altogether, Sandke has played on hundreds of recordings, including his own solo albums such as *Stampede* (Jazzology), *I Hear Music* (Concord Jazz), *Get Happy* (Concord Jazz), *The Chase* (Concord Jazz), *Calling All Cats* (Concord Jazz), *Awakening* (Concord Jazz), *New York All-Stars Plays More Music of Louis Armstrong* (Nagel-Heyer), *Inside Out* (Nagel-Heyer), and *Remembered* (Arbors). He also appears in the video, *Flip Phillips' 80th Birthday Party* (Arbors). Sandke has recorded with Michael Brecker, Mel Lewis, Benny Goodman, Dick Hyman, Cab Calloway, Art Garfield, Rosemary Clooney, Frank Wess, Wycliffe Gordon, Warren Vache, Gregory Hines, and many others. He has also backed numerous celebrity performers such as Bette Midler, Sting, Billy Joel, Elton John, James Taylor, Chaka Khan, Ruth Brown, Joe Williams, and Billy Eckstine.

As a studio player, Sandke has recorded dozens of movie soundtracks, including *The Cotton Club, Black Bottom, Brighton Beach Memories, American Splendor, The Curse of the Jade Scorpion*, and five Woody Allen films. He has appeared on television in Japan, Switzerland, Germany, Italy, and the United States in shows such as *The Late Show with David Letterman*, and a PBS special on the life of Benny Goodman.

Sandke is a noted composer and arranger who has written for many name bands and solo performers. He has published many scholarly articles plus the text, *Harmony for a New Millennium* (Hal Leonard), which has become a bestseller in the theory world. He has presented numerous workshops on this method.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Randy Sandke" (http://jazz.about.com).

Sandke, Jordan Lewis (b. Chicago, Illinois, Feb. 20, 1946). American trumpeter. Sandke started playing the drums at age eleven, but switched to trumpet at thirteen. His early influences were Louis Armstrong and

Bix Beiderbecke, but he later enjoyed hearing Charlie Parker, Clifford Brown, Roy Eldridge, and Coleman Hawkins. Sandke earned degrees in ancient history and classical languages at the University of Chicago (1962-68), and studied trumpet privately with Renold Schilke. After graduating, he decided to pursue a career in music. He played in the Chicago area with various blues bands, including Johnny Ross & The Soul Connection (1968), Mighty Joe Young (1969-70), Junior Parker (1970-71), and Howlin' Wolf.

Sandke attended the New England Conservatory of Music from 1974 to 1977 where he studied with Charles Lewis. He worked in the Boston area from 1977 to 1978, but moved to New York City in 1978 where he worked with the Widespread Depression Orchestra (1980s), Vince Giordano's Nighthawks, Jaki Byard's Apollo Stompers (1985-87), Buck Clayton's big band (1988-91), Panama Francis, and Walt Levinsky's Great American Swing Band (1987-89). He led his own band at Roseland from 1991 to 1992, and appeared with his own quintet in Saratoga, Ottawa, and New York from 1991 to 1994.

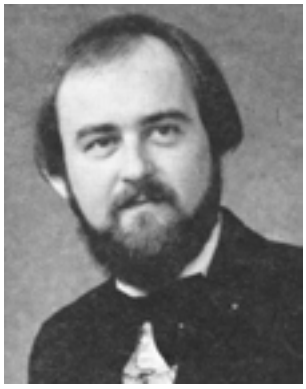
Sandke recorded an album with his trumpet-playing brother, Randy (b. 1949), titled *The Sandke Brothers* (Stash). Both are active New York jazz musicians.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Sandor, Edward P[aul] (b. 1948). American trumpeter. Sandor earned a bachelor of music degree at The Ohio State University, a master of music degree at the University of Illinois, studying with Haskell O. Sexton (1974), and a PhD from The Ohio State University. He was also a Fulbright Fellow in 1985 and 1990.

Sandor has played with the Atlanta Symphony Orchestra, Columbia (Ohio) Symphony, Georgia Brass Quintet, and

taught at the New England Music Camp during the summers of 1977, 1988, and 2009. He began teaching at the University of Georgia in 1979, but has recently retired after serving as a trumpet professor and assistant administrator. He also taught in Taiwan (1985) and Beijing (2000). He has recorded five solo CDs: *American Influences* (Summit), *Trumpet in the Winds* (Musical Showcase), *Trumpet & Stops* (MSR Classics), *The Art of Trumpet and Percussion (*Aca Digital), and *Sonatas Suites and Meditations* (with Ashley Sandor Sidon, cello).



Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Edward Sandor" (http://nemc.bluekeyinc.com/v.php?pg=11).

Sandoval, Arturo (b. Artemisa, Cuba, Nov. 6, 1949). Cuban trumpeter, pianist, and composer now living in the United States as an American citizen. Sandoval grew up in the small town of Artemisa near Havana. His father, Arturo Sr., was an automobile mechanic. As a child,

Sandoval joined his school's band and experimented with several instruments including flute, clarinet, percussion, and others before discovering an instant love for the trumpet. He dropped out of school at the age of twelve and soon began playing in the village band. He also joined an orchestra that played Cuban music. His progress on the trumpet was extraordinary and he won a scholarship to attend the Cuban National School of the Arts in Havana where he studied classical music for three years. His early influences were Rafael Méndez, Clifford Brown, Dizzy Gillespie, Charlie Parker, and later Maurice André.

Sandoval's early career was spent playing in various circus bands, Latin bands, and concert orchestras in Havana. In 1971, he was drafted into the military, spending the next three years playing in the Qrquesta Cubana de Musica Moderna. After his service duties in 1974, he formed a band with saxophone player Paquito D'Rivera and pianist Chucho Valdes called Irakere that became very popular and made several hit recordings in Cuba. The group was allowed to tour internationally, and performed in New York's Carnegie Hall during the late 1970s. Sandoval and the members of the group became upset when the Cuban government took nearly all of the concert profits. Sandoval also felt limited by the music that the Cuban government required the group to perform.

In 1980, Sandoval left Irakere in order to form his own band. He debuted the group on February 14, 1981. His high-powered solos in the style of Maynard Ferguson, bebop improvisations in the style of Dizzy Gillespie, and his ability to perform on percussion and piano earned him the title of Cuba's Best Instrumentalist by the national hit parade from 1982 through 1990. The Cuban Ministry of Culture also named him to the highest Professional School. Despite these honors, he still felt that his music was restricted and he began to dream about leaving Cuban rule.

Sandoval met the love of his life, a woman by the name of Marianela (nickname Carmen). They were married in 1975. They produced a son who they named Arturo Junior. Although Sandoval had opportunities to defect from Cuba when he toured Europe, he knew that his family would not be permitted to travel with him. However, the close personal friendship he developed with Dizzy Gillespie when the

jazz legend performed in Cuba and studied Afro-Cuban music led to an invitation for Sandoval to tour with Gillespie's United Nations Orchestra in 1990. In order to persuade the Cuban government to allow his wife and son to tour with him, Sandoval became a member of the Communist Party. The ploy worked, and they were allowed to travel with Gillespie. When the band performed in Rome, Sandoval (accompanied by Gillespie) went to the US Embassy and requested political asylum in the United States. The Consulate was quite skeptical

at first, especially in light of Sandoval's recent affiliation with the Communist government in Cuba, but a telephone call to Vice President Dan Quayle granted Sandoval's request. He was immediately flown to

America, and his family was permitted to join him after an intense delay. They settled in Miami and started a new life. After several applications and years of struggle, Arturo was granted permanent citizenship in 1998 by President Clinton.

Sandoval began work in the U.S. as a professor at Florida International University. He also started to record for GRP and released a string of best-selling recordings including *Flight to Freedom, Dreams Come True, Arturo Sandoval Plays Trumpet Concertos* (which includes a Grammy Award-nominated concerto of his own composition), *Danzón, Tren Latino*, and *Swingin'*. He won Grammy Awards in 1995 and 1998 for "Best Latin Jazz Performance" and in 2000 was the subject of an HBO Television movie titled *For Love or Country—The Arturo Sandoval Story*. The film starred Andy Garcia (who also produced the film) whose own family fled Cuba during the 1960s. Sandoval served as the film's consultant and also composed or arranged music for the entire soundtrack. Sandoval received an Emmy Award for "Best Soundtrack" in 2001. The film brought him to international fame.

Many world tours followed, and Sandoval's powerful playing was heard during the halftime ceremonies of Super Bowl XXIX. More recordings were produced, including *Hot House* (N-Coded Music), *Americana* (N-Coded Music), *L.A. Meetings* (Cubop), *Arturo Sandoval—The Classical Album* (BMG/RCA), *My Passion for the Piano* (Columbia), *The Best of Arturo Sandoval* (Milan/Latino), and many others. To date, Sandoval has released over forty-seven CDs, including the 2003 album *Trumpet Evolution* that demonstrates his incredible versatility to play jazz, scream trumpet, and classical music, and pays tribute to many of the world's greatest trumpeters through renditions of their most famous solos. His most recent albums include *A Time for Love* and *Dear Diz: Every Day I Think of You.* Altogether, Sandoval has received six Grammy Awards and ten nominations, six Billboard Awards, and one Emmy Award. Composer John Williams selected him to record his *Trumpet Concerto* with the London Symphony Orchestra.

Sandoval has performed with hundreds of the world's leading musicians. Among them are Dizzy Gillespie, Woody Herman, Michel Legrand, Bill Conti, Stan Getz, Johnny Mathis, Frank Sinatra, Paul Anka, Rod Stewart, Alicia Keys (during the televised *Latin Billboard Awards Show*), Bill Cobham, Herbie Hancock, Allen Vizzutti, Maynard Ferguson, John Williams (with the Boston Pops), Justin Timberlake (during the televised *Grammy Awards Show*), Tony Bennett, Patti LaBelle, and Céline Dion (during the televised *Oscar Awards Show*).

As a composer, Arturo Sandoval was commissioned by the Kennedy Center in Washington, D.C. to write *Pepito's Story*, a ballet for children, as well as the ballets *Soul Possessed* and *Oman O Men*. His song*, Mambo Caliente* (for the film *Mambo Kings*) was nominated for a Grammy Award. He has composed numerous works featured on his plentiful albums. As a trumpeter, his playing is also featured in many film soundtracks including *The Perez Family, Havana, Random Heart, 61, Mr. Wrong, Knockout,* and *Rango*.

Sandoval has presented hundreds of clinics, workshops, and teaching residencies at leading colleges and universities throughout the world. He has published three volumes of *Playing Technique and Performance Studies* with Hal Leonard, as well as *Brass Concepts* (for all brass instruments) by Editions BIM. He has taught at the Bremen Trumpet Days in Germany, given lectures at the Paris Conservatory, and presented concerts and lectures for the International Trumpet Guild and the Rafael Méndez Trumpet Festival in Mexico City.

Recently, Arturo Sandoval was the featured soloist on the *National Anthem* during the nationally televised 2009 Orange Bowl football game in Miami. From April of 2006 until 2009, he owned The

Arturo Sandoval Jazz Club in Miami, a nightclub and restaurant that was a popular place for jazz aficionados. In January of 2010, the Sandoval family moved to Los Angeles where Arturo is becoming a leading studio performer and private teacher. He continues to tour with his jazz group and is a popular guest soloist with bands and orchestras worldwide. Sandoval is an affable and generous man who has a deep respect for famous pioneering trumpeters such as Louis Armstrong, Maynard Ferguson, Dizzy Gillespie, Adolph Herseth, Maurice André, Timofei Dokshitser, Rafael Méndez, Clifford Brown, Harry James, and others.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Mathez, Jean-Pierre. "Arturo Sandoval or the Magic Trumpet" (*Brass Bulletin*, No. 65, 1989); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Biography of Arturo Sandoval" (www.arturosandoval.com); "Arturo Sandoval" (http://en.wikipedia.org); personal interview, Sept. 29, 2010.

Santucci, Francesco ("Cicci") (b. Rome, Italy, Apr. 21, 1939). Italian trumpeter. Santucci began playing trumpet at age thirteen. During the 1950s, he was a member of the Modern Jazz Gang, which often performed at local and national jazz festivals. He also played with the Enzo Scoppa Quintet and with Romano Mussolini. In 1967, he joined the swing and dance band of Marcello Rosa, and from 1970 to 1990 played with the RAI Big Band in Rome. During his career, he has also performed with Lionel Hampton, Kenny Clarke, Brass Samba (concerts in France in 1979), Archie Shepp, and Irio De Paula, and is currently with the Roman Dixieland All Stars.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Sarin, Irving Morton (b. September 23, 1921; d. Lake Ann, Michigan, Oct. 10, 2010). American trumpeter. Sarin began playing the trumpet at age nine, taking lessons from Robert Yagel, a vaudeville musician. He later attended the New England Conservatory in Boston where he studied with Georges Mager, principal trumpet of the Boston Symphony Orchestra. He played with the Boston Pops orchestra and attended the Tanglewood Music Festival. He was offered a full scholarship to The Juilliard School in New York City from which he received his degree. While in New York, he played at Radio City Music Hall.

After graduating, Sarin auditioned for Maestro Fritz Reiner to become principal of the Pittsburgh Symphony Orchestra. He described the audition by stating, *The trumpet felt like it was made of lead, and my lips felt like frozen shoe leather.* Nonetheless, he won the position, and played first chair in Pittsburgh from 1943 to 1960. From 1964 to 1965, he was principal of the Israel Philharmonic. During Sarin's career as an orchestral musician, he also performed with the MGM Concert Orchestra, Stuttgart Chamber Orchestra, National Symphony, and Wichita Symphony. He performed under many conductors, including Leopold Stokowski, Erich Leinsdorf, Eugene Ormandy, Howard Hanson, Leonard Bernstein, Arthur Fiedler, William Steinberg, and Sergey Koussevitzky.

Sarin taught at various high schools, as well as at the University of Wichita (now Wichita State University), Michigan State University, Wayne State University, the Chautauqua Institute, American Symphony Orchestra League Festival, and Berkshire Music Center. He died at the age of eighty-nine, and was survived by his wife of fifty-two years, Anne E. Sarin, daughters Elizabeth A. Sarin, Jennifer G. Loewenstein, and sons Charles H. Sarin and Edward P. Sarin.

Bibl.: Piskor, Laura. "Living Music Interview" (www.sitemaker.umich.edu); "Irving Sarin Dies" (www.trumpetherald.com); "Irving M. Sarin" (http://record-eagle.com/obituaries/x1099037962/Irving-M-Sarin).

Sasaki, Ray (b. Fresno, California, Oct. 22, 1948). American trumpeter. Sasaki grew up on a family raisin farm near Fresno. He began playing the trumpet at age eleven, taking lessons from James Winter (horn professor at Fresno State University). Subsequent teachers were Robert Nielsen (principal trumpet of the Fresno Philharmonic Orchestra) and Charles Brady in Bakersfield. He attended Fresno State University from 1966 to 1972, earning a bachelor of music degree, before beginning graduate work at North Texas State University (now the University of North Texas), where he studied with John J. Haynie. While working on his master's degree (1972-75), Sasaki served as a graduate trumpet teaching assistant.

Sasaki began teaching at the University of Illinois in the fall of 1975. He played with the Illinois Brass Quintet, Illinois Jazz Quintet, Champaign-Urbana Symphony, and various jazz groups. In 1981, he was a founding member of the Tone Road Ramblers, a contemporary

music ensemble comprising several UI faculty members. He also played with the Condition Blue Jazz Quintet (Chicago), Chicago Jazz Members Orchestra, Illinois Contemporary Chamber Players, Sinfonia da Camara, and One Plus One. He replaced Anthony Plog in the Saint Louis Brass Quintet in about 2001. He has recorded for labels such as Arabesque, Crystal, DRI, Deutsche Gramophon Gesellschaft, TR001, UBRES, Einstein, New World, CRI, and Summit. He received the University of Illinois's "Outstanding Faculty Award" in 1996.

Sasaki accepted a position as professor of trumpet at the University of Texas in Austin in 2001. He was inducted into the University of Texas Academy of Distinguished Teachers in 2007, and has served two terms as a board member of the International Trumpet Guild. Among his many former students are Paul Merkelo, Joan Retzke, Thomas Siders, Amanda Pepping, P. Bradley Ulrich, John Carroll, Daniel Gosling, and Amy Gilreath.

Sasaki and his wife Jeanne, a staff accompanist for the UT Butler School of Music, have been married since 1986, and have two children, Sara (b. 1988) and Mikio (b. 1990). Ray's hobby is cooking.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Ray Sasaki" (http://en.wikipedia.org); "Ray Sasaki" (www.music.utexas.edu/directory/details.aspx?id=96); personal interview, Mar. 28, 2011.

Sattler, Christian Friedrich (b. Jan. 20, 1778; d. 1842). German manufacturer. Sattler apprenticed under Johann Gottfried Moritz from 1799 to 1805, and became an important brass instrument designer and manufacturer. He established his workshop in 1809, and is mainly known for inventing the "Vienna valve," as well as a trigger mechanism for the trombone (1839). (See accompanying sketch of a trumpet made by Sattler, published in the *AMZ* in June of 1821.) Although Sattler's trumpets with this particular shape of rounded valve slides were not particularly successful, they were built in this way until mid century. The transition from Sattler's form to the standard form of Vienna valve was made by Josef Kail and Joseph Riedl in Vienna in 1823; a further improvement was made by Leopold Uhlmann in 1830.

After Sattler's death in 1842, the shop was taken over by Johann Christoph Penzel who had married Sattler's daughter in 1845. The workshop closed in 1880.

Bibl.: Heyde, Herbert. *Das Ventilblasinstrument* (VEB Deutscher Verlag für Musik); "Types of Trombones" (http://wapedia mobi/en/Types_of_Trombone); "Christian Friedrich Sattler" (www. viennahornsofScotland.com/history.

Saul, Oscar (b. Boston, Massachusetts, 1868; d. [date unknown]). Saul's father William and older brother Theodore were musicians. Oscar Saul was coprincipal trumpet of the Metropolitan Opera Orchestra in New York City (alternating with colleague Herman Basse) from 1899 to 1905. He was a private musician during the 1920s and '30s.

Bibl.: "Principal Musicians of the Metropolitan Opera Orchestra (www.stokowski.org).

Saunders, Carl. English cornetist and conductor. Saunders began playing the trumpet in his native city of Cardiff in South Wales at a very early age. His first solo appearance was at age five with the Cardiff Canton Brass Band. He eventually joined the band and worked his way up to the position of cornet soloist. Carl was the principal cornet player and soloist in the Canton band from 1988 until his appointment as Bandmaster in 2007. He has performed in numerous countries, and appeared as a featured artist during the 2002 International Trumpet Guild Conference in Manchester, England. Saunders stepped down from his position as principal cornet of the Tongwynlais Temperance Band (Wales) in November of 2010 due to his appointment as bandmaster of the Household Troops Band of the Salvation Army.

Saunders is conductor of the Young People's Band of Cardiff Canton. His wife Christine is the youth group leader and pianist with the band. Carl and Christine have a daughter, Abbie. Saunders is featured on numerous recordings as a featured cornet soloist.

Bibl.: https://www.facebook.com/pages/The-Household-Troops-of-the-Salvation-Army/11557222230, "2002 ITG Conference Biographies" (www.trumpetguild.org/2002conference), https://www.facebook.com/pages/Tongwynlais-Temperance-Band/196258630759.

Saunders, Carl (b. Indianapolis, Indiana, Aug. 2, 1942). American trumpeter. Saunders comes from a family of jazz musicians. His mother sang with the big bands of Stan Kenton, Bobby Sherwood (Carl's uncle), and others. When Carl was five, he and his mother moved to Los Angeles. He was strongly influenced by the recordings

of trumpeters Don Fagerquist, Kenny Dorham, and Bobby Sherwood, and began playing the trumpet at age eleven. He learned to play by ear, and had no formal lessons. After graduating from high school, he joined Stan Kenton's band as a mellophonium player (1961-63). He later played drums (!) with Bobby Sherwood's band (1962-63), and, after moving to Las Vegas in 1963, played trumpet with Si Zentner, Perez Prado, Harry James (1966), Maynard Ferguson, Charlie Barnet, Buddy Rich, and Benny Goodman (1967). Buddy Rich fired him three times because of his stand against the leader's abuse of musicians.

Saunders toured with singer Paul Anka for almost two years (1970-71). He performed with numerous show bands for over twenty years, including those of Ella Fitzgerald, Frank Sinatra, Tony Bennett, and Robert Goulet, but moved to Los Angeles in 1984 to become a key player in Bill Holman's orchestra as lead trumpet. He also worked with Supersax, Dave Pell's octet, Bob Florence's Limited Edition, Gerald Wilson's big band, the Phil Norman Tentet, John Williams, Johnny Mandel, and many small groups.

Carl Saunders is currently lead trumpet with the Bill Holman Orchestra. He also leads his own Carl Saunders Be Bop Big Band, sextet, and quartet. He began recording as leader in 1995, releasing albums such as *Out of the Blue* (SNL), *Eclecticism* (SNL), *Earth* (MAMA, with Bob Florence), *Yesterday's Gardenias* (Sea Breeze, with the Phil Norman Tentet), *Live at the Lighthouse* (Sea Breeze, with the Phil Norman Tentet), *Be Bop Big Band* (Sea Breeze), *Can You Dig Being Dug?* (ItsusJazz), and *The Lost Bill Holman Charts* (MAMA). Saunders is also a fine arranger who has written charts for numerous big bands and jazz soloists.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Carl Saunders's official website: www.carlsaunders.com.

Saunders, Thomas ("Tom" "Tommy") William (b. Detroit, Michigan, Apr. 21, 1938; d. Grosse Pointe, Michigan, Feb. 13, 2010). American cornetist and bandleader. Saunders began playing the cornet at age seven, and by nine was a member of his older brother's band that appeared on the radio program, *Ted Mack's Original Amateur Hour*. At age thirteen, Saunders led his own group called The Six Saints of Dixieland.

Saunders served in the navy from 1956-57, attending the Navy School of Music. After his service years, he held various jobs but became a fulltime musician during the early 1960s when he joined Pee Wee Hunt's band that toured the Midwest (1959-62). He settled in the Detroit area and formed the band Surf Side Six that performed regularly for twenty-two years. The band derived its name from the Surfside Lounge in Detroit, where it performed for the first three of those years.

Saunders's biggest music hero was cornetist Wild Bill Davison. He met Davison in Detroit around 1965, and the two become close friends for life. When Davison was dying in a California hospital, Saunders flew there to see him. During the last moments of Davison's life, Saunders played his muted cornet at his bedside. After that, Saunders put together the Wild Bill Davison Legacy All Stars, a group of the finest traditional jazz performers in America. Their most popular album is *Call of the Wild* (Arbors).

A prolific performer and recording artist, Tom Saunders worked with such artists as Peanuts Hucko, Bobby Hackett, Eddie Condon, Ralph Sutton, Arvell Shaw, and Herb Hall. His albums as leader include *Live at the Firefly*, vols. 1-2 (PKO), *Detroit Jazz All Stars* (Parkwood), *Exactly Like You* (Nagel-Heyer), and *Surfside Jazz* (with guest Wild Bill Davison, on Jazzology). He also recorded for labels including Fat Cat Jazz, Arbors, Timeless, and Bountiful.

Tom Saunders was known for his great sense of humor, and often joked with his audiences. "Are you there, John?" he would ask a band member. "I know how old you are! Your Social Security number is 3!" Saunders was predeceased by his wife Mathilde ("Tillie") and son Matthew. His other children include Deborah Burton, Tim Saunders, Jeanne Weaver, and stepdaughter Ann Elisa Strong.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Thomas Sanders" (obituary, *The News-Herald*, Feb. 24, 2010).

Saunier, Clément (b. Surgères [near LaRochelle], France, Jan. 2, 1979). French trumpeter. Saunier began his musical studies at the Ecole de Musique Municipale de Surgères, then attended the École National de Musique de La Rochelle. He also attended the Georges Bizet Conservatory where he studied with Pierre Gillet (and had occasional lessons with Gérard Boulanger). At age seventeen, he entered the Paris Conservatory where he studied with Clément Garrec and Jens Mac Manama. He received his diploma in 2000 (First Prize for both chamber music and trumpet).

Saunier developed his solo career by winning prizes at a series of international trumpet competitions, including those in Porcia, Italy (2002), Prague (2003), Jeju (South Korea, 2004), Brussels (2005), Paris (Maurice André Competition, third prize in 2006), and Moscow (third prize in 2011). He formed the well-known trumpet ensemble, Trombamania, which has won prizes at international competitions (2003, 2004, and 2005) and appeared at various festivals worldwide. Saunier has toured the world and performed for French radio and television.

As an ensemble player, Saunier joined the Pasdeloup Orchestra (Paris, 2001), Orchestre de Gardiens de la Paix de Paris (2003), became principal trumpet of the Police Orchestra of Paris (2002), and was appointed principal cornet of the Æolus Brass Band (2003). He teaches at a conservatory in the 13th district of Paris, and coformed the Académies de Cuivres de Percussions de Surgères (1998), a summer workshop for aspiring brass players. His CDs include *André Jolivet* (Maguelone), *Clément Saunier* (Crystal), *Trombamania* (self-released) and *Trombamania Solea* (Crystal).

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Clément Saunier's official website: www.clementsaunier.fr/Biography.

Saurer, Heinz (b. Zurich, Switzerland, Feb. 15, 1972). Saurer studied with Claude Rippas at the conservatory of his hometown, and with Anthony Plog at the Hochschule für Musik in Freiburg, Germany. He has been principal trumpet of the Zurich Tonhalle Orchestra since 2000, and is a member of the Sirius Brass Ensemble, Swiss Brass Consort, and eifachs.ch (a nineteenth century peasant band). Since 2003, he has been a guest lecturer for orchestral studies and audition training at the Music Academy of Basel, and since 2011, a lecturer at the ZHdK Estate, specializing in piccolo trumpet and Baroque music.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Heinz Saurer" (www.eifachs.ch/de/eifachsch/musiker.html).

Sauter, Otto (b. Tengen, Germany, June 23, 1961). German trumpeter. Guided by his father, Sauter began playing the trumpet at the age of four. He later studied with Heinrich Wilkins, and at age sixteen attended the Winterther Conservatory in Switzerland where he studied with Claude Rippas, graduating with a diploma in 1984 and a solo performer's certificate in 1985. He also studied with Bo Nilsson in Sweden and Pierre Thibaud in France (1985-87).

From 1988 to 1998, Sauter was principal trumpet of the Bremen Philharmonic, and beginning in 1991 taught at the Hochschule für Künste in Bremen. In 1994, he established the Bremen Trumpet Academy and hosted several annual Bremen Trumpet Days festivals that engaged many of the world's leading trumpet virtuosos as faculty. In 1995, he was a guest teacher at the Toho Gakuen School of Music in Tokyo.

Having abandoned the regular B-flat and C trumpets, Sauter is now a leading piccolo trumpet soloist, and has performed for royalty in several countries. He has recorded dozens of CDs for the EMI label since 1995, and has performed Bach's *Brandenburg Concerto No. 2* over one thousand times! He is considered to be one of the world's finest performers on the piccolo trumpet, specializing in music of the seventeenth and eighteenth centuries. He is also dedicated to modern music for the trumpet, and has commissioned and premiered several new compositions.

Always an entrepreneur, Sauter is the founder of the international trumpet ensemble, Ten of the Best, which has performed

at several huge sporting events and concerts around the world. He is also founder of Musica Sacra a Roma, a choir and music festival that takes place in Rome and in Vatican City. In 2006, he initiated *Little Amadeus & Friends Aktionstag* that won an award for best children's television programming. It is a popular cartoon.

Sauter has been married to concert manager and promoter Sabine Kierdorf since 2007. He has two children from a previous marriage: daughter Ariane (b. 1993) and son Benedict (b. 1997). His hobby is raising and breeding horses.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Otto Sauter" (http://kammerorchester.com/en/artists/view?id=4158); personal interview, Nov. 14, 2011.

Sautter, Fred (b. Montclair, New Jersey, Nov. 28, 1940). American trumpeter. Sautter took up the trumpet at age fourteen and studied under John Haynie at North Texas State University (now the University of North Texas) from 1958 to 1963. He received his master of music degree at the University of Washington under Ward Cole in 1967-67. Other studies were with Ronald Modell, Claude Gordon, and Christopher Leuba in the U.S., and with Erwin Wolf in Hanover, Germany. For a while in 1963, he was lead trumpeter in the Paul Guenther Big Band. He then switched to classical music.

Sautter performed as principal of the Philharmonia Hungarica (1964-66), and in Northern Germany with the Philharmonisches Staatsorchester Hamburg (1966-67). He was later named principal of the Portland Opera Orchestra (1968-84) and Oregon Symphony Orchestra (1968-2006).

Fred Sautter taught as an adjunct professor at Portland State University from 1980 to 1994. He also taught numerous high school students who went on to important careers as trumpeters, including Chris Botti and Timothy Morrison. He authored the book, *Sound the Trumpet,* and produced the video, *How To Play The Trumpet*. His record albums include *A Frescobaldi-Fantini Concert in Rome* and *The Baroque Trumpet and Organ*. Now retired from symphony work, Sautter is an adjunct faculty member at Marylhurst University in Oregon.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Fred Sautter" (www.marylhurst.edu/music/bio-fsautter.php).

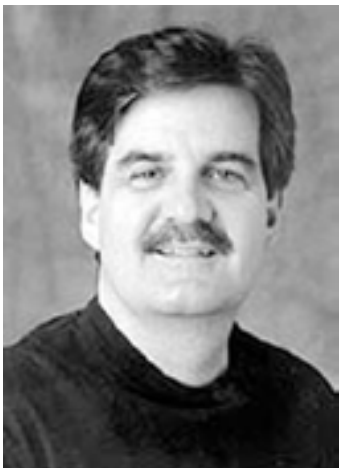
Savard, Philip R. (b. Cheverly, Maryland, May 8, 1972). American trumpeter. Savard grew up in College Park, Maryland. He began playing the trumpet in fifth grade; his early teachers were Terry Alvey, Steven Hendrickson, and David Fedderly. In seventh grade, he was selected for the DC Youth Orchestra and won a scholarship to DeMatha High School, graduating in 1990. He also participated in the National Symphony Orchestra's Young Apprentice Program and Summer Youth Ensemble Orchestra. Savard attended Northwestern University where he studied with Vincent Cichowicz and Luther Didrickson from 1990 to 1994, earning a bachelor of music degree. He then studied with William Fielder at the Peabody Conservatory, earning a master of music degree in 1996. Additionally, he studied with Armando Ghitalla.

During his early professional career, Savard performed with the Monumental Brass Quintet and freelanced in the Washington-Baltimore area. He has played with the National Symphony Orchestra and the Baltimore Symphony Orchestra, and is an active private teacher. He has authored a book titled *Some Really Cool Bach Transcriptions and Other Stuff for Trumpet*, and joined the US Army's Old Guard Fife and Drum Corps in 2002.

Savard and Diane Savard have been married since 1994, and have a daughter named Alyssa (b. 2001). His hobbies include wine tasting, cooking, and watching movies.

Bibl.: Philip Savard's official website: www.philipsavard.com; personal interview, July 6, 2011.

Sawchuk, Terry M. (b. Detroit, Michigan, July 18, 1954). American trumpeter. Sawchuk began playing the trumpet at age eleven. His first teachers were Neil Nidack and James Tamburini. He attended the University of Michigan, studying with Clifford Lillya, earning a bachelor of music degree in 1977, and a master of music degree in 1978. During that time, Sawchuk also studied trumpet with Donald Green (principal trumpet of the Detroit Symphony Orchestra), and then with Charles Schlueter (principal trumpet of the Minnesota Orchestra). He began his career immediately after graduating, teaching at the University of Wisconsin-River Falls (1978-79), University of Northern Illinois (1979-82), University of Missouri-Kansas City (1982-83), and the University of Kansas (spring 1983) before accepting his current position at the University of Colorado at Boulder in the fall of 1983.



A highly versatile and active performer, Sawchuk was a member of the Dallas Brass (1989-90). He recorded with Dallas Brass II, was acting assistant principal of the Colorado Symphony Orchestra (1991-92), and has been principal of the Central City Opera Orchestra, American Chamber Ensemble, Denver Chamber Orchestra, and the Colorado Ballet Orchestra. He has performed and recorded with the Detroit Symphony Orchestra, Colorado Symphony Orchestra, and Summit Brass. He is currently a member of the Boulder Brass, Colorado Brass Quintet (faculty), and first trumpet for the Buell Theater in Denver. He has toured as a soloist (including performances with the Ukrainian National Orchestra in Kiev in 2000), and has performed with Broadway national touring companies for *Carousel* and *Miss Saigon*. He is also an active jazz performer. Sawchuk has taught at the Rafael Méndez Brass Institute, served on the board of directors of the International Trumpet Guild (1989-93), and has been a judge for competitions held by the International Trumpet Guild and National Trumpet Competition.

Sawchuk and his wife Susanne, an oboist with the Colorado Springs Philharmonic Orchestra, have three children: Peter (b. 1989), Patrick (b. 1991), and Sarah (b. 1993). His hobbies include electronics.

Bibl.: "Terry Sawchuk" (http://music.colorado.edu/faculty/terry-sawchuk); personal interview, May 4, 2011.

Sax, Antoine-Joseph ("Adolphe") (b. Dinant, Belgium, Nov. 6, 1814; d. Paris, France, Feb. 4, 1894). Belgian manufacturer. Adolphe's father, Charles Joseph Sax (1791-1865), was a cabinetmaker who developed a small musical instrument shop. Adolphe's mother was Maria-Joseph Masson (1813-61). Adolphe was the oldest of eleven children. He began working in his father's shop, showing a genius for making and playing various musical instruments. At age sixteen, he displayed some of his flutes and clarinets at the Industrial Exhibition in Brussels.

Sax's childhood was plagued with all sorts of misfortunes; he fell three stories, and hit his head on a large stone, rendering him barely able to stand for weeks; accidently swallowed poison and a pin; was severely burned by a gunpowder explosion; fell onto a hot cast iron skillet; nearly died from asphyxiation in his bedroom while sleeping near newly varnished items that were drying; and, when hit in the head by a stone, fell into a river and nearly drowned. Later in life, from 1853 to 1858, he suffered from lip cancer but made a full recovery after being healed by a doctor who was educated in the use of certain Indian herbal remedies.

Sax opened his own shop in Belgium. He was a fine workman with an ingenious nature, but his early instruments did not sell well. He fled creditors in 1842 when he moved to Paris to open a new shop (rue Neuve Saint Georges). He improved on many common instruments, but was highly criticized by other makers when he claimed to have invented certain technologies. He was often accused of bribing judges at expositions and politicians who purchased instruments for the French military. His jealous rivals became furious when he landed a huge contract to outfit numerous army bands with new instruments. Attempts were made to nullify his patents, and several competing companies filed lawsuits against him. Nonetheless, Sax expanded his company into the largest instrument company in France, employing hundreds of workers (exactly two hundred before 1845). He developed a family of "Saxhorns" in 1843 (patented in 1845), which contained various-sized valve bugles. In 1845, he produced the "Saxotromba" family. He also designed the upright-bell tenor and bass tubas. His most important invention was the saxophone. Sax was the first saxophone teacher at the Paris Conservatoire.

Beginning in 1845, most of the French makers protested against the use of Sax's instruments in military bands—among them were Antoine Courtois, François Périnet, Halary, Raoux, G. Besson, Guichard, and Labbaye. Sax produced forty-five percent of the brass instruments in Paris. In 1849, his workshop was located at 50 Rue Saint Georges. Because of ongoing litigations against him, Sax went bankrupt three times (1856, 1873, and 1877). He was able to recover each time, however, in part because of the scoring of Hector Berlioz, who utilized many of Sax's instruments. He designed a six-valve "independent" system for brass, and was the first to build a "petit Saxhorn" (piccolo B-flat trumpet), in 1851. His regular B-flat Saxhorn was essentially the first flugelhorn. The great cornetist J.B.L. Arban collaborated with Sax, producing the Arban "compensator" cornet. [See biography on Arban for details.] Sax was also an editor (from

1846), and published several of Arban's works. From 1878 to 1885, he was located at 39 Rue de Dunkerque, and 26 Rue de Rocroy. Then, he worked at 56 Rue Laffitte, and in 1890 at 6 Rue Lallier. In 1893, his shop was located at 11 Rue Viollet-Le-Duc.

Sax never married, although he and his partner Louise-Adèle Maor (died at the age of thirty) had five children. Their oldest child, Adolphe Edouard Sax, continued the business after Adolphe's death in 1894, and the company was relocated to 51 Rue Blanche (from 1896). In 1900, he received a medal at the Universal Exhibition. In the 1920s, Adolphe Sax & Cie were at 84 rue Myrha. The company was purchased on October 20, 1928 by Selmer.

Adolphe Sax was interred in the Cimetière de Montmartre. Today, a Belgian banknote bears the image of Sax, and has been in circulation since 1996.

Bibl.: Bate, Philip. *The Trumpet and Trombone* (W. W. Norton); Baines, Anthony. *Brass Instruments* (Faber and Faber); M. Haine : *Adolphe Sax, sa vie, son œuvre, ses instruments de musique* (1980, éd. l'Université de Bruxelles); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008). Adolphe Sax" (http://en.wikipedia.org); "Adolphe Sax" (www.dinant.be/index.htm?lg=3&m1=288&m3=293).

Saxton, Judith ("Judy") A[nn](b. Vestal, New York, Oct. 6, 1964). American trumpeter. Saxton grew up in Harrisburg, Pennsylvania, and graduated from Central Dauphin East High School in 1982. Her father Wayne was founder, President and CEO of Saxton Air Systems: design, build, and contractors for air pollution control systems, and her mother Ada Mae was a music teacher and homemaker. Her brothers are Stephen (b. 1957) and Curtis (b. 1960), and her sister is Carol (b. 1959).

Judith began playing the trumpet at age nine, and also learned to sing and play the piano and recorder. Her first trumpet teachers were Mark Enge, Rodney Miller, and Tim Erdman. She attended Mansfield University under Michael Galloway as a music education student, earning a bachelor's degree in 1986. She received her master of music degree in performance at Northwestern University (1987) where she studied with Vincent Cichowicz. She freelanced and taught privately in the Chicago area for four years after graduating, and took lessons from Arnold Jacobs and William Scarlett. She was also a member of the Civic Orchestra of Chicago during the 1994-95 season (although she played with them on and off from 1986 through 1990) where she studied with Adolph Herseth. While in Chicago, she performed with the Millar Brass Ensemble. Later studies were with Susan Slaughter.

In 1990, Saxton became the principal of the Hong Kong Philharmonic and a teacher at the Hong Kong Academy of Performing Arts. After three seasons, she returned to Chicago and became principal of the Illinois and South Bend (IN) symphonies and Chicago Chamber Orchestra. She also played with the Grant Park Symphony, Chicago Chamber Musicians, seven Chicago-area orchestras, and taught at Illinois Wesleyan University and Northeastern Illinois University. In 1999, she accepted a position as professor of trumpet at Wichita State University, and principal of the Wichita Symphony Orchestra and Wichita Brass Quintet. Since 1997, she has spent her summers as artist/faculty of the Eastern Music Festival in Greensboro, North Carolina, and is also principal and soloist with the Shenandoah Valley Bach Festival in Harrisonburg, Virginia. She occasionally played as an extra or substitute trumpeter with the Chicago Symphony Orchestra and Chicago Brass Quintet. She performed principal on a subscription set with the Saint Louis Symphony in 2010, and in 2011 her CD, *Concert and Contest Music for Trumpet*, was a complimentary CD given to the membership of the International Trumpet Guild.

Saxton joined the faculty of the University of North Carolina School of the Arts in 2006, and tours with the trumpet ensemble, Tromba Mundi, the brass ensemble, Monarch Brass, and was principal with the Key West Symphony. She has recorded for the Crystal, Koss, Proto, Novitas, MSR, International Trumpet Guild, and Moravian Music Foundation labels. She has participated as an artist-faculty member at the Lieksa Brass Week in Finland (2008), is a member of the board of directors of the International Trumpet Guild and the International Women's Brass Conference, and is on the advisory committee and artist/faculty for the National Trumpet Competition. She is a clinician for Conn-Selmer, and was an Excellence in Teaching nominee at Wichita State University. She was inducted into the Music Alumni Honor Role from Mansfield University, and Pi Kappa Lambda at Northwestern. Her hobbies include hiking, traveling, listening to jazz, and singing.

Bibl.: Frink, Laurie. "ITG Profile: Judith Saxton" (*International Trumpet Guild Journal*, Oct. 2002); "Judith Saxton" (http://faculty.uncsa.e andu); "Judith Saxton" (2010 ITG Conference program book biography); personal interviews, Mar. 15, 2010 and July 5, 2010.

Scarlett, William ("Will") H. (b. Chicago, Illinois, c1935). American trumpeter. Scarlett grew up in Chicago, and as a boy, played cornet in a local Salvation Army brass band. He attended Northwestern University (c1953-57), studying with Renold Schilke, Arnold Jacobs, and Adolph Herseth, and performed in the Civic Orchestra of Chicago. After graduating, he enlisted in the Army, and served from 1957 to 1958 in the 7th US Army Symphony Orchestra in Germany.

Upon returning to Chicago in 1958, Scarlett joined the trumpet section of the Lyric Opera of Chicago, and performed with the Grant Park Orchestra during the summers (1956, 1962-64). In 1964, he became the fourth trumpet of the Chicago Symphony Orchestra, and from 1966 to 1994 was promoted

to third/assistant principal. He performed as second trumpet from 1994 until he retired in 1997. He also taught at Roosevelt University.

Scarlett is an avid collector of antique cornets, and is an expert on the instruments used by Salvation Army bands. Since retiring, he spends much of his time teaching young brass players, and repairing brass instruments for inner city schools in the Chicago area. In 2011, he was awarded the Elgin Youth Symphony Orchestra Award for exceptional music education in the schools.

Scarlett and his wife Peggy have three children and several grandchildren.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Fredericksen, Brian. *Arnold Jacobs: Song and Wind* (WindSong Press); "William Scarlett Receives Annual EYSO Award." (http://triblocal.com/mchenry/calendar/2011/03/20/2011-eyso-music-educator-of-the-year-announced-william-scarlett-receives-annual-eyso-award).

Schachtner, Heinz (b. Eichendorf, Niederbayern, Germany, Jan. 14, 1920). German trumpeter. Schachtner came from a musical family and studied at the Trapps's Conservatory in Munich from 1935 to 1940.

After first performing in local coffee houses, from 1949 to 1983 he was solo trumpet in Adalbert Luczkowski's dance orchestra in Cologne, and played with Bert Kaempfert and Attila Zoller. He was a top ballad player (in the style of Ralph Marterie and Georges Jouvin), and recorded numerous albums including *Trumpet Fascination* (Polydor), *Golden Trumpet Hits* (Polydor), *Songs of Old Germany* (Capitol), *Trumpet in Gold* (Polydor), *Trumpet in Gold 2* (Polydor), and *Trumpet Encores* (Polydor). He was also a well-known studio trumpet player who was featured on the soundtracks for films such as *From Here To Eternity, Soldier Blues*, and *High Noon*. His single LP with the theme song of the film *From Here to Eternity* on Side One and the bugle call *Taps* plus *Soldaten-Blues* on Side Two, was a spectacular hit in 1954.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Schachtner, Johann Andreas (b. Dingolfing, Bavaria, Mar. 9, 1731; d. Salzburg, Austria, July 20, 1795). Austrian trumpeter of German birth. Schachtner studied with the Jesuits in Dillingen, and from 1750 in Ingolstadt. He then moved to Salzburg, and became a student of Johann Caspar Köstler, and was a *Hof-und Feldtrompeter* at the Salzburg court in 1754. He also played the cello and was noted as being a fine violinist and an author as well. He became a close friend of the Mozart family (also playing violin in a string quartet in Mozart's home). He likely performed Leopold Mozart's *Trumpet Concerto in D*, originally written as part of a serenade, in August 1762. Leopold Mozart wrote of him that *he was quite an elegant player and one with good taste*. In 1781 he became a *Spielgraf*.

In a letter from 1792, Schachtner reported on an incident in which he had attempted to cure Wolfgang Mozart's fear of the trumpet, stating, *Until he was nearly ten years old, Wolfgang Amadeus had an unconquerable fear of the trumpet when it was played alone, without other instruments, as if one were to point a loaded pistol at his heart. Papa* [Leopold] *wanted to rid him of this childish anxiety, and ordered me at once, despite his* [i.e. Wolfgang's] *refusal, to play* [the trumpet] *in his direction, but—my God! if I only had not allowed myself to do this—Wolfgangerl had hardly heard the blasting tone that he became pale and began to sink to the earth; and if I had continued any longer, he certainly would have contracted the "Fraise"* [i.e. fever cramps].

Bibl.: Smithers, Don L. *Music and History of the Baroque Trumpet before 1721* (Syracuse University Press); Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions); Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Schäfer, Holger (b. Wertingen, Germany, Apr. 29, 1974). German trumpeter. Holger's early trumpet lessons were with his father, Manfred Schäfer. From 1989 to 1993, he studied with Wolfgang Guggenberger at the Richard Strauss Conservatory in Munich and with Paul Lachenmeir at the Musikhochschule in Munich. He also studied with Max Sommerhalder in the Detmold Musikhochschule.

Schäfer was a member of the Berlin Orchestra Academy from 1998 to 1999. Since 1999, he has been assistant principal trumpet of the Southwest Radio Symphony Orchestra in Baden-Baden and Freiburg. He is also a member of the German Brass Quintet, and has been a guest trumpeter with symphony orchestras in Munich, Berlin, and Stuttgart.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Schäfer, Joachim (b. Dresden, Germany, May 20, 1973). German trumpeter. Schäfer studied at the Hochschule in Schwerin, the Hans Eisler Musikhochschule in Berlin, and the Carl Maria von Weber Musikhochschule in Dresden (1990-94). His ability as a soloist on the piccolo trumpet was evident from an early age. He received tutelage from Ludwig Güttler, Maurice André, and Wynton Marsalis, and has embarked on a successful solo career with as many as 170 concerts per year.

In 1994, Schäfer formed his own chamber orchestra that he uses as an ensemble to feature his solo skills in Baroque concertos. He also formed the Joachim Schäfer Trumpet Ensemble, which has released CDs such as *Pomp & Circumstance* for the Christophorus label. Solo CDs for

Christophorus include *Il Barocco Concertante, The Trumpet Shall Sound, Concertos for Piccolo Trumpet, ...quiet, please!, The Sound of Baroque, Clarino e Organo*, and *Fireworks & Water Music*. He has composed several pieces for his instrument. He has also been a guest soloist with numerous ensembles, including touring as soloist with the Chicago Chamber Orchestra in the United States in May of 1999.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Joachim Schäfer's official website: www.joachim-schaefer.com.

Schagerl, Karl [Sr.] (b. Mank, Austria, 1929). Austrian instrument maker. Schagerl grew up in a family of farmers, and apprenticed as a cheese maker and dairyman. As a boy, he played trumpet in his school band, and by 1952 was directing wind bands and dance bands. His love for music and the absence of music stores near where he lived motivated him and wife Josefa to open a music store in 1961, catering mostly to students and amateur players. They had five children (three boys and two girls), four of whom eventually joined the family business.

In 1989, Schagerl turned the business over to his oldest son, Karl. Jr. (b. 1962), who had joined the enterprise in 1979. One of his daughters, Elizabeth (b. 1961), had also joined the business in 1979. Sons Johann (b. 1963) and Robert (b. 1966) joined the business in the early 1980s. Karl Jr. and Robert quickly expanded sales by including professional instruments. Karl Jr. was particularly involved in building trumpets, and his lifelong friend Hans Gansch [Jr.] (principal trumpet of the Vienna Philharmonic) worked closely with him to develop what is now one of the world's foremost rotary valve trumpets.

Bibl.: Mathez, Jean-Pierre. "Werkstatt & Schagerl" (*Brass Bulletin* No. 107, Mar. 1999); Schagerl Instruments official website: www.schagerl.com.

Photos: Upper photo is Karl Schagerl Sr. Lower photo is Karl Schagerl Jr. (center).

Schartz, Philippe (b. Esch-Alzette, Luxembourg, Nov. 29, 1969). Luxembourg trumpeter. Schartz studied at the Esch-Alzette Conservatory with euphonium player Robert Weiland, and later with trumpeter Joël Sand. He then attended the music conservatory in Nancy, France, where he studied with Dino Tomba, his lifelong friend and mentor. He continued his studies at the Royal College of Music in London with David Mason. After graduating, he participated by invitation in the Special Student program at the Eastman School of Music from 1994 to 1995 under the guidance of professors Charles Geyer and Barbara Butler. In 1994, two prizes had been bestowed on him at the RCM: the Arthur Davidson Prize as best brass player and the David Mason Prize as best trumpeter.

Schartz began his orchestral career in the Gustav Mahler Youth Orchestra in 1995 until 1997, and was a founding member of the Mahler Chamber Orchestra in 1998. From 1995 to 1998, he also performed as principal trumpet of the Flemish Chamber Orchestra of Antwerp. In 1998, he was selected as principal of the British Broadcasting Corporation National Orchestra of Wales, a position he occupied through the summer of 2002 (becoming the first European to hold such a position in a British orchestra).

A skilled soloist and chamber musician, Schartz has released several albums including *De Lux Trumpet* (Doyen), *Trumpet Renaissance* (Chandos), *The Magic of Brass* (Doyen), *Cool Lips and Hot Fingers* (Artevents AE), *Golden Window* (Artevents Classics), and *Concertos pour Trompette et Orchestre* (Soloists Europeéns). He is on the faculty of the Royal Welsh College of Music.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Shook, Brian. "The British Broadcasting Company National Orchestra of Wales Trumpet Section" (*International Trumpet Guild Journal*, Jan. 2011); Philippe Schartz's official website: www.philippeschartz.net.

Scheck, Rudi (b. Stuttgart, Germany, Nov. 9, 1958). German trumpeter. Scheck began playing trumpet at age eleven, and later studied privately with Dale Marrs, Robert Bodenröder, Jean-François Michel, Reinhold Lösch, and Anthony Plog. He also participated in master classes with Edward Tarr, Pierre Thibaud, Bo Nilsson, and Roger Delmotte. From 1983 to 1989, he was principal trumpet of a student orchestra in Tübingen that toured South America, and in 1985 he formed the Stuttgart Baroque Collegium (two trumpets and organ). A fine performer on the modern piccolo trumpet and Baroque (valveless) trumpet, Scheck has released several CDs including *Music for Trumpet and Organ* and *Festive Trumpet*, both on the Hänssler label. He has performed with the Stuttgart Bach Collegium led by Maestro Helmuth Rilling, Berlin Chamber Philharmonic, and Stuttgart Philharmonic.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Schendel, Amy (b. Canton, South Dakota, Aug. 28, 1973). American trumpeter. As a young trumpeter growing up in Canton, South Dakota, Schendel (maiden name Amy Minor) was self-taught on trumpet, as well as being inspired by her high school band director, Glenn Siverson. She attended the University of Wisconsin-Eau Claire where she studied with Robert Baca, and earned a bachelor of music degree. She then attended Indiana University where she studied with John

Rommel. Doctoral studies were with John Aley at the University of Wisconsin in Madison. She has also studied with Manny Laureano of the Minnesota Orchestra.

Schendel has performed in a variety of ensembles including the Civic Orchestra of Chicago (1999-2000), National Repertory Orchestra (summer 2000), Wisconsin Brass Quintet (2005-07), Dubuque Symphony (2006-08), Madison Symphony Orchestra (2007-08), Las Colinas Symphony (2008-09), Wisconsin Chamber Orchestra, and the Minnesota Orchestra (extra). In addition, she attended the Tanglewood Music Festival during the summer of 1999, and the Spoleto Festival USA during the summers of 1999, 2000, and 2003-05. In 2001, she won a position with the United States Marine Band, but was unable to enlist due to a minor medical problem. Likewise, in 2003, she successfully auditioned for a position with the US Air Force Ceremonial Band in Washington, D.C., but was unable to accept the position. She has also been a member of the Bach Dancing and Dynamite Society (2008) and is a recipient of a 2004 Fulbright Scholarship that enabled her to study with Uwe Kleindienst in Augsburg, Germany.

Currently, Schendel is an assistant professor of trumpet at the University of Iowa where she is a member of the Contrapunctus Brass Trio. She is married to trombonist Todd Schendel. Her hobbies include running, knitting, reading, horseback riding, skiing, and sewing.

Bibl.: Dorer, Robert. "Amy Schendel to University of Iowa" (*International Trumpet Guild Journal,* Jan. 2010); personal interview, Jan. 10, 2010.

Schenker, Daniel (b. Stäfa, Switzerland, Mar. 25, 1963). Swiss trumpeter. Schenker began taking trumpet lessons at age ten, and later

studied with Rudolf Suter at the Zurich Conservatory. He earned a diploma in 1985, studying with Bert Joris at the Swiss Jazz School in Bern, and participated in master classes with Wynton Marsalis, Randy Brecker, Tom Harrell, Bob Mover, Jack Walrath, and Malte Burba.

Since 1979, Schenker has been performing jazz with numerous leading musicians including James Moody, Pepe Lienhard, Daniel Schnyder, Joe Lovano, Bill Holman, and George Gruntz. He is a teacher at the jazz schools in Berne and Zurich (Hochschule der Künste ZHdK) as well as the Musikschule Konservatorium in Zurich (MKZ). He has toured with groups such as Herbie Kopf's hip-noses, the Brigitte Dietrich/Joe Haider Jazz Orchestra, and the Schenker-Schnermann Quintet. He can be heard on nearly fifty CD recordings, including solo albums such as *Daniel Schenker Quartet, Soundlines, iridium, Blumen, Fire,* and *Earth*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Daniel Schenker's official website: www.danielschenker.ch.

Schepers, Nico (b. Turnbout, Belgium, July 19, 1974). Belgian trumpeter and flugelhornist. Schepers plays a wide variety of jazz—pop, Latino, big band—and is a very active combo performer. He has been a member of the J-Horns, Brussels Jazz Orchestra, El Tartoo Del Tigre, High Voltage, Blue Blot, and other groups including his own quartet. He has also recorded with dozens of artists including Kenny Werner, Tutu Puoane, Amina Figarova, John Kelly, and Bart Peeters. Schepers frequently appears at jazz festivals throughout Europe.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Scherbaum, Adolf (b. Eger, Österreich-Ungarn [Czech Republic], Aug. 23, 1909; d. Heilsbronn, Germany, Aug. 2, 2000). Czech trumpeter. Scherbaum was the best known of the first soloists to record Baroque trumpet concertos and one of the early specialists of Bach's *Brandenburg Concerto No. 2*; he also popularized the use of piccolo trumpets in solo playing. Many great artists followed in his ground-breaking footsteps including the great French soloist Maurice André who stated, *I am being followed by many, but I had a single predecessor, Adolf Scherbaum, to whom I owe it all—it was his playing that set the standard and shaped my style*.

Scherbaum began playing the trumpet at age eight. From 1923 to 1928, he studied at the Military Music School in Prague, and in the following year studied with professor Dengler in Vienna. After the army his first playing job was at an opera theater in Brno from 1929 to 1939, followed by summer employment in a spa orchestra in Moravia. He played in the Czech Philharmonic in Prague from 1939 to 1941, was principal trumpet of the Berlin Philharmonic from 1941 to

1945, was interned in Prague by the Czech government at a detention camp in Pfalz in 1945, and was solo trumpet at the Pressburg Radio and professor at the Pressburg Conservatory of Music from 1946 to 1951.

During the year 1951, Scherbaum received assistance from the Red Cross to obtain a passport that allowed him to leave and enter Czechoslovakia as he pleased. He then moved to Hamburg where he accepted a position as solo trumpet of the Hamburg Radio Orchestra where he played from 1951 through 1967. In 1955, he began working

as an international soloist, recorded *Festlisches Weihnachtskonzert* under his own name with Karl-Heinz Loges, and premiered the *Concerto* by Bernd Alois Zimmerman in Hamburg under Ernest Bour. In 1956, he caused a sensation by easily performing Bach's *Brandenburg Concerto No. 2* in Paris. From 1956 to 1972, he successfully worked as a soloist with the Paul Kuentz Chamber Ensemble with second trumpeter, Stanislav Simek. From 1960 to 1969, he recorded a prestigious series of LPs on the noted DGG label that drew worldwide attention and were constantly on the best-seller list in Germany. In 1963, he formed his own *Barock-Ensemble* based in Hamburg (later in Munich) that successfully toured until 1972.

Scherbaum developed a method of playing that utilized a low mouthpiece pressure on the embouchure and highly compressed air. He built great strength in the diaphragm, chest, and cheeks, which gave him an unusually well developed upper range. He and his son Matthias developed a piccolo trumpet with a detachable bell, and a three-part mouthpiece with interchangeable cups. Together, they formed the Scherbaum & Göttner company. Scherbaum was the first to record extremely high and difficult concertos like the one by Michael

Haydn in D Major. During his career, he also performed Bach's *Brandenburg Concerto No. 2* over four hundred times, and recorded it thirteen times! During that time, *Scientific American* magazine featured him in an article dealing with the physical stresses of playing trumpet in the extreme high register. *Time* magazine stated that he was *...perhaps the best classical trumpeter in Europe*.

Scherbaum gave a huge number of concerts between the years 1965 and 1972. He toured Germany, Russia, England, France, Italy, Austria, Sweden, Czechoslovakia, Switzerland, and the United States. He released over thirty solo albums, and recorded all of Bach's difficult oratorios and cantatas for trumpet. He won five *Grand Prix du Disque* awards and one Edison award and performed as soloist with numerous major orchestras including the Berlin Philharmonic, London Symphony Orchestra, Santa Cecilia Orchestra in Rome, and the Gewandhaus Orchestra of Leipzig. Some of the leading conductors he appeared with are Karajan, Klemperer, Münchinger, Scherchen, Baumgartner, Furtwängler, Knappertsbusch, Schmidt-Isserstedt, Richter, Casals, Menuhin, and Oistrakh.

From 1966 to 1977, Scherbaum was a professor at the School of Music in Saarbrücken, and was considered by his students to be a kind and fatherly person, but very demanding and uncompromising when it came to musical matters. Among his students were Josef Bayer and Albrecht Eichberger.

Some of the awards Scherbaum received are the Culture Award from the city of Amberg (1968), Prize for Cultural Achievement from the city of Sulzbach-Rosenberg (1979) for his service to teaching young students at a municipal school in that city from 1977 to 1986, and the Albert Schweitzer Peace Medal (1979).

Scherbaum became quite famous throughout Germany. He was a short and stocky person. He had a great wit and a friendly personality, and was always modest about himself. His wife was a physician. He died on August 2, 2000 just a few days before his ninety-first birthday. His widow deposited from his estate nine instruments, music, newspaper reviews, and posters in the Bad Säckingen Trumpet Museum.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. Extracts on mp3 and video clips; Oct. 2008); "Adolf Scherbaum." (www.asamnet.de/~bayerj/scherbe/index.htm); "Adolf Scherbaum." (O.J.'s Page: http://abel.hive.no/trumpet/interview/scherbaum).

Scherzer, Johannes (b. Erlbach, Germany, Aug. 10, 1922). German maker. Scherzer apprenticed with his uncle, Kurt Knoth, an instrument maker who himself had trained under Phillip Reichel (1884-1900) in

Markneukirchen. Not to be confused with a Scherzer instrument maker in Augsburg, Johannes Scherzer opened a shop in Markneukirchen, and became a master in 1951.

Scherzer instruments are highly regarded throughout Germany and beyond. A picture of one of his instruments appears on a German postage stamp. His piccolo B-flat/A rotary trumpet, developed in conjunction with trumpeter Willi Krug (1925-2000), has become extremely popular throughout the world because of its warm tone quality.

Scherzer integrated his company with the B&S Group (Blechblas- und Signalinstrumente) in 1984. The Scherzer firm is now at home in the J.A. Musik Group. Johannes Scherzer is retired, living in good health in Markneukirchen.

Bibl.: "Johannes Scherzer" (www.b-and-S.com); personal information about Scherzer gathered by Friedel Keim and provided through Edward Tarr on Nov. 12, 2010.

Schetsche, Walter (b. Sommersdorf, Germany, Apr. 10, 1935). German trumpeter. Schetsche studied trumpet with Franz Richter and Georg Beyer and percussion with Siegfried Fink at the Georg Philipp

Telemann Music School in Magdeburg, as well as the trumpet with Hans Bode in Berlin. His first playing job was in Magdeburg as a steady extra as trumpeter and percussionist in the city Theatre Orchestra. He then held a similar but permanent position in the city of Brandenburg, and with the Folk Theater in Rostock from 1954 to 1957. He played with the Radio in the American Sector (RIAS) Symphony Orchestra in Berlin from 1957 to 1960, the Stuttgart Radio Orchestra from 1960 to 1975, and the Bayreuth Festival Orchestra from 1961 to 1975.

Schetsche also began performing a great deal of chamber music after 1970, mostly Baroque trumpet ensemble music that he recorded with Edward Tarr, Maurice André, Walter Holy, Heinz Zickler, and other leading classical trumpeters during the 1970s but also with his Trio con Voce (soprano, trumpet, and organ), with which he made several CDs. His wife, Ingrid Wünning, is a painter.

A disastrous accident occurred around 1975 when Schetsche was entering a bus to go on vacation. He fell backwards, injuring his head so severely that he could hardly move. He has lived in a wheelchair since then, slowly regaining the possibility of moving his fingers and arms, and learning to talk again.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal information received from Edward Tarr via email on Mar. 15, 2013.

Schiefen, Dirk (b. Altenkirchen, Westerwald, Germany, Oct. 4, 1979). German trumpeter. Schiefen took to the trumpet at age five and quickly became a leading pop trumpet artist after studying at a music school in Hennef. In 1992, he received the Herbert Roth Award in Suhl for best young artist, and in 1993 won a national championship for young musicians as best trumpeter. He attended a music school in Aachen, and in 1996 at age seventeen, received the Grand Prix for Folk Music in the Rheingold Hall in Mainz. He also studied with Urban Agnes in the Cologne Musikhochschule in 2004.

Schiefen has appeared on numerous German television programs including *Musikantenstadl, Achim's Hitparade, Goldene Hitparade, Volkstümliche Hitparade, Lustige Musikanten*, and *100 Grad*. Although he does not display dazzling technical virtuosity or a wide range, his good looks and clean cut appearance, combined with a beautifully lyric tone quality and style, have made him a star among the new generation of trumpeters in Germany.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Dirk Schiefen" (http://de.wikipedia.org/wiki/Dirk_Schiefen).

Schilke, Renold O[tto] (b. Green Bay, Wisconsin, June 30, 1910; d. Sun City, Arizona, Sept. 5, 1982). American trumpeter and manufacturer. Schilke was born into a musical family. His father was a fine singer, and his mother was an organist. He began playing the cornet at age eight, and by age eleven was playing as a soloist with the Holton factory band comprised of adults. Because of his cornet-playing abilities and his small size, he was billed as the "Boy Wonder." He also played cornet and trumpet on the Orpheum Vaudeville circuit. His first teacher was Del Wright. Later, he took lessons from Ernest Moore, Max Schlossberg, Georges Mager, and Herbert L. Clarke.

When Schilke was fourteen, he developed an interest in guns and worked in a gun shop in Green Bay. He learned to use a metal lathe there, and at age seventeen made his first trumpet mouthpiece at the gun shop. He was also allowed access to the Holton factory and spent many days learning the basics of instrument making.

Schilke may have played with the Sousa Band (c1929) but his name does not appear on any Sousa rosters. He moved to Chicago in 1931 in order to study with Edward B. Llewellyn, principal trumpeter of the Chicago Symphony Orchestra. He earned money working part-time in a mouthpiece-making shop. From 1932 to 1936 he was a member of the Civic Orchestra of Chicago, where he met Alice Lowry, a trombonist; they were married in 1936.

Elden Benge joined the Chicago Symphony Orchestra in 1933 as first trumpet, and Llewellyn moved to third trumpet. It turned out that Benge and Schilke lived in the same neighborhood, and the two men spent many hours working on improving trumpets in Schilke's home shop. (It should be noted that Schilke made many of the first tools and dies for Benge when he started his own instrument company.) In 1936, Schilke became the CSO's third trumpet, when Llewellyn was killed in an automobile accident in Texas. When Benge left the CSO in 1939 to work at WGN Radio as a staff musician, Schilke was

appointed principal of the CSO for the 1939-40 and 1940-41 seasons. However, he left the orchestra in 1941 to do war work, returning to the CSO in 1942 as third trumpet until 1951. During his last season with the orchestra (1951-52), he performed as the fourth trumpeter. After that and until 1962, he occasionally played extra trumpet with the orchestra.

Schilke was a founding member of the CSO Brass Ensemble (quintet) in 1949, playing second trumpet to Adolph S. Herseth, who had become the new principal trumpeter with the CSO the previous year. The group performed concerts and made recordings, in addition to presenting numerous school clinics. Schilke remained in the ensemble until 1962. He was also a member of the Grant Park Symphony (1951-53) and the Chicago Lyric Opera Orchestra (1954-64). He taught at several Chicago-area universities from the late 1930s to the mid 1960s, including Northwestern University (1939-58), De Paul University (1953-58), and Roosevelt University (1945-68). Some of his most famous students include Vincent Cichowicz, Thomas Crown, William Scarlett, and Scott Laskey.

Schilke's interest in firearms and machining led to his work for the military during World War II. He worked for the Douglas Tool & Die Company in developing a quicker and more reliable trigger

mechanism for the M-1 military rifle. (He and his son Renold E. Schilke competed in many state and national pistol target shooting competitions. It is often stated that Schilke Sr. qualified as a pistol shooter for the US Olympic Team in 1932 and 1936, but this is not true.) He also developed a system of interchanging bells on trumpets that formed the basis of his tunable-bell design many years later. He had a great interest in the trumpets of Victor Mahillon; he studied Mahillon's nodal intonation theories and later consulted with physicist Dr. Willi Aebi in Switzerland.

During the early 1930s, Schilke formed Schilke Musical Products Corporation, and in the early 1950s partnered with the late Philip Farkas, principal horn of the CSO at the time. Together, they formed a company that produced and sold brass mouthpieces. They also distributed Holton instruments and manufactured music stands. (Trumpets were manufactured by Schilke possibly as early as 1947.) In 1956, Farkas sold his half of the company to Schilke and it was named The Schilke Company. By the early 1950s, Schilke had perfected his trumpet designs but was unsuccessful in convincing large instrument companies to produce them at reasonable costs due to his exacting specifications. Fortunately, he was able to purchase some excellent equipment from the William Frank Company when it was dissolved in 1956. He moved the equipment into his Evanston, Illinois, home and began making professional-model trumpets. He moved the shop to Chicago in 1959, and back to Evanston (at a new address) in 1963. He finally moved the shop to Wabash Avenue in downtown Chicago in 1967. Being close to Orchestra Hall, the Wabash shop became a popular place for brass players to visit on a regular basis.

From 1974 to 1981, Schilke opened a factory in Winfield, Illinois, where his trumpets were manufactured and assembled. They were then sent to the Wabash shop for final finish work. His tunable-bell trumpets, patented in 1970, and his excellent piccolo trumpets helped establish Schilke as a leading brand. He was approached by the Yamaha Corporation (Japan) to be a design consultant, a collaboration that eventually made him very wealthy through royalties on sales of Yamaha trumpets he designed. He transferred the patent on the sliding-bell to Yamaha because he felt that it had the financial resources to protect the patent from copyright infringement.

Renold Schilke was a generous man who contributed money to many worthwhile causes and educational programs. He was an outstanding supporter of the International Trumpet Guild during its infancy, and loved to entertain guests for lunch each day at the Chinese restaurant located on the ground floor of his eight-story office building on Wabash. (The Schilke showroom was on the seventh floor, and the shop was on the eighth floor.) However, he was very strict (even mean) with his employees; once in a rage he fired everybody on a Friday and was mad again when most didn't show up for work the following Monday.

During the early 1980s, Schilke's health began to decline due to the many years of long workdays and constant traveling around the world. He retired in 1982 and moved to the retirement town of Sun City, Arizona, near Phoenix. However, his retirement was short-lived; he died of kidney failure within a few months. His son Renold E. and daughter Joan took over the company and moved it to its current location in Melrose Park, Illinois (a suburb of Chicago), in 1989. They sold the company to Andrew and Julie Naumann in October of 2002. Posthumously, Renold O. Schilke was given the Honorary Award by the International Trumpet Guild.

Bibl.: Fladmoe, Gary Gardner. *The Contributions to Brass Instrument Manufacturing of Vincent Bach, Carl Geyer, and Renold Schilke* (Ph.D. diss., University of Illinois-Champaign-Urbana, 1975); Tarr, Edward H. "Schilke, Renold," *The New Grove Dictionary of Music and Musicians* (2001); Crown, Thomas, John Hagstrom and Joe Lill. "The Chicago Symphony Orchestra Trumpet Section 1933-1948" (*International Trumpet Guild Journal*, Jan. 2013); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Schlabach, John (b. Carthage, Illinois, July 13, 1957). American trumpeter. Schlabach grew up in Macomb, Illinois, and began playing the trumpet at age nine. His first teachers were Gerald Webster and William DeJong. After gradating from Macomb High School in 1975, he attended Western Illinois University in Macomb, where he studied with DeJong, and graduated in 1980. In 1980, he entered Northwestern University where he studied with Vincent Cichowicz, and earned a master of music degree in 1981.

Schlabach's first job was as third and assistant first trumpet of the Symphony Orchestra in Toluca, Mexico (1981-83). He was the

professor of trumpet at Murray State University in Murray, Kentucky (1983-98), and was selected as University Teacher of the Year in 1995. He married Christine ("Tina") Schlabach, a substitute teacher, with whom he has two children, Jessica (b. 1989) and Kelly (b. 1993).

In the fall of 1998, Schlabach joined the faculty at Ohio University, and began playing with the OhioBrass, the faculty brass quintet. He has performed with the Columbus Symphony Orchestra and the West Virginia Symphony. He received the Distinguished Teacher Award from the Ohio University School of Music in 2001. His hobbies include physical fitness and traveling.

Bibl.: "Schlabach to Murray State" (News Item, *International Trumpet Guild Journal*, Dec. 1984); "John Schlabach" (www.finearts.ohio.edu); personal interview, May 11, 2010.

Schlossberg, Max (b. Libau, Latvia, Nov. 5, 1873; d. Bethlehem, New Hampshire, Sept. 23, 1936). Latvian trumpeter. Schlossberg is considered to be the father of the American school of trumpet playing. He was the greatest teacher of his day.

Schlossberg was born in what is now Latvia, and moved to Moscow when he was nine years old in order to study the trumpet with his brother Joseph, a student at the Imperial Conservatory. From 1885 to 1889, he studied with August Marquardt and Franz Puttkammer at the Russian Musical Society. He moved to St. Petersburg in 1889, and reportedly studied at times in Berlin with Julius Kosleck between 1889 and 1905. He also toured Europe as a member of an orchestra during this time.

Schlossberg commenced his mandatory military service in the city of Riga, and was assigned the job of bandmaster of the 171st Regiment Band from 1897 to 1898. His father had moved to New York in 1888, so Schlossberg requested a leave in order to visit him. Permission was granted, but his grandfather was held hostage in a prison until his return from America. Upon his return, he married Jenny Lohak, a girl from Riga.

Since military duties were to last twenty-five years in Russia, Schlossberg decided to defect from the army, and move with his wife to New York, where they arrived on October 1, 1902. Schlossberg was granted U.S. citizenship in 1914. He worked as a freelance musician and contractor, and was hired by Patrick Gilmore as a brass teacher at the Hebrew Orphan Asylum in Manhattan. He also played in the Gilmore Band during the summer seasons. In 1910, he accepted a position in the New York Philharmonic-Symphony, known as the New York Philharmonic until the 1928 merger. He generally played fourth trumpet, but played second trumpet from 1921 to 1928. He remained in the orchestra until his death in 1936.

Schlossberg began teaching at the Institute of Musical Art (now The Juilliard School) in 1923. He usually taught the lessons in his home. One of his students, William Vacchiano, described meeting Schlossberg for the first time around 1930: *The name Max Schlossberg was magic when I came to New York. The managers of all the orchestras, bands and theaters would consult Schlossberg whenever they needed a replacement. When you walked into the room to study with him, you immediately felt like you were in the presence of a great man. He was very handsome and looked more like European royalty than a musician. He wore a fur-lined coat, walked with a cane and had a waxed moustache with turned up corners.*

When I studied with him, he lived on Walton Avenue in the Bronx. His apartment was up on the top floor in the back and it was more or less soundproof. His studio walls were covered with all the famous players of the day, many of whom were his students. He would periodically point to them and tell you what desirable qualities each of them possessed; then he would say, "Pretty soon I'll have your picture up there!" He knew how to encourage a student and make him feel he was going to make it. Not once in my six years of affiliation did I ever hear him say an unkind word about anyone. He was above jealousy and never bragged about himself; he left that to others. He was a very kind man, I can't say enough about him.

Schlossberg's partial list of famous students includes Sol Caston, Louis Davidson, Harry Glantz, Bernie Glow, Mannie Klein, Vladimir Drucker, Renold Schilke, Charles Colin, Seymour Rosenfeld, Nate Prager, James Stamp, Charlie Margulis, Jimmy Smith, Edward Treutel, Elden Benge, Isidor Blank, Harry Freistadt, Daryl Gibson, Sigmund Hering, Abe Katz, Max Kaminsky, and William Vacchiano. He primarily used three books in his teaching, Arban's *Complete Conservatory Method*, St. Jacome's *Grand Method,* and Sachse's *100 Studies in Transposition*. He also wrote his own exercises for any particular difficulties a student might have. Many of these exercises were compiled by his son-in-law Harry Freistadt, and published as Schlossberg's *Daily Drills and Technical Studies for Trumpet* (1937). The book is widely used today.

Bibl.: Briney, Bruce. *The Development of Russian Trumpet Methodology and Its Influence on the American School* (unpublished DM diss., Northwestern University, 1997); Shook, Brian. *William Vacchiano: His Career as a Trumpet Player and Pedagogue* (unpublished DMA diss, Arizona State University, 2006); Tarr, Edward H. *East Meets West* (Pendragon Press).

Schlosser, Axel (b. Aalen, Baden-Württemberg, Germany, Sept. 18, 1976). German trumpeter. Although relatively young, Schlosser has already achieved a lifetime's worth of performances, recordings, and awards. He grew up in Oberkochen, and as a child developed an

interest in New Orleans jazz and brass band music. He began studying music at age six, playing flute and clarinet, and trumpet at age twelve. At age seventeen, he was a member of Peter Herbolzheimer's Bujazzo (1994-98) and Bernd Konrad's Youth Jazz Orchestra of Baden-Württemberg (1994-97). After winning the music prize at Schiller High School in Heidenheim, he studied jazz at the Hochschule für Musik und darstellende Kunst in Mannheim in 1997, earning a degree with distinction in 2001. During 2000-01, he was lead trumpeter in the German-French Jazz Ensemble that was led by Albert Mangelsdorff. Since graduating from college, he has been a cofounder and member of the quintet L 14, 16 that won the 2002 global Hoeilaart Jazz Contest in Belgium and was awarded the Prize of the German Record Critics in 2003 and 2007. Since then, he also experienced a renewed interest in composing. In 2002, he became the lead trumpeter of the Frankfurt Radio Big Band, and since 2003 has also been a professor of jazz at Johannes Gutenberg Musikhochschule in Mainz.

Schlosser is leader of three jazz quartets and a trio, and since 2004 has been a member of the Jazz Baltica Ensemble. In 2006, he became lead trumpeter of the European Broadcasting Union Jazz Orchestra. He has performed and recorded with dozens of top jazz artists including Clark Terry, Maria Schneider, Michael Brecker, Bob Florence, Bobby Shew, Phil Woods, Till Bronner, Ack van Rooyen, Don Menza, Bob Brookmeyer, Roy Hargrove, Peter Erskine, Carla Bley, Randy Brecker, Toshiko Akiyoshi, and Bob Mintzer, as well as ensembles such as the Al Porcino Big Band, Summit Jazz Orchestra, SWR Big Band, RIAS Big Band, HR Big Band, WDR Big Band, and Peter Herbolzeimer's Rhythm Combination & Brass. Solo CDs include *Secrecy* (Jazz4ever), *Sounds from My World* (Jazz4ever), and *Touching the Moon* (Jazz4ever). From 2008 to 2010, he taught jazz trumpet at the Musikhochschule in Frankfurt. Other teaching posts include the Musikhochschule of Lucerne in Switzerland (2009-10).

Bibl.: Alex Schlosser's official website: www.axelschlosser.de. Photo by Hagen Wiemann.

Schlueter, Charles ("Charlie") (b. Du Quoin, Illinois, Apr. 20, 1939). American trumpeter. Schlueter became a true icon of orchestral trumpet playing. He studied cornet with Charles Archibald at age ten, from 1953 to 1955, trumpet with Don Lemasters and later with Eddie Brauer in Saint Louis. His band director at Du Quoin Township High School was Mel Siener. Schlueter attended The Juilliard School where he studied with William Vacchiano, graduating in 1962. His first position was as principal trumpet of the Kansas City Philharmonic (1962-64). He also performed with the American Ballet Theatre (1961 on tour) and the Cap Code Melody Ten (1962). He was then principal of the Milwaukee Symphony Orchestra (1964-68) and an adjunct professor at Wisconsin State University. In 1967, he became associate principal of the Cleveland Orchestra (Bernard Adelstein, principal) and professor at the Cleveland Institute of Music. He left that organization to become principal of the Minnesota Orchestra in 1972, a position he enjoyed for ten years.

After two exhaustive years of auditions to find a replacement for principal trumpeter Armando Ghitalla, the Boston Symphony Orchestra named Schlueter its new principal trumpet in 1981. Maestro Seiji Ozawa was so pleased with Schlueter's performances that he awarded him early tenure after only six months. However, Ozawa attempted to fire Schlueter a few months later, claiming that he played too loudly much of the time. A protracted legal battle ensued between Schlueter and the BSO, but in the end, Schlueter remained with the orchestra for twenty-five years until his retirement in 2006. Only Georges Mager, principal trumpet of the BSO from 1920 to 1950, exceeded Schueter's tenure.

Schlueter has taught at the Tanglewood Institute, New England Conservatory, University of Minnesota, and the University of Connecticut. Among his best-known students are Andrew Balio, Matthew Sonneborn, Roderick Macdonald, Jeffrey Work, and David Bamonte. The Boston Musicians' Association named him "Musician of the Year" in 2006. He was a member of the Boston Symphony Orchestra Chamber Players, and performed and presented master classes throughout the world. He was given the International Trumpet Guild's Honorary Award for highest achievement.

Schlueter recorded several CDs for the Kleos Classics label, including *Bravura Trumpet, Trumpet Works, Trumpet Concertos, Virtuoso Trumpet*, and *Song from the Heart.*

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Charles Schlueter" (http://en.wikipedia.org); "Charles Schlueter" (www.trumpetguild.org/news05/434schliueterret.htm).

Photo credit (color): Vera H. Olcott, courtesy of the International Trumpet Guild.

Schmeisser, Otto Kurt (b. Pössneck, Germany, June 4, 1883; d. Hamburg, Germany, Sept. 1, 1970). German trumpeter. Schmeisser received his musical training from Ferdinand Weinschenk at the Royal Conservatory of Music in Leipzig, where his father was a music director, and later studied conducting privately in Hamburg with Felix Woyrsch. During his illustrious career, he played in numerous German and American orchestras including the Gewandhausorchester Leipzig (Aug. 1908 to Aug. 1909), spa orchestra in Karlsbad, Stadtorchester in Hamburg, Sinfonieorchester in Baden-Baden, Philharmonische Staatsorchester in Krefeld, Boston Symphony Orchestra (1923-26), and the Detroit Symphony Orchestra (principal, 1926-28). In addition, he was active as a conductor and director of the German Conservatory in Hamburg, later teaching at the New England Conservatory in Boston. He also performed for years at the United Artists Theaters in Detroit, and taught at Wayne State University there. He was a member of the committee that designed the Martin "Committee" trumpet. He died in Hamburg during a summer vacation in his home country.

Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Schmelzer, Josef (b. Mies [near Petschau], Germany, Sept. 13, 1927). German trumpeter. Schmelzer was born in the same geographical area in Bohemia where Adolf Scherbaum and Franz Willy Neugebauer came to life. He attended the Petschau Music School from 1939 to 1943, where he learned to play trumpet, piano, violin, and viola. After his military service and having been expelled from the Sudetenland, he continued his trumpet studies in 1950 with Albert Naumann at the State Hochschule for Music and Visual Arts in Frankfurt. His early posts during his student years were with the Wetzlar Symphony Orchestra and Operetta Orchestra in Diez. In 1952, he became principal trumpet of the City Orchestra of Trier. In the following year, he held a similar position with the City Orchestra of Münster in Westphalia, and from 1954 to 1956 played with the City Opera House and Museum Orchestra in Frankfurt. Most of his career, however, was as principal trumpet (later assistant principal) of the Duisburg Symphony Orchestra and German Opera Rhein in Düsseldorf from 1956 until his retirement in 1990. He also taught for eighteen years at the Folkwang-Hochschule in Essen. In 1962, he was named Chamber Musician.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Schmid, Bernhard (b. Wettingen, Switzerland, Nov. 13, 1940). Swiss trumpeter. Schmid first became a book printer; thereafter he studied with Louis Duquénoy and Henri Adelbrecht at the Zurich Conservatory from 1961 to 1965. He began his career as a substitute trumpeter in the Zurich Tonhalle Orchestra, alternating between the concert and opera formations, and in 1967 became principal trumpet of the Frankfurt Radio Symphony Orchestra. In 1969, he returned to Switzerland where he was assistant principal of the Tonhalle Orchestra, and in 1971 went back to Frankfurt, Germany, to rejoin the Radio Orchestra, first as principal, then from 1987 as assistant principal until his retirement at the end of the 2003-04 season. He took an interest in performing Baroque music, and played for many years in the Stuttgart Bach Collegium, during which time he also studied privately with Pierre Thibaud in Paris, and James Stamp during his many master classes in Switzerland as well as privately.

Schmid has been an active brass chamber music coach since the 1970s (Frankfurt Brass Soloists, 1976-81). He succeeded Adolf Scherbaum as professor at the Musikhochschule of the Saarland (1977-80), and in 1977-2004 taught at the Hochschule for Music and Visual Arts in Frankfurt (professor h.c. in 1987); in 1981-2006 he also taught at Dr. Hoch's Conservatory in Frankfurt. He is also a soloist who has recorded several Baroque and Classical trumpet concertos. He performed as principal of the Swiss Festival Orchestra of the Lucerne Festival (in the summer of 1982), and in 1985, together with trumpeter Reinhold Friedrich, was a founding member of hr Brass, remaining until 2000.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Schmid, Peter (b. Zug, Switzerland, Apr. 7, 1958). Swiss trumpeter. Schmid studied at a music school in Zug at age eleven before commencing studies with Henri Adelbrecht, first 1981-86 at the Zurich Conservatory, then 1986-90 at the Zurich Musikhochschule. From 1989, he was second trumpet of the Aargauer Symphony Orchestra, principal in 1996, and founded the Zug Trumpet Trio (with Corrado Bossard and Willi Röthenmund) in 1991. Since 1997, Schmid has been a member of the Lucerne Trumpet Ensemble ("LTE" with three trumpets, flugelhorn, bass trumpet, and organ) that has produced several CDs including *Heaven's Trumpet*, on which Krzysztof Penderecki's spectacular commissioned work, *Lucerne Fanfare*, is to be heard. He also teaches part-time at music schools in Zofingen, Cham, and Hünenberg.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Schmidhäusler, Francis (b. Fribourg, Switzerland, Jan. 30, 1946). Swiss trumpeter. Schmidhäusler studied with Philippe Jules Godard at the Fribourg Conservatory, receiving a teacher's diploma 1964 and a concert diploma in 1966. He was principal trumpet with the Rheinische Philharmonie Koblenz from 1967 to 1969, principal of the St. Gall Symphony Orchestra from 1969 to 1972, and principal of the Berne Symphony Orchestra from 1972 to 1994. He has also been an active soloist and chamber musician with groups such as the Berne Brass Quintet.

Schmidhäusler taught at the Fribourg Conservatory from 1969 to 1974. Since 1978, he has taught at the professional department and general music school of the Berne Conservatory, and in 1994 rejoined the music faculty at the Fribourg Conservatory, retiring in 2005. He made solo recordings with his twin brother René, a trumpeter and colleague in the Berne Symphony Orchestra.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Schmidt, Alexander Nikolaeyevich (b. Strelnya, Russia, July 25, 1889; d. Leningrad, Russia, July 15, 1955). Russian trumpeter. Schmidt graduated from the St. Petersburg Conservatory in 1910, having begun his studies with Wilhelm Wurm and finishing with August V. Johanson. He played principal trumpet in a military band of the Preobazhensky Regiment from 1910 to 1914.

Schmidt was principal of the Petrograd-Leningrad Philharmonic Orchestra from 1915 to 1946. He performed the premiere of Dmitri Shostakovich's *Piano Concerto No. 1* with the Leningrad Philharmonic on October 15, 1933 with the composer at the piano.

Schmidt was an important teacher who taught at the Leningrad Cappella College from 1920 to 1936. From 1936 until his death in 1955, he taught at the Middle Special Music School of the Leningrad Conservatory, and from 1937 to 1953 taught at the St. Petersburg Conservatory (full professor in 1948). His pupil Yury Andreyevich Bolshiyanov said of him: *In the thirty years of his pedagogical activity, he taught many wonderful trumpeters. He taught them to love their profession.* His most famous student was Veniamin Margolin, his successor as principal of the Leningrad Philharmonic (1947-74).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Schmidt, Eckhard (b. Stuttgart, Germany, May 28, 1963). German trumpeter. Schmidt learned the trumpet at age twelve and studied the instrument at the Musikhochschule in Stuttgart where he earned teaching and soloist diplomas in 1989. His teachers include Heinz Burum, Dale Marrs, and Heribert Rosenthal. From 1985 to 1988, while still a student, he was principal trumpet of the Berlin Symphony Orchestra, and in 1988 assumed duties as principal trumpet of the Hamburg State Opera Orchestra, a position he still holds. He has been a guest trumpeter with the North German Radio Orchestra, Berlin Philharmonic, Bamberg Symphony, Gürzenich Orchestra Cologne, Stuttgart and Heilbronn Chamber Orchestras, Opera Orchestra of Barcelona, Real Filharmonica de Galicia, and

other ensembles. He has taught since 1994 at the Musikhochschule in Hamburg (part-time professor in 2000) and is a lecturer at the Bach Academy in Stuttgart. He has toured internationally and recorded CDs and television performances of works by J.S. Bach with Maestro Helmuth Rilling.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: Hamburg Opera trumpets: Matthias Höfs, Martin Fries, Schmidt, Jochen Dittmann, Larry Elam, Christoph Baerwind

Schmidt, Ingus (b. Leidsen, Germany, Apr. 26, 1933). German trumpeter. Schmidt studied with Hermann Passel (1949) and Walter Holy, and attended the Academy of Music and Theatre in Hannover. Through Holy, he acquired an interest in performing on the Baroque (valveless) coiled trumpet. In 1958, they became the first two trumpeters in Cappella Coloniensis, the early music group and chamber orchestra of the Cologne Radio. Schmidt played in this group for thirty years, making him one of the pioneers of the Baroque music revival.

Schmidt was principal trumpet of the Northwest German Philharmonic in Herford (1954-58), and became a member of the Beethoven Orchestra in Bonn (1958-60) and the North German Radio Orchestra (1960-90).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Schmutzler, Mathias (b. Chemnitz, Germany, July 23, 1960). German trumpeter. Schmutzler grew up in what used to be East Germany. He studied at the music school in Chemnitz before attending the Carl Maria von Weber Musikhochschule in 1980-84, studying with the famous soloist, Ludwig Güttler. Schmutzler became principal trumpet of the Dresden Philharmonic in 1984. He also played in the Philharmonic Brass Quintet, Ludwig Güttler Brass Ensemble, Virtuosi Saxoniae, Berlin Chamber Orchestra, and the Ludwig Güttler Trumpet Ensemble. He was also a soloist (playing the Baroque trumpet) in the Cappella Sagittarriana, an early music consort. Schmutzler became principal of the Dresden Philharmonic Chamber Orchestra in 1991, and since 1994 has been the artistic director of the Semper Brass ensemble. He was appointed principal of the Dresden Staatskapelle in August 1999.

A prolific soloist and chamber musician, Schmutzler can be heard on dozens of recordings, many of which are albums by Güttler. He has given recitals and master classes all over the world, and is a member of the Dresden Trumpet Consort. He is currently teaching at the Carl Maria von Weber Musichochschule.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Schneebiegl, Rolf [Roland Richard Gottfried Leo] (b. Rodisfort [near Karlsbad], Czechoslovakia, June 8, 1924; d. Brühl, Germany, Aug. 10, 2004). Czech trumpeter. Schneebiegl studied horn, piano, violin, and harmony at a local music school at age ten. At age seventeen, he became a horn player in a municipal orchestra of Brüx. During World War II, he served in the military, playing piano, accordion, and double bass in officers' casinos, and was wounded in 1943. After the war, he moved to Bavaria (Germany) where he began playing jazz trumpet with various groups. During his career, he played with groups

led by Max Greger (1948), Kurt Edelhagen (1950), Hugo Strasser, Eddie Sauter (1957), and Rolf Hans Müller (1958), as well as several

of his own combos. He founded the hit group, Original Black Forest Musicians, in 1952. He could also prove himself as a high note blower, a fact that the author Friedel Keim experienced himself in the Mainz Electoral Castle in 1958, during a guest presentation of Chet Baker.

Schneebiegl was an accomplished composer and arranger, and had numerous hit recordings during the 1970s. He also released five albums under his own name.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Rolf Schneebiegl" (www.multilingualarchive.com/ma/de/wik/Rolf_Schneebiegl).

Upper photo: Max Greger Dance Orchestra 1951 from left: Rolf Schneebiegl, Max Greger, Hugo Strasser, and Kary Barnet.

Schneider, Dennis ("Denny") L. (b. McCook, Nebraska, Apr. 12, 1931). American trumpeter. Schneider studied with William Adam at

Indiana University before joining the Air Force, and being stationed at Offutt Air Force Base in Nebraska. After his military obligation, he taught at Falls City High School in Falls City, Nebraska. He became a professor at the University of Nebraska-Lincoln in 1965, and for many years conducted the university jazz band. A versatile performer, Schneider was equally at home in jazz, solo, chamber, or orchestral settings. He was principal of both the Lincoln and Omaha symphonies, as well as the Omaha Opera orchestra (twelve years) and the Nebraska Chamber Orchestra. He also played under Dennis Russell Davies at the Cabrillo Festival in California for several summers, and performed on numerous occasions with the Saint Louis Symphony Orchestra. He later studied with Roger Voisin and Carmine Caruso.

An active member of the International Trumpet Guild, Schneider was a frequent judge and panelist during its annual conferences. He recorded with the Mannheim Steamroller, and performed and recorded with Summit Brass. During the 1960s, he authored a brass column for a monthly newsletter published by Kolokny Music in Denver. For many years, Schneider was heavily involved with the Lincoln musicians union. He received the Mayor's Arts Award from the City of Lincoln for his work with the Lincoln Symphony Orchestra, and the Award of Merit from the ITG.

In 1986 and 1995, Schneider received the Distinguished Teacher's Award from the University of Nebraska-Lincoln, where he had taught for thirty-five years. Among his best-known students are Steven Erickson, Allan Cox, Grant Peters, Michael Anderson**,** Laurie Frink, Joyce Johnson-Hamilton, and David Hickman.

Schneider's hobbies include playing golf and vacationing at his second home in Green Valley, Arizona. He and his wife Judy have four children: Cecelia (b. 1956), Dennis Michael (b. 1960), William (b. 1962), and Elizabeth (b. 1967).

Bibl.: *Official Ballot* biographies (International Trumpet Guild, 1987); "Dennis L. Schneider Retirement Celebration" (www.unl.edu); personal interview, June 5, 2010.

Schneider, Siegfried (b. Lomske [near Luppa], Germany, Dec. 30, 1952). German trumpeter. Schneider studied with Rudolf Haase at the Hochschule für Musik in Dresden from 1969 to 1973. He was principal

trumpet of a theater orchestra in Bautzen from 1973 to 1977, and principal of another theater orchestra in Cottbus from 1977 to 1984. From 1984 to 1989, he played principal in the Robert Schumann Philharmonic in Chemnitz, and since 1989 has been third/assistant principal of the Sächsische Staatskapelle Dresden. He is an active chamber musician and member of the large ensemble directed by Mathias Schmutzler, Semper Brass Dresden.

Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

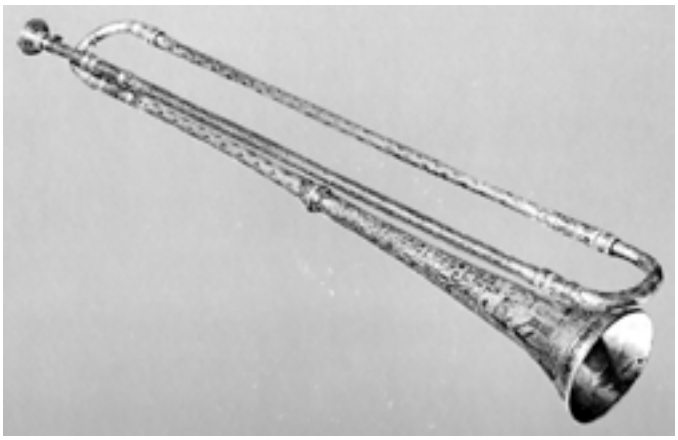
Schneidewind, Hellmut (b. Großleiningen, Germany, Feb. 1, 1928; d. Bergisch Gladbach, Apr. 4, 2011). German trumpeter. Schneidewind studied with Heinrich Täubig (1882-1962), principal trumpet of the Leipzig Gewandhaus Orchestra. Schneidewind played with the Wittemberg Elbe-Elster Theatre (1950-51), Altenburg Landestheater (1951-52), and joined the Leipzig Gewandhaus orchestra in 1953, before moving to West Germany in 1956 to become principal trumpet of the Cologne Radio Symphony Orchestra (until 1984). He began teaching at the Detmold Music Academy in 1968, and became a full

professor there in 1969. Schneidewind made numerous solo recordings for Vox and other labels, as well as recording on live radio. Following

Roger Delmotte in France in the 1950s, Schneidewind was one of the first, along with Adolf Scherbaum, Roger Voisin, and Heinz Zickler, to record Baroque and Classical solo repertoire for trumpet during the 1960s.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Schnitzer, Anton (the elder) (b. Munich?, Germany, before 1524/25; d. Nuremberg, Germany, Mar. 28, 1608). German maker. The Schnitzer family of brass makers was one of the most highly regarded during the



late Renaissance and early Baroque periods. The founder of this dynasty was Albrecht Schnitzer (b. Augsburg; d. Munich, 1524 or 1525), a Stadtpfeifer and maker in Munich. He had at least six sons, one of which (Anton) became the most famous of the family of makers. [There is another Schnitzer family of woodwind makers, but it is not completely certain that the two families are related. Also, there is no evidence that a trombone made by Erasmus Schnitzer (d. 1566) has any relation to the Schnitzer family discussed here.]

When Albrecht died, his widow, Anna, and son, Anton, moved from Munich to Nuremberg. Anna married Georg (Jörg) Stengel, a brass instrument maker. Anton apprenticed under Stengel and later succeeded him in 1557. Anton Schnitzer became a master in 1562. He married and raised three sons—Anton II (b. Apr. 20, 1564), Jobst, and Hans. Of these, Anton II became a brass instrument maker and was considered to be one of Nuremberg's top ten.

Anton the elder built some of the most exquisite trumpets ever made. Not only did he construct an elaborate long silver trumpet in E-flat with gold-plated ferrules, but he also made the famous pretzel-shaped trumpet for Cesare Bendinelli (see biography) that was later donated by Bendinelli to the Accademia Filharmonica of Verona in 1614. Anton I is buried in the St. Roch's cemetery in Nuremberg. His elaborate E-flat trumpet is now in the Kunsthistorisches Museum in Vienna.

Bibl.: Baines, Anthony. *Brass Instruments* (Faber & Faber); Raquet, Markus and Klaus Martins. "The Schnitzer Family of Nuremberg and the Newly Discovered Trombone" (*Historic Brass Society Journal*, June 2007); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Tarr, Edward. "Schnitzer" *Grove's Dictionary of Musical Instruments* (Macmillan).

Scholz, Adolf (b. 1823; d. 1884). Prominent German trumpeter from Breslau. Around 1850, he was one of the first to perform solos on the modern B-flat trumpet. During the next twenty years, he became well known for his performances of Bach works, first on the B-flat trumpet, then on the soprano F flugelhorn. He probably performed under the famous Bach conductor Johann Theodor Mosevius (1788-1858) during the latter's final years. Scholz was the teacher of Hermann Eichborn, a respected trumpeter and musicologist.

Bibl.: Reine Dahlqvist. *Bidrag till trumpeten och trumpetspelets historia* (Ph.D. dissertation, University of Gothenburg, 1988). Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions).

Scholz, Walter [Günther] (b. Arolsen, north Hesse, Germany, Apr. 15, 1938). German trumpeter and composer. Scholz comes from a musical family, and is known as one of the greatest pop trumpeters in Germany. As a boy, he played for six years in his father's trombone choir, and studied in Cologne with Franz Willy Neugebauer. Already at

seventeen years of age he joined the National Theater Orchestra in Detmold. He later became a member of the theater orchestras in Mainz and Darmstadt, and the Munich Philharmonic. In 1962, he became principal trumpet of the Southwest Radio Symphony Orchestra in Baden-Baden where he was often featured as a soloist until 1998. He recorded a solo album with the Original Schwarzwaldmusikanten in 1972, *The Devil Tongue*, which became a hit and led to numerous television appearances, launching his career as a soloist.

Scholz composed hundreds of solos, and arranged many folk songs for trumpet. Starting in 1984, he released a string of hit singles that made him famous throughout Germany. He received a Grand Prix in 1987 for popular music, followed by numerous awards such as the Herman Löns Medal, Robert Stolz Award, Gold Medal from the Confederation Musicale de France, Gold Medal of Merit from the Blasmusikverband Austria, Federal Cross of Merit from the German government in 1993, and the World Peace Prize in 2008. He has performed for several Catholic popes and the Dalai Lama. The

great trumpeter Adolf Scherbaum once said of Scholz, *I bow before his skill.*

Scholz has released over forty record albums including *Die schönsten Trompete, Eine Reise durch die Südsee, Sehnsuchtsmelodien, Traum Melodien, Bolero der Herzen, Brennende Herzen, Das Allerbeste, Il Silenzio, Welthits*, and *The Golden Trumpet*. He has sold over fifteen million records worldwide, and has ten gold and three platinum albums.

Scholz and his wife Silva have been married since 1984, and have a son named Alexander. He also has two sons, Uwe and Roger, and a daughter, Heike, from a previous marriage. Now retired, Scholz and Silva live in Achern, Germany.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Walter Scholz" (http://de.wikipedia.org/wiki/Walter_Scholz); Walter Scholz's official website: www.walter-scholz.de.

Schoof, Manfred [Gustav Walter] (b. Magdeburg, Germany, Apr. 6, 1936). German trumpeter and flugelhornist. Schoof studied piano and trumpet at the Music Academy in Kassel (1956-58), and at the Music

Conservatory in Köln. His career began with Harald Banter (1962), and continued with Joe Haider, Gunter Hampel's quartet (1964-65), Woody Herman (1965), his own combo (1965-68), Alex Schlippenbach's Global Unity Orchestra (1966 into the 1980s), George Russell (1969-71), the Francy Boland-Kenny Clarke big band (1968-72), his own New Jazz Trio (1969-73), Michel Pilz (1974-79), Mal Waldron (1974-80), Albert Mangelsdorf, and George Gruntz's Concert Jazz Band. He was among the first free-jazz performers in Germany. He also played with John Surman (1970), Enrico Rava (1970), Kenny Wheeler, Tomasz Stanko (1970), Dusko Gojkovic (Ljubliana, 1971), Michael Sell's Brass Ensemble (1976), Paul Kuhn (1976), and the Michael Sell Trumpet Workshop (1977).

Schoof led his own big band during the 1980s, and organized the European Jazz Ensemble in 1987. He also toured South America with the German All Stars. His albums include *Happening Now!* (Hat Art, with George Gruntz), *First Prize* (Enja, with George Gruntz), *Voices* (L&R), *The Early Quintet* (FMP), *European Echoes* (FMP), *Distant Thunder* (Enja), *Live in Wuppertal* (FMP), *Hamburg 1974* (FMP), *Scales* (JAPO), *Horizons* (JAPO), *Resonance* (ECM), and *Light Lines* (JAPO).

Manfred Schoof, who some feel resembles actor Charles Bronson, was involved in the German musical rights association (Union Deutscher Jazzmusiker), becoming chairman in 2007. Since 1990, he has been a professor at the Jazz School in Köln. He is also a fine composer and arranger and has written for many other musicians, including Kurt Edelhagen and Erwin Lehn.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Manfred Schoof" (http://en.wikipedia.org); "Manfred Schoof" (www.answers.com).

Schorge, John (b. c1930). American trumpeter. Schorge grew up in New Hartford, New York, and attended Ithaca College. After graduating, he taught in the public schools of upstate New York for

nine years before commencing duties as a professor of trumpet at the Crane School of Music at the State University of New York in Potsdam. He was a member of the Potsdam Brass Quintet (faculty) for many years.

Schorge and Ann Parsons, a viola player, were married in 1950. Their daughter, Diana, married David Mathie, the son of Gordon Mathie, who was the other trumpet professor at SUNY-Potsdam. John and Ann have another daughter, Lori. In 1985, John and Ann retired to Florida where they lived for the next twenty-two years. They moved back to northern New York in 2008. John continues to perform in the Riverside Brass Quintet.

Bibl.: "Mr. and Mrs. John Schorge—60 Years" (*Watertown Daily Times*, Sept. 4, 2010).

Schreiber, Johann Ludwig (fl. c1715; d. Mar. 1723). German trumpeter. Schreiber was the principal trumpeter at the court in Cöthen while J.S. Bach was there (from Dec. 1717 to April or May 1723). There is speculation that Bach intended his *Second Brandenburg Concerto* to be performed in 1717 or 1718 by Schreiber, but there is no evidence that this work was ever performed by Bach's orchestra. However, considering that the *Six Brandenburg Concertos* consisted of six previously composed works by Bach, and that Bach never

wrote works without a performance in mind, Schreiber's abilities no doubt influenced Bach's writing of the difficult trumpet part, and one could argue that Schreiber likely performed this work. Nonetheless, the collection was given to the Margrave of Brandenburg in 1721 in exchange for a large commissioning fee.

Bibl.: Smithers, Don L. *Music and History of the Baroque Trumpet before 1721* (Syracuse University Press); Keim, Friedel. *Das große Buch der Trompete* (Schott).

Schreiber, Louis (Coblenz, Germany, Jan. 13, 1827; d. Los Angeles, California, Aug. 4, 1910). German cornetist. Little is known about Schreiber's early life**,** other than that his father played the oboe, that he then learned to play the cornet, violin, and piano, and that he composed (probably in Berlin). Louis toured Europe as part of a small ensemble including the famous singer Adelina Patti, and taught at the Cologne

Conservatory (until 1854). He came to America around the year 1854 with the noted pianist Thalberg and settled in New York City, where he joined the New York Philharmonic Society (1856 to 1865). Schreiber was also principal trumpeter in the Brooklyn Philharmonic Society during the 1864-65 season, and then played principal trumpet (or cornet) with the Theodore Thomas Orchestra in 1872-73.

In 1858, Schreiber played three solos with the Fiske Cornet Band conducted by the great cornetist Matthew Arbuckle. In the same year, he established the Schreiber Cornet Manufacturing Company, and began making brass instruments. He had worked with several designers and manufacturers while in Germany, and had always had a knack for improving brass instruments. At first, the company was very successful, and even won a First Prize Medal for entries at the Universal Exposition of Paris in 1867. Schreiber also designed cornets with circular bells pointing somewhat upwards and forward—sometimes referred to as "rain catchers." Schreiber obtained a patent on an improved type of rotary valve, and incorporated this into his instruments. He also patented steel bell mandrels used in the forming of bells. Despite his innovations, the company eventually failed in 1870.

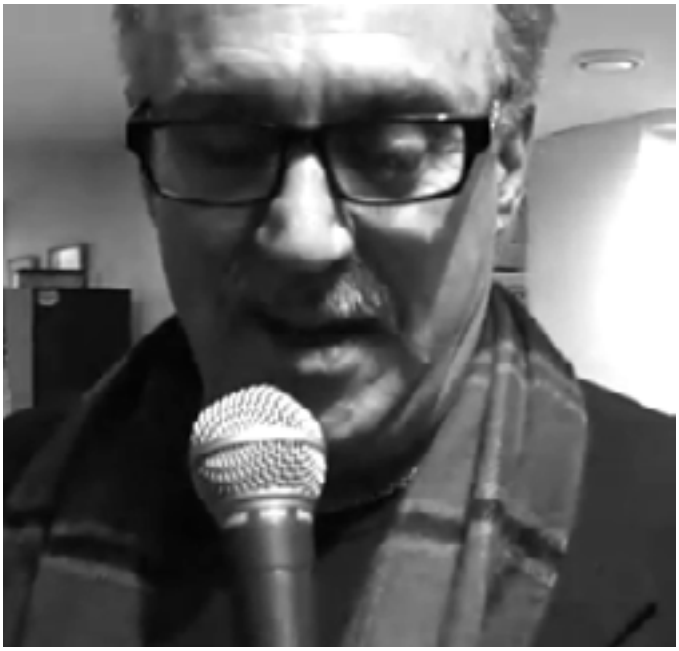
Sometime later, Schreiber became the sole United States sales agent for brass instruments made by the Besson Company of London, which he represented at the 1876 Centennial Exposition in Philadelphia.

He was a marvelous cornet soloist and composer during the 1850s, '60s, and '70s. Herbert Clarke once said, *If I had been able to study with Louis Schreiber as a young man starting out on the cornet, I would have saved myself much hard work both musically and physically, because Schreiber could have demonstrated to me how easily one can play the cornet, and it took me many years to find this out*. Schreiber retired from active playing in 1881 in order to devote all his time to teaching the process of manufacturing brass instruments.

Louis Schreiber's cornet solo compositions and arrangements include *Concertino, Fantasy on Katy Darling by Stephen Foster, Grand Concerto *, Souvenir de Leamington, Song Without Words, Fantasie Capriosa *, Fantasiestück **, and *Romance* by Beethoven (arr. Schreiber) *. [Works with * indicates that they were performed by him with the New York Philharmonic Society orchestra.]

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *The Cornet Compendium* (self-published); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Schrello, Mark (b. Pittsburgh, Pennsylvania, Mar. 29, 1945). American trumpeter. Schrello studied with Anthony L. Pasquarelli, and later attended Carnegie-Mellon University from 1963 to 1968,



receiving bachelor of music and music education degrees. He joined the US Marine Band "The President's Own" in Washington, D.C. from 1968 to 1972, and while there earned a master of music degree at Catholic University of America. For the next year, he freelanced in the D.C. area, and played in the house band at the Shoreham Hotel. He spent the summer of 1973 as lead trumpet with the Glenn Miller band.

Schrello's orchestral career began as principal of the Jerusalem Symphony Orchestra in Israel. In 1978, he was appointed acting principal of the Swedish Radio Orchestra, and became the regular principal in 1980. Since 1985, he has also been teaching at

the Royal University of Music in Stockholm. He is an active chamber music and chamber brass performer who appears on numerous recordings.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Schubert, Mark (b. c1951). American trumpeter. Schubert graduated with honors from the New England Conservatory of Music in 1973 where he studied with Armando Ghitalla. He has also studied with Roger Voisin and Arnold Jacobs. He attended the Tanglewood Institute during the summers (1974, 1975) and freelanced in Boston, subbing in the Boston Symphony Orchestra, Boston Pops, and the Opera Company of Boston. He held positions in the Boston Ballet Orchestra, Atlantic Wind Ensemble (1974-76), and participated in the Robert Shaw Choral Institute.

Schubert became associate principal trumpet of the Honolulu Symphony Orchestra in 1976, and in the same year was a cofounder of the Honolulu Brass. During the summers, he worked as principal in the Filarmónica de las Américas in México City (1976-82). He has taught at the University of Hawaii (since 1992) and spent several summers during the mid 1990s performing and teaching at the Brevard Music Center in North Carolina. An active soloist and chamber musician, Schubert has been a board member of Chamber Music Hawaii for many years.

Bibl.: "Mark Schubert" (www.hawaii.edu/uhmmusic/faculty/Schubert.htm).

Schubert, Otto (b. Germany, 1881; d. summer 1912). German trumpeter and cornetist. Schubert played in the Allgemeine Musikgesellschaft orchestra in Basel, Switzerland (1899-1901), before immigrating to the United States in 1907 when he became principal trumpet of the Theodore Thomas Orchestra (later called the Chicago Symphony Orchestra), replacing Paul Handke who moved to second trumpet. Schubert played in the orchestra for five years and subsequently performed as cornet soloist with the orchestra at Ravinia Park in Chicago. Concerning one of his performances, a reviewer for *The Musical Leader* (July 30, 1908) wrote, *Otto Schubert, who stands today the peer of any trumpeter now living, offered a "Polka Brilliante" of his own. It is naturally a composition of the order to display his remarkable facility and is immensely difficult.* Schubert composed numerous other cornet solos, including *Polka Virtuoso, Alpen Klänge, My Darling*, and *Ein Virtuosenstück*. His solos have a higher tessitura than most cornet solos of the day, sometimes reaching high D concert.

Schubert died at the age of thirty-one. The cause of his death is unknown.

Bibl.: Crown, Thomas. "The Chicago Symphony Orchestra Trumpet Section 1902-32." (*International Trumpet Guild Journal*, June 2011); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Schuh, Hans Peter (b. Pinggau, Austria, Sept. 2, 1956). Austrian trumpeter. Schuh studied at the University of Music and Visual Arts in Graz with Hans Meister, graduating in 1976. He then studied repertoire with Helmut Wobisch at the Vienna Musikhochschule. Schuh joined the Bruckner Orchestra in Linz (1976-78), and became a member of the Vienna State Opera Orchestra and Vienna Philharmonic in 1978; he became principal trumpet in these orchestras in 1993.

Schuh has been a member of the Vienna Trumpet Choir, and is a current member of Ensemble 11, an eleven-piece chamber group that has made numerous recordings and toured the world. He began teaching at the University of Music in Graz as an assistant to Hans Meister in 1981, and became a professor in 1991. He is an active soloist.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Schultz, Erik (b. Hamilton, Ontario, Canada, Aug. 29, 1952; d. London, Ontario, Canada, Dec. 1, 2002). Canadian trumpeter. Schultz studied music at Calvin College in Michigan and then at the University of Western Michigan and the University of Calgary in Canada. His teachers included Heinz Zickler, Bruce Rhoten, and György Geiger. He played at various times in Canadian orchestras including the Calgary Philharmonic, Hamilton Philharmonic (guest principal trumpet in 1982), London (Canada) Orchestra (principal, 1985-86), Windsor Symphony Orchestra, Mozart Festival Orchestra, and the Toronto Pops Orchestra. He also performed with several chamber groups such as the Canadian Chamber Ensemble, Gabrieli Brass, Toronto Virtuoso Ensemble, and the International Brass Soloists. He was professor of trumpet at the University of Western Ontario in London, Ontario.

Schultz was best known for his solo recitals and recordings for the labels Cantabile, ESP, Arte Nova, EBS Records (Germany), IBS Records (Canada), and MTG (Norway). Among his recordings are eight Baroque albums for trumpet and organ. He was a specialist on the piccolo trumpet, and taught at the University of Western Ontario. Schultz died at the age of fifty after a long battle with cancer.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Erik Schultz (1952-2002)" (News Item, *International Trumpet Guild*

Journal, June 2003); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Schulz, Robert ("Bob") (b. Wonewoc, Wisconsin, July 1, 1938). American cornetist and singer. Schultz comes from a musical family and grew up in the tiny town of Wonewac, Wisconsin. He began playing the cornet in elementary school and participated in his high school band and chorus. He was also an avid athlete in all sports. He attended the University of Wisconsin-LaCrosse, studying music among other things, and was on the university track team. He became an elementary music teacher in Reeseville, Wisconsin (1961-62), before enlisting in the Army National Guard 32nd Division Band stationed in Ft. Lewis, Washington. While in the service, he cofounded the Riverboat Ramblers, a Dixieland band he would play with for eighteen years. He returned to Wisconsin and became a junior high band director in Lake Mills, Wisconsin (1968-72), and high school band director in Lake Mills (1972-79). Schulz earned a master of music degree at the University of Wisconsin-Madison by attending summer school for several years.

While performing at the St. Louis Ragtime Festival in 1979, Schulz was hired by Turk Murphy to replace George Rock. Schulz moved to San Francisco where he played with Murphy until Turk's death in 1987. He then played with numerous groups, including the Delta Jazz Band, Golden Gate Rhythm Machine, Jimmy Diamond's Nob Hill Gang, the San Francisco Starlight Orchestra (from c1985 and still active in 2010), Jelly Roll Jazz Band, Royal Society Jazz Orchestra, Minstrels of Annie Street, Frisco Syncopators, Down Home Jazz Band, and his own ensembles. Schulz patterned his cornet playing after Bob Scobey, and his singing style after that of Clancy Haynes.

Among Schulz's more than thirty albums are *Bob Schulz and His Frisco Jazz Band* (Jazzology), *Thanks Turk!* (Stomp Off), *Travelin' Shoes* (Stomp Off), *Concert in the Park* (Merry Makers, with Turk Murphy), *Hambone Kelly's Favorites* (Stomp Off), *Yerba Buena Style* (Stomp Off), *San Francisco Jazz* (Merry Makers, with Turk Murphy), *Jazz@Filoli Live!* (B.S. Miracle), *Oh! Play That Thing* (Jazzology), *Remembering Clancy* (Stomp Off), *Live at the Temple* (Little L.A.), and *Together Again!* (GHB). He was voted the number one cornetist in the Mississippi Rag polls from 1990 to 2000, and was also voted the number three singer in the same polls. Bob Schulz has performed throughout the world at various traditional jazz festivals.

After having been married to his first wife for fifteen years, Schulz married his second wife, Linda Jensen. They have two daughters, Lisa and Penny, and two sons, Tim and Chance. Bob's hobbies include pets and model trains.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bob Schulz" (http://en.wikipedia.org); Bob Schulz's official website: www.bobschulzjamm.com.

Schuster, Anton ("Tony") (b. Munich, Germany, Nov. 22, 1936). German trumpeter, pianist, and composer. As a boy, Schuster learned to play the piano and organ, and began studying composition. At age fourteen, he also began playing the trumpet, and played piano and trumpet with local big band jazz groups. In 1953, he toured Europe with Bernard Etté's band, and from 1954 to 1957 was a member of the Walter Kern Combo. He also played with the Fritz Becker orchestra in 1958, remaining until 1970.

Schuster learned some advanced breathing techniques from the American trumpeter, Joe Newman, who was touring Europe with the Count Basie Orchestra. Schuster then played in the bands of Max Greger, Hazy Osterwald, Kai Warner, Peter Grützner, and the ARD All-Stars. From 1969 to 1981, he was a member of the large radio dance orchestra in Saarbrücken, and did a great deal of studio work for film soundtracks. He also played in the shows *Café Oriental* starring Bill Ramsey, *Musik geht rund* with Connie Francis, and *Der goldene Schuß* with Lou van Burg.

Schuster settled in Luxembourg in 1964, and in the following year was the featured trumpet soloist with the famed Luxembourg Singers. He toured Europe with various shows until 1978, and in 1969 joined the classical ensemble, Quatuor de Trompettes Luxembourgeois. He composed for film and theater, was a professor at the music conservatory in Esch/Alzette from 1974 to 1997, and led the Esch/Alzette Big Band. From 2001 to 2002, he performed in a trio with Sascha Ley and Claude Mangen that performed cabaret shows.

Schuster has received numerous awards, among them the Chevalier de l'Ordre de Mérite du Grand-Duché de Luxembourg (1984), a diploma from the Union Grand-Duc Adolphe (1989), the Gold Medal from the Luxembourg Music Society (1989), and was promoted by Grand Duke Henri to Chevalier de l'Ordre Grand-Ducal de la Couronne de Chêne in 2003.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Schutza, Gary ("Chip") (b. c1960). American trumpeter. Schutza received his bachelor of arts degree from Southern Methodist University, and a performer's certificate and master of arts degree from the Curtis Institute in Philadelphia where he studied with Frank Kaderabek. Schutza began his orchestral career as acting principal trumpet of the Omaha Symphony Orchestra, replacing Steven Erickson who was on a sabbatical leave (1981-82). In the fall of 1982, Schutza became principal of the Kansas City Symphony, a position he still holds, as well as being a member of the Kansas City Brass. He has taught at Baker University in Indianapolis, and is also a composer and arranger.

Bibl.: "Chip Schutza" (www.butleru.edu/extrernal/departments/music/faculty_bios/schutza.html).

Schwartz, Richard Isadore (b. St. Louis, Missouri, Mar. 11, 1951). American clarinetist, composer, and author. Schwartz grew up in St. Louis. He began playing the piano at age eight, and the clarinet a year later. After graduating from University City High School in 1969, he earned a bachelor of music education degree at the University of Michigan in 1973. He returned to St. Louis where he attended Washington University, earning a master's degree in clarinet in 1975, and a PhD in music theory in 1982. He played clarinet with the Saint Louis Philharmonic and other area bands and orchestras. Schwartz joined the music faculty at Virginia State University in Petersburg in 1976, and is now head of the theory division and teaches clarinet,

saxophone, woodwind classes, and conducting. He is also a published composer through Warwick Music.

In recent years, Schwartz has become passionate about the cornet. He plays cornet in the Richmond Brass Consort, Richard Bland College Community Wind Ensemble, and on historical cornets in the Appomattox Brass Band. He has authored *The Cornet Compendium* and *Supplement to the Cornet Compendium* (both self-published), which are excellent sources of information on historical cornetists and cornet makers. He and Iris Joy Schankman were married in 1976, and have jointly published *Bands at the St. Louis World's Fair of 1904*, a 457-page text (self-published).

Bibl.: Schwartz, Richard I. *The Cornet Compendium* (self-published); "Richard Isadore Schwartz" (www.vsu.edu/pages/1448.asp).

Schwarz, Gerard ("Gerry") [Ralph] (b. Weekawken, New Jersey, Aug. 19, 1947). American trumpeter and conductor. Schwarz began taking trumpet lessons at the age of eight, and attended the National

Music Camp at Interlochen, Michigan, during the summers of 1958, 1959, and 1960 before attending the New York High School of the Arts. He studied with William Vacchiano from 1962 through 1968, and continued studying with Vacchiano at The Juilliard School where he received his bachelor of science degree in 1972. While in school, Schwarz was a member of the American Brass Quintet from 1965 to 1975, and the American Symphony Orchestra from 1966 to 1972.

As a member of the Lincoln Center Chamber Players, Schwarz played in a great many contemporary music performances while attending Juilliard, many of which were conducted by composer/conductor Pierre Boulez. He premiered works by Henry Brant, Willie Hellermann, and many others. He also played with the Aspen Music Festival Orchestra. When Vacchiano retired from the principal chair of the New York Philharmonic, Boulez invited Schwarz to audition for the position. Subsequently, Schwarz became coprincipal trumpet of the New York Philharmonic (with John Ware as the other coprincipal) from 1972 to 1975. During those years, Schwarz founded the New York Trumpet Ensemble, and was a pioneer of a short cornet revival period. He recorded several solo albums, including *Cornet Favorites*, which won a Grammy Award (Nonesuch), *Turn-of-the-Century Cornet Favorites* (Nonesuch), *Cousins* (Nonesuch), *The New Trumpet* (Nonesuch), *Gerard Schwarz Plays New Music for Trumpet* (Desto), *A Baroque Trumpet Festival* (Nonesuch), *Haydn Concertos* (Turnaround), *Gerard Schwarz* (Music Minus One), and *A Festival of Trumpets* with the New York Trumpet Ensemble (Nonesuch). He also took part in a recording with Ornette Coleman.

Schwarz presented recitals at the 1971 and 1972 National Trumpet Symposiums in Denver, Colorado. He taught at Juilliard from 1972 to 1975; some of his more prominent students include Stephens Burns, Edward Carroll, Chris Gekker, Stephen Jones, Barbara Butler, and Ralph Dudgeon. He was also a member of the Casals Festival Orchestra, and continued to play in the Aspen Festival Orchestra. He was the first wind player to receive a Ford Foundation Award that granted him funds to commission numerous works for trumpet including a concerto by Gunther Schuller.

Schwarz gave up playing the trumpet after leaving the New York Philharmonic in 1975 in order to pursue a career as a conductor. Although his conducting debut was in 1966, his conducting career

exploded in 1975. By 1976, he was appointed director of the Erick Hawkins Dance Company, Waterloo Music Festival, Eliot Feld Dance Company, and the Los Angeles Chamber Orchestra. In 1977, he and Omus Hirshbein cofounded the 92nd Street Y Chamber Orchestra (later

renamed the New York Chamber Orchestra) and Schwarz was named its conductor.

Schwarz established the *Music Today* series of contemporary music concerts in 1981, remaining its director until 1989. In the following year, he guest conducted the Washington Opera at the Kennedy Center, and presented concerts with the Seattle Symphony, San Francisco Opera, Juilliard Opera Theatre, and the Kirov Opera in St. Petersburg, Russia. He was also appointed director of the Mostly Mozart Festival in 1982. He was named Artistic Advisor to the Seattle Symphony in 1983, and became its Music Director in 1984.

From 1994 to 1997, Schwarz was the Artistic Advisor to the Tokyo Bunkamura's Orchard Hall. He was selected as the "Conductor of the Year" by *Musical America* magazine, the first American conductor to receive this honor. He has recorded over one hundred CDs with the Seattle Symphony, plus hundreds more with orchestras such as the Philadelphia Orchestra, London Symphony Orchestra, Scottish Chamber Orchestra, English Chamber Orchestra, Mostly Mozart Festival Orchestra, New York Chamber Symphony, Czech Philharmonic, Tokyo Philharmonic, Berlin Radio Orchestra, Royal Liverpool Philharmonic Orchestra, and the Los Angeles Chamber Orchestra. In addition, from 2001 to 2006 he was the music director of the Royal Liverpool Philharmonic Orchestra, and is the current musical director of the Eastern Music Festival. He has received thirteen Grammy Award nominations and three Emmy Award nominations (winning two). He was awarded the Ditson Conductor's Award from Columbia University, an Honorary Doctorate in Music from The Juilliard School, and honorary degrees from Fairleigh Dickinson University, the University of Puget Sound, and Seattle University. Other awards include six ASCAP awards including the IMPACT Lifetime Achievement Award.

Bibl.: "Gerard Schwarz" (www.bach-cantatas.com; "Gerard Schwarz" (www.americancomposers.org); "Gerard Schwarz" (www.naxos.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Schwebel, Heinz Karl (b. Brazil, c1972). Brazilian trumpeter. Schwebel began his trumpet studies at age nine under the direction of his father Horst, a trumpet professor. He completed a degree in music in 1993 (with his father) at the Federal University in Bahia, and in

1990 studied for a while at the Hochschule für Musik in Karlsruhe with professors Adolf Weresch and Reinhold Friedrich. In 1994, with scholarships from two Brazilian sources, he enrolled at the New England Conservatory where he studied with Charles Schlueter, earning a master of music degree in 1996 (with High Distinction), and winning the annual concerto competition and Honors Brass Competition.

Schwebel became principal trumpet of the Jerusalem Symphony Orchestra under Maestro Zubin Mehta in 1997, but again with scholarship returned to Boston in 1998 to begin studying with Schlueter toward a DMA in trumpet, which he completed in May of 2000. In the U.S., he had opportunities to perform orchestral music under several distinguished conductors, and make several concerto appearances. He returned to Brazil in 2001 where he gave the South American premiere of Eric Ewazen's *Concerto for Trumpet and Strings* (2001), and in 2006 gave the world premiere of *Concerto for Trumpet* by José Guerra Vicente. In October 2006, the Charles Schlueter Foundation supported his trip to Boston to premiere *Symphonic Memories* by Ewazen, with the composer at the piano.

Schwebel is the trumpet professor and director of the School of Music at the Federal University of Bahia, and is principal trumpet of the Bahia Symphony Orchestra. He is a guest clinician at many music schools in his country, and has released a CD (in 2003) titled *Polychrome: Modern Music for Trumpet,* becoming Brazil's first trumpeter to record several significant contemporary works for the instrument.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Heinz Karl Schwebel" (www.festival.musica.ufcg.edu.br/eng/listaProfessores.html); "Heinz Karl Schwebel – Trompete" (http://heik02.multiply.com).

Scimonelli, Frank J. (b. Winsted, Connecticut, Oct. 29, 1912; d. District Heights, Maryland, Nov. 18, 1996). American trumpeter and cornetist. Scimonelli played in the College Band in Winsted, then in the Hartford City Band, and won many competitions from 1934 to 1940. He attended the Ernest Williams School of Music, graduating in 1940. As one of Williams's prize students, Scimonelli won a position as solo cornetist with the United States Navy Band in Washington, D.C. He held this position until he retired from the military in 1966.

While in the service, Scimonelli studied with Sigmund Hering of the Philadelphia Orchestra and Lloyd Geisler of the National Symphony Orchestra. He earned bachelor and master of music education degrees from Catholic University of America in 1950 and 1954, respectively, and a PhD in upper educational administration from the same institution. He was an active soloist throughout New England and Eastern Canada, and was noted for his skilled solo playing on the straight posthorn in A. Scimonelli was featured with the Goldman Band and taught at the Catholic University of America (Washington, D.C.). He received a citation from the State of Maryland for his outstanding contributions to music in the schools. *School Musician* magazine named him as a person who made a lasting impact on school music programs.

Scimonelli was featured annually at the Sudetendeutschland Musiktag in Germany. His compositions were published by the Hal Leonard Corporation. He was on the board of directors of the Streitwieser Trumpet Museum in Pennsylvania, and his posthorn is now in the Streitwieser collection in Austria. Before dying of a heart attack at the age of eighty-four, Frank Scimonelli served as chair and professor of the department of music at Prince George's Community College in Largo, Maryland. He is responsible for establishing the music curriculum there.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Frank Scimonelli, 1918 [sic] - 1996" (*International Trumpet Guild Journal*, Feb. 1997); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2010).

Scobey, Robert ("Bob") Alexander Jr. (b. Tucumcari, New Mexico, Dec. 9, 1916; d. Montreal, Quebec, Canada, June 12, 1963). American trumpeter. Scobey took up the cornet at age nine while being brought up in Stockton, California. He switched to trumpet at the age of

fourteen and played in various dance bands during the second half of the 1930s. He became second trumpet in Lu Watters's Yerba Buena Jazz Band (1938-42) and then joined the Army, playing in a band. After his service, he rejoined Watters from 1946 to 1949.

In 1949 Bob Scobey formed and led the Frisco Jazz Band, a seven-member Dixieland group. The group recorded for Good Time Jazz, Verve, and Victor, and appeared on the *Rusty Drufel Show* on television in 1952. On the side, he recorded with Sidney Bechet (1953) and Bing Crosby (1957). His band performed at the biggest ballrooms in the Bay area, and he became a key person in the San Francisco revival of traditional jazz on the West Coast.

Scobey moved to Chicago in 1959 and opened his Club Bourbon Street. He also worked in Las Vegas and New York. During the prime of his career, he was stricken with cancer and died at the age of forty-six. His wife, Jan Scobey, wrote a book on his life titled *He Rambled! 'Til Cancer Cut Him Down* (Hal Publishing, 1976). She also oversaw the reissuing of his recordings on CDs, including *Bob Scobey*, Vols. 1 & 2 (Jazzology), *The Scobey Story,* Vols. 1 and 2 (Good Time Jazz), *Bob Scobey's Frisco Band* (Good Time Jazz), *Scobey and Clancy* (Good Time Jazz), and *Frisco Band Favorites* (Good Time Jazz). Scobey can be seen in the film, *Living Venus* (1961).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Bob Scobey" (http://en.wikipedia.); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Scodwell, Tony (b. Beloit, Washington, Dec. 10, 1942). American trumpeter and instrument maker. Scodwell began playing trumpet at age twelve; his first teachers were Clyde Bachand and Arnold Jacobs. After he graduated from Beloit Memorial High School in 1961, *Downbeat* magazine provided him with a full scholarship to attend the

Berklee School of Music in Boston where he studied with Ray Kotwica. He left school after just one year to join the Stan Kenton Orchestra in the fall of 1962 as lead mellophone and jazz soloist, and a year later, toured Europe with the Tommy Dorsey band under Sam Donahue. He also spent a short time with the Jimmy Dorsey band.

Scodwell moved to Las Vegas in 1964 to play with the Harry James Orchestra (1964-65). After a year and a half, he returned to the Tommy Dorsey Orchestra, but rejoined the James organization when the Dorsey group disbanded. In 1966, he lived in Germany where he played with the Kurt Edelhagen-Cologne Television and Radio Band, but within a year moved back to Las Vegas to assume the lead trumpet position with the Buddy Rich Band. From late 1966 to 1968, Scodwell worked in Reno, Nevada, at Harrah's Club. He then toured with Harry James out of Las Vegas from 1968 to 1970. In 1970, he lived in Germany again, this time as lead trumpet with the Max Greger band. Later that year, he returned to Las Vegas and joined the Johnny Haig Relief Orchestra for six years at Caesar's Palace. He also became the orchestra contractor for the Frontier Hotel.

During his long and distinguished career, Scodwell has performed with many celebrities including Frank Sinatra, Tony Bennett, Elvis Presley, Sammy Davis Jr., Doc Severinsen, Roy Clark, Maynard Ferguson, Diana Ross, Stan Kenton, Ann-Margret, Tom Jones, Shirley Bassey, and Anthony Newley. He also made many recordings with Harry James and Buddy Rich. Today, he fronts his own Tony Scodwell Big Band. For many years, he was first trumpet and road manager for Doc Severinsen.

Scodwell began designing and building his own brand of trumpets in 1988, SCODWELL USA, a business that produces high quality instruments for many professional players. He and his wife, Mary Walter Scodwell, are professional photographers who specialize in portraits, interiors and exteriors, and catalogs. They live in Las Vegas where Tony's hobbies include restoring vintage sports cars (several Alfa Romeos, one Ferrari, and one Maserati) and winemaking.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Tony Scodwell" (www.warburton-usa.com/index.php/customer-endorsements/257-tony-scodwell); Frink, Jerry. "Reason to toot his own horn" (*Las Vegas Sun*, Apr. 30, 2009); "Tony Scodwell" (www.middlehornleader.com/Scodwell%20Interview.htm); personal interview, Aug. 1, 2011.

Scott, Betty Joanne [Joann] (b. Detroit, Michigan, Feb. 9, 1937). American trumpeter. Scott grew up in Columbus Grove, Ohio, until

she was around twelve years old. She and her family then moved to Archbold, Ohio, where she began playing cornet, taking lessons from her band directors, Don Parlette and Frank Menichetti. Her early idols

were Harry James and Rafael Méndez. She attended the University of Michigan, studying with Clifford Lillya for two years (1955-57), but transferred to the University of Arizona (1957-60) in Tucson where she studied with cornet soloist Frank Simon. Although she had no official title, she served as Simon's teaching assistant, teaching all of the trumpet students when he was away. She graduated cum laude in trumpet performance, with minors in botany and Southwestern history.

In 1960, Scott moved to Tallahassee, Florida, for graduate work at Florida State University. She worked on and off, eventually completing a master of music in trumpet studying with Robert Braunagel, and a PhD in humanities in 1974. She minored in art history, anthropology, music history, and photography. (!) During her graduate years, she studied trumpet with William Vacchiano in New York, was a graduate assistant to John F. Spratt in music history, was a lab assistant in the photography department, and taught brass at Valdosta State College in Valdosta, Georgia. She assumed a fulltime trumpet professorship at the University of Missouri-Columbia in 1975, a position she distinguished herself in until retiring in 2001.

Scott taught during eight summers at The Classical Music Seminar in Eisenstadt, Austria. She has also taught at the Brevard Music Center in North Carolina, Florida State University's Summer Music Camp, the Missouri Scholars Academy, the Columbia (Missouri) Adult Education Program, and at various brass conferences including those of the Women's Brass Conference and the International Trumpet Guild.

As a performer, Scott has performed with the St. Louis Symphony Orchestra (extra/substitute), The Classical Music Seminar in Eisenstadt, Austria (principal), University of Missouri Faculty Brass Quintet, and the Clarion Brass Quintet. She has been a featured performer at numerous international brass conferences, and has been conductor of the MU Brass Choir, MU Trumpet Ensemble, Old Pueblo Brass Band, and the Southern Arizona Symphony Orchestra. She has presented lectures and workshops at leading music and hypnotherapy conventions, universities, and colleges throughout America.

Scott has training and certification in many forms of alternate healing modalities including hypnotherapy, neuro-linguistic programming, emotional freedom technique, spiritual response therapy, quantum-touch, therapeutic touch, pranic healing, and crystal healing. She is a spiritual counselor certified by Doreen Virtue and Huna. In addition, she has taught classes for The American Board of Hypnotherapy and The National Guild of Hypnotists.

Scott has received numerous awards and honors, including the University of Missouri Alumni Teaching Award, Alumnae Anniversary Award for Outstanding Teaching, Honors Professor of the Year, and Honors Faculty Mentor (seven times). She also belonged to The Friends of Photography, founded by Ansel Adams (with whom she studied for one summer in Asilomar, California). Her photography has been featured on University of Missouri posters, record album covers, and books.

Scott currently resides in Tucson, Arizona, where she is an active trumpeter, conductor, and author. Her hobbies include reading, traveling, hiking, movies, and continuing her work as a musician and lecturer on a huge range of subjects.

Bibl. Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Blackmore, Lisa. "The Road Not Taken: The Personal Journey of Betty Scott" (*International Trumpet Guild Journal*, Mar. 2004); personal interview, Dec. 5, 2010.

Scott, Christian (b. New Orleans, Louisiana, Mar. 31, 1983). American trumpeter. Jazz trumpeter Christian Scott began playing the trumpet around the age of eleven or twelve. He comes from a musical family and is related to the trombone pioneer Jean-Baptiste Delisle (1868-1946). His mother, the sister of jazz saxophone player Donald

Harrison Jr., taught him the basics of music. He also studied under Jonathan Bloom. Christian excelled at a rapid rate and was accepted into the New Orleans Center for Creative Arts, the same high school that produced jazz trumpeters such as Wynton Marsalis, Terence Blanchard, Nicholas Payton, Irving Mayfield, and Larry Jones. There,

Christian studied trumpet with Clyde Kerr Jr., and jazz with Kent Jordan. He also took several lessons on the side with Ron Benko. After graduating, Christian won a full scholarship to study with Charles Lewis at the Berklee College of Music in Boston, earning bachelor and master of music degrees.

Scott's professional career has skyrocketed. He played with his uncle Donald Harrison Jr. (from 1997), Marlon Jordan (2001), McCoy Tyner, and Prince (in Las Vegas). Scott's first solo album (on the Concord label) was *Anthem*. It was named one of *Billboard's* "Top 15 Jazz Albums," and was nominated for a Grammy Award. Over the next several years, other albums followed including *Live at Newport, A New Generation Goes Back to Cool, Rewind*, and his most recent *Yesterday You Said Tomorrow* (all on Concord). He has also recorded with David Benoit, Erin Boheme, Nnenna Freelon, Global Noize, Donald Harrison Jr. (2002), Ledisi, Prince (*Planet Heart*), Karin Williams, and X-Clan. Scott's unique "whisper technique" of playing, a *dolce* style meant to mimic his mother's light singing voice, has become a trademark of his playing. *Billboard* magazine named him as one of the "Top Ten to Watch in 2006."

An unselfish fundraiser and community supporter, Scott has appeared in the films *Leatherheads, Rachel Getting Married*, and *The Roe Effect*. His television credits include *Travis Smiley* and *Late Night with Jimmy Fallon*. He continues to lead the Christian Scott Quintet.

Bibl.: Erdmann, Thomas. "Finding His Own Way Through Hard Work: An Interview with Christian Scott" (*International Trumpet Guild Journal*, June 2010); Christian Scott's official website (www.christianscott.net); "Christian Scott" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Scott, David (b. c1961). American trumpeter and conductor. Scott earned his bachelor of music degree at the University of Iowa in 1982, studying with John Beer. He began freelancing in the Los Angeles area in 1983 and has performed with the Glenn Miller Orchestra, Redlands Symphony Orchestra (principal), Riverside County Philharmonic (principal), and the San Bernardino Symphony. In 1986, he was selected to participate in the Los Angeles Philharmonic's Institute orchestra. He formed Desert Winds Brass, as well as a brass quintet called Brazzmatazz, which was featured in 1986-92 at Disneyland under the name, Fantasyland Brass. He has performed and recorded with the Civil War styled band, the Americus Brass Band, and the Golden Gate Symphony. He has also recorded several film soundtracks, including *Hildago, Geronimo, Son of the Morning Star*, *Glory*, and *The Alamo*, as well as the CBS Television series, *Dr. Quinn Medicine Woman*. He is currently associate principal of the New West Symphony.

Scott has taught at the University of the Redlands since 1998. In addition to teaching trumpet, he leads the studio big band and conducts the concert band. Prior to teaching at the University of the Redlands, he taught at Utah State University as assistant director of bands.

Scott and his wife Janis have four children: Chuck, Greg, Gina, and Jacob. His hobbies include boating, home improvement, and cooking.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "David Scott" (www.redlands.edu/academics/school-of-music/2538.aspx).

Scott, David ("Dave") R. (b. Louisville, Kentucky, Dec. 9, 1957). American trumpeter. Scott grew up in Jeffersontown, Kentucky, near Louisville. He began playing the trumpet at age eight; his first teachers were James Depth, Russell Plylar, Leon Rapier, and Del Hoon. After graduating from Seneca High School in 1976, Scott earned a bachelor of music education degree, studying with Robert Grocock at DePauw University in Greencastle, Indiana (1976-80), and attended the University of Washington in Seattle for a year (1980-81) where he studied with Roy Cummings and Manny Laureano. He then earned a master of music degree at the University of Louisville, studying with Leon Rapier (1983-85), and worked on a doctorate in music at the University of Texas in Austin with Raymond Crisara (1989-90). Additionally, he studied with Roger Voisin at the Tanglewood Institute.

Scott's performing experience includes the Spokane Symphony Orchestra (1982-83), Louisville Orchestra (1983-85), Kentucky Bach Society (1983-85), San Angelo Symphony Orchestra (1988-89), Midland-Odessa Symphony Orchestra (principal, 1985-88), Palm Beach Opera Orchestra (1994-95), the Rapides, Acadiana, Symphony of Southeast Texas, and Lake Charles Symphony Orchestra (since 1990). He has taught at the University of Idaho (1981-82), Kentucky State University (1984-85), and is now on the faculty of McNeese State University in Lake Charles, Louisiana (since 1990). He has also taught at the Lutheran Summer Music Academy and the Sewanee Summer Music Festival. He is a founding member of the chamber quartet, Pastiche, which has toured and recorded for the Innova and Centaur labels.

Scott and Jan F. Scott, a clarinet and double reed professor at McNeese State University, have been married since 1985, and have a daughter Robin (b. 1987), an oboist and budget analyst. His hobbies include travelling, hiking, and reading.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "David Scott" (www.mcneese.edu/performingarts); personal interview, Mar. 19, 2011.

Scott, Marshall L. (b. Elkins, West Virginia, June 19, 1959). American trumpeter. Scott began playing trumpet at age nine, studying early on with his band director Jack Basil and with Roger Sherman. He attended Ohio University (1977-81), studying with Ernest Bastin and receiving a bachelor of music education degree. He then became a graduate assistant at the University of Notre Dame (1981-83) and received lessons from Vincent Cichowicz at Northwestern University. He studied for a doctorate with John Aley at the University of Wisconsin in Madison (1984-86).

Scott began his career by teaching at the University of South Dakota (1986-90), and became professor of trumpet and director of jazz band at Western Kentucky University in Bowling Green in 1990; he taught at the Interlochen Arts Camp for fourteen summers. He has performed with the Bowling Green Western Symphony, Sioux City Symphony, Wisconsin Brass Quintet, Canadian Brass, Dallas Brass, Kentuckiana Brass and Percussion, and Bowling Green Chamber Orchestra. He has backed artists such as Bob Hope, Red Skelton, Hal Linden, Aretha Franklin, Rosemary Clooney, the Four Tops, the Temptations, Natalie Cole, Steve Lipia, Burnadette Peters, and the Jimmy Dorsey Orchestra. Scott can be heard on recordings with the Kentuckiana Brass, Louisville Trumpet and Brass Ensembles, the JMS Jazz Duo with guitarist John Martin, and performing his own compositions on the CD, *The Marshall Scott Jazz Quintet*. He is a current member of the WKU Faculty Brass Quintet, WKU Faculty Jazz Quintet, Lost River Cave Big Band, Martin/Scott JMS Jazz Duo, and the Doc Livingston Orchestra.

Scott and his wife Karen, an elementary school teacher, have three children: Lauren (b. 1985), Tyler (b. 1991), and Hannah (b. 1996). His hobbies include motorcycle riding.

Bibl.: "Marshall Scott" (www.wku.edu/Dept/Academic/AHSS/Music/facultyDetails.php?fac=62); personal interview, July 9, 2011.

Secrest, Andy (b. Muncie, Indiana, Aug. 2, 1907; d. Los Angeles, California, 1977). American cornetist and trumpeter. Secrest grew up in Indiana and played the cornet. His first musical experiences were

with Freda Sanker's orchestra in Cincinnati, as well as with Ted Weems, Ray Miller, and Jean Goldkette (1927-28). His recording debut was with Hoagy Carmichael and His Pals on October 25, 1927.

Bandleader Paul Whiteman became impressed through various recordings with Secrest's playing. He was struck by how closely Secrest's playing style and sound resembled that of the famous Bix Beiderbecke. When alcoholism caused a mental breakdown for Beiderbecke in 1929, Whiteman contacted Secrest and offered him a temporary job as replacement. Secrest filled in perfectly. When Bix returned to the band, Whiteman kept Secrest on, and the two cornetists soon shared solo responsibilities. As Beiderbecke's playing ability diminished, Secrest was given more and more solo work, making it difficult for record collectors to know which soloist is playing at any given time.

About a year after Beiderbecke died, the twenty-five-year-old Secrest left Whiteman's orchestra. He played with Ted Weems from 1933 to 1934 and then moved to Hollywood, where he became a member of Victor Young's studio orchestra. Secrest continued in the studios for the next twenty years or so, occasionally playing jazz in Ben Pollack's Orchestra (1938) and Dixieland music at numerous jazz festivals and on obscure recordings. But, during the late 1950s he chose to give up music for good, making his living as a real estate agent. He died in 1977 having been out of music for nearly twenty years.

Bibl.: Yanow, Scott. *Trumpet Greats* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Šedivý, Zdeněk (b. Prague, Czech Republic, Dec. 21, 1956). Czech trumpeter. Along with his trumpet playing twin brother Jiři, Zdeněk studied at the Prague Conservatory from 1972 to 1977 with Josef Svejkovsky. Zdeněk then enrolled at the Royal Academy of Music from 1977 to 1982 to study with Václav Junek. While in school, he played in a professional studio orchestra from 1975 to 1977, and from 1977 to 1985 was a member of the Prague Radio Orchestra. He won prizes at the Prague International Trumpet Competition in 1975, in the Music Festival "Prague Spring" in 1978.

A highly versatile performer, Šedivý is active in professional big bands as a lead trumpeter and jazz artist, and has been principal trumpet of the Czech Philharmonic Orchestra since 1985. (His brother is second trumpet.) He is also a member of the Prague Brass Soloists and the Prague Brass. In addition, he has played in the jazz and entertainment orchestras of Ernst Mosch, Ferdinand Havlik, and Milan Svoboda. His CDs include *Trumpet Recital, Baroque Music for Two Trumpets* (with Jiři, on the Rosa Classics label), and *Sonatas and Concertos for Trumpet and Orchestra* (Panton). He has been a professor at the Prague Academy of Music since 2000.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Lower photo: Jiři and Zdeněk Šedivý.

Seegers, Karl Ludwig Heinrich (b. Suttorf [near Hannover], Germany, Dec. 23, 1897; d. Hannover, Germany, summer 1977). German trumpeter. Seegers studied at a music school in Barsinghausen (near Hannover), and in 1918 joined the military where he played oboe in a military band. After World War I ended, he played trumpet in an opera theatre in Hannover. In 1920, he rejoined military service, at the same time studying in Hannover with Ludwig Teubig.

In August of 1929, Seegers became the first trumpet in the Magdeburg City Theatre, and from 1934 to 1937 was the first trumpet in a theater orchestra in Dessau. On April 1, 1937 he was appointed principal trumpet of the Leipzig Gewandhausorchester, replacing Franz Herbst, and from 1957 to July 31, 1963 played either second or third trumpet in that orchestra. He also taught at a music school in Naundorf near Leipzig.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Segal, Jeffrey (b. Wollongong, Australia, June 22, 1969). Australian trumpeter. Segal began playing the trumpet at age fifteen. His first teacher was Daniel Mendelow. In 1990, Segal studied in Europe with Edward H. Tarr and Håkan Hardenberger. His first engagement was for the 1990-91 season in the Hof Orchestra, Germany. From 1991 to 1996, he was principal trumpet of the Lausanne Chamber Orchestra of Lausanne, and from 1996 until 2002 was principal of the Zurich Tonhalle Orchester. When he left the orchestra, he returned to Australia, where he is now a doctor of Chinese medicine (!). His title is Sifu Jeffrey Segal, and his specialties, which he teaches, are Shaolin Cosmos Qigong and Wahnam Taijiquan.

Segal was an active soloist on modern and Baroque (valveless) trumpets, and toured several countries. He released the CDs *Baroque Trumpet* and *Baroque Trumpet Concertos* on the Naxos label, as well as N. Moret's *Concerto pour trompette* (2003, Chamber Orchestra Lausanne), and concertos by Hummel and Haydn (Zurich Tonhalle Orchester Zurich directed by David Zinman) on the Arte Nova label.

Segal is married and has three children.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jeffrey Segal" (www.naxos.com/person/Jeffrey_Segal/1655.htm).

Segers, Guido (b. Bree, Belgium, Oct. 3, 1963). Belgian trumpeter. In 1982, Segers attended the Royal Conservatory of Music in Brussels and Liège before studying one year with Pierre Thibaud at the Paris

Conservatory (1984-85). Thereafter, he immediately became, concurrently, principal trumpet of the National Orchestra of Brussels (1985-93) and an instructor at conservatories in Brussels (1985-93) and later Maastricht (1989-94).

Segers was appointed principal trumpet of the Munich Philharmonic Orchestra in 1994. He is a member of the Munich Philharmonic brass ensemble that performs worldwide each year, and a founding member of the Munich Philharmonic Brass Quintet and Trio Con Brio. Since 1996, he has served as a guest professor of trumpet and chamber music at the Academy of Music in Antwerp, and since 2000 has cochaired the annual International Auditions Academy in Munich, a training program for young professional musicians.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Guido Segers's website (www.guidosegers.de); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Seifert, Eduard [Friedrich] (b. Leipzig, Germany, Dec. 29, 1870; d. Dresden, Germany, Jan. 21, 1965). German trumpeter. Seifert studied with Christian Ferdinand Weinschenk in Leipzig (1887-89 and 1893-94) before becoming principal trumpet of the Cologne Theater Orchestra (1894-95). He was principal trumpet of the Dresden Royal Orchestra (now the Dresden Staatskapelle) from 1895 to 1935. He was a close friend of composer Richard Strauss, and Strauss composed many of his trumpet parts for Seifert, which were premiered with the composer conducting.

Seifert was known for his exquisite playing and amazing accuracy, leading to his being given the nickname "The Infallible." He performed the Dresden premiere of the opera *The Trumpeter of Säckingen* on October 15, 1897 as well as the 206th performance on October 22, 1918. (The world premiere had taken place on May 4, 1884 in Leipzig.) He is also known for his 1909 performance of the Haydn *Concerto in E-flat* in Dresden. (The concerto had been rediscovered and performed in 1908 by Franz Rossbach in Vienna.) Of Seifert's performance, a critic of the Mozart Society wrote, *The artist played with a sound that was round and sweet, and his virtuoso élan was more reminiscent of the E-flat cornet than a trumpet...Mr. "Kammervirtuos" E. Seifert, one of the best wind players in the royal orchestra, has given a masterly performance of it. He played the concerto...on a long F trumpet.* [In actual fact it was a high F trumpet.] *His brilliant technique, his impeccable intonation and his beautiful and warm sound (especially in the "*Cantilena*") won him the well-deserved acclamation of the audience*.

Seifert also premiered (in 1938) Oskar Geier's *Concerto for Trumpet*, op. 18 that was dedicated to him. As a teacher, he radiated a strong natural authority, and his relationships with students were characterized by a candid friendship. Seifert's instruments and music library were willed to his last student, Hans-Joachim Krumpfer, who donated the music and sold the trumpets to the Trumpet Museum of Bad Säckingen. Seifert died at the age of ninety-five.

Bibl.: Krumpfer, Hans-Joachim. "1796-1908: The Long Sleep of the Haydn Concerto" (*Brass Bulletin* No. 75, Mar. 1991); "Franz Joseph Haydn" (O.J.'s Trumpet Page: http://abel.hive.no); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Sejpal, Stanislav Jr. (b. Mladá Boleslav, Czech Republic, Apr. 9, 1949). Czech trumpeter. Sejpal's father, Stanislav Sejpal Sr. (1920-91), was a professional orchestra trumpeter in Prague. Stanislav Jr. studied

at the State Conservatory in Prague from 1964 to 1970, and then at the Prague Music Academy with Václav Junek from 1970 to 1975. From 1969 to 1970, Sejpal was a member of the Prague Cinema Orchestra (1969-70), and in 1973 won first prize in a music competition in Kraslice, and second prize in the "Prague Spring" international trumpet competition the following year.

Sejpal became a member of the trumpet section of the Czech Philharmonic in 1970, and was named principal trumpet from 1976 to 1980. He assumed the same position with the Kiel Opera Orchestra in 1980 until 1985. Starting in 1986, he worked on a freewill basis with the Lower Austrian Symphony Orchestras and developed a strong reputation as a teacher. From 1990-94, he was first trumpet of the Prague Radio Orchestra, and founded and taught at a private music school.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Selianin, Anatoly Dimitreyevich (b. Yungi-Yuli [near Tashkent, Usbekistan], Russia, Sept. 3, 1937). Russian trumpeter. Selianin attended the Musical College in Tashkent from 1956 to 1957, studying with A. Kaplan and graduating in only two years instead of the usual four. From 1957 to 1962, he studied with Vassily Pulatov at the Tashkent Conservatory, and for several years he commuted to Moscow for postgraduate studies with Timofei Dokshitser at the Gnesin Institute, finishing in 1978.

From 1960 to 1966, he played lead in the Tashkent Big Band. From 1962 to 1964 and 1966 to 1970, he was principal of the Uzbek Theater Orchestra in Tashkent. He was dean at the Astrakhan Conservatory from 1962 to 1970. He has been teaching trumpet at the Saratov Conservatory since 1972, becoming a full professor in 1987. Among his many students are Sergey Nakariakov, Igor Studensky, Shevket Teyfikov, Eugen Markin, Sergey Kryukov, and Nikolay Gudts.

Selianin formed the Brandt Brass Quintet in 1973, and was honored by the State in 1975. For many years, he has also been the conductor of the Saratov Municipal Band. In 1996, he organized the Brandt International Trumpet Competition in Saratov. He has been a valuable member of the International Trumpet Guild and has authored numerous articles for the *ITG Journal*. When Selianin was hospitalized for weeks in 1999 due to heart problems, ITG helped raise money to send him to the Mayo Clinic in Rochester, Minnesota, where he was operated on for free due to his importance to the world music community. He was Vice President of the former Euro-ITG, and served as a board member of the ITG for many years. He received the ITG Award of Merit in 2004 for outstanding lifetime achievement.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. *East Meets West* (Pendragon Press).

Selmer [Zelmer], [Chéry-]Henri (b. Mézières, France, Oct. 20, 1858; d. 1941). French manufacturer. The Zelmer family can be traced back to the eighteenth century in the rural Lorraine region of France, starting with Johannes Jacobus Zelmer. His son, Jean-Jacques Zelmer, changed his name to Selmer and played clarinet at the Corps Royal du Génie. Selmer's son was Charles-Frederic Selmer (died in 1878), who played clarinet at the Opéra in Algers and had sixteen children, five of whom survived to adulthood. His two most musically prominent sons were Henri and Alexandre-Gabriel (1864-1953).

Henri and Alexandre played the clarinet, and graduated from the Paris Conservatory. At the age of twenty-two, Henri joined the famed Garde Republicaine Band and the Paris Opera Comique. He also was in the orchestra of the Folies Dramatiques and played at the Lamoureux Concerts. Between 1895 and 1910, his brother (Alexandre) played principal clarinet in the Boston Symphony Orchestra, Cincinnati Symphony, and New York Philharmonic.

In 1885, Henri opened a small shop at Place Dancourt in Paris, making and selling reeds and reed mouthpieces. He soon repaired clarinets and experimented with modifications to them. This led him to create his own clarinet designs and establish the Selmer Company. While in New York City, Alexandre opened a shop to distribute Henri's products in the United States. Selmer clarinets won a gold medal at the St. Louis Exposition of the 1904 World's Fair. Because of the company's surge in demand for high quality clarinets, Alexandre returned to Paris in 1918 to help Henri in the manufacturing of instruments. Alexandre hired George Bundy (who eventually bought the store from the Selmers) to manage the New York shop and oversee U. S. distribution. As early as 1916, Vincent Bach came to this shop to make brass mouthpieces.

In France, the Selmer Company turned its interest to brass instruments (from October 1928) when they acquired the Adolphe Sax Fils Compagnie. Selmer produced brass under the name of Sax until late 1933. It also produced brass under the name of Millereau. From 1934 until the 1950s, the Selmer Company produced the Louis Armstrong balanced model trumpet with great success. In 1941, Maurice Selmer, Henri's son, succeeded him. Maurice's three sons, Maurice-Jean, Georges, and Jacques acquired responsibilities in the company, and Maurice's youngest son Jacques incorporated the company in 1953. Henri Lefèvre was named president in 1961 and was succeeded by Georges Selmer in 1968. The shop at rue de la Fontaine-au-Roi had 650 specialized workers in 1985.

In the meantime, George Bundy was able to work with leading instrument designers to develop flutes, saxophones, pianos, and other musical instruments. He moved the U.S. branch to Elkhart, Indiana, in 1951, and began manufacturing all types of band instrument, including trumpets and cornets. Selmer acquired the Vincent Bach Corporation in 1962, and the Buescher Band Instrument Company in 1963, as well as many other instrument companies during this period.

Starting in 1958, Selmer worked with the famed French trumpeter Maurice André and produced a newly designed piccolo trumpet in B-flat and A (1960). A revised model was made in 1967. This trumpet remains a popular instrument for Selmer. At the beginning of 1970, Selmer briefly distributed Olds and Reynolds brass instruments. In 1983, Selmer-USA produced an extra-large bore B-flat trumpet designed with Claude Gordon. In 1986, Selmer-France designed a new C trumpet with Guy Touvron.

Selmer is world famous for its saxophones, but from the 1930s it has also been praised for its trumpets. Many great names played Selmer trumpets at one time or another, such as Maurice André, Louis Armstrong, Patrick Artero, Stéphane Belmondo, Charles Colin, Ted Curson, Nat Gonela, Roger Guérin, Bernard Hulin, Harry James, Leroy Jones, Clark Terry, Freddie Hubbard, Raymond Sabarich, Pierre Thibaud, and Guy Touvron.

Bibl.: The Selmer Company website (www.selmer.fr/histliste.php?page=debut); Pierre, Constant. *Le Conservatoire de musique et de déclamation* (Paris, Imprimerie Nationale, 1900); Sadie, Stanley, ed. *The New Grove Dictionary of Musical Instruments* (Macmillan); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Sennhauser, Marcel (b. Zurich, Switzerland, Aug. 4, 1953). Swiss trumpeter. Sennhauser's early trumpet lessons were with his father; he later studied with Henri Adelbrecht at the Zurich Conservatory. From

1975 to 1989, he was principal trumpet of the Lucerne Symphony Orchestra, and from 1976 to 1989 was also principal of the St. Moritz Chamber Orchestra. Sennhauser taught at the Schweiz Music School from 1975 to 1990, where he was also director of brass studies.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Sepúlveda, Charlie [Rivera, Charles Sepúlveda] (b. Bronx, New York, July 15, 1962). American trumpeter. Sepúlveda and his family moved to Puerto Rico when he was eight years old. He took up the trumpet around that age, and by the time he was a teenager, he was working locally as a professional musician. He studied at the School of the Arts in Caguas, the University of Costa Rico, and at City College in New York. He studied under Juan Pacheco in Puerto Rico.

Today, Charlie Sepúlveda is considered to be one of the hottest Latin-jazz trumpeters in the world. He has performed or recorded with Willie Rosario, Ralphy Levit (1978), Julio Castro (1978-79), Bobby Valentin (1980-83), El Cano Estramera (1983-84), Eddie Palmieri (1984-92), Ray Barretto (1985-86), Hector La Voe (1985-87), Tito Puente, Celia Cruz, Johnny Pacheco, Dr. John, the Fania All-Stars (1990-91), Dizzy Gillespie's United Nations Orchestra (1991), Wynton Marsalis, McCoy Tyner, Paquito D'Rivera, Michael Camilo, and many others. He also formed his own band, Charlie Sepúlveda and the Turnaround, in 1989. Sepúlveda appears in a video called *Tribute to Chocolate Armenteros & Juancito Torres* (2006).

Sepúlveda has received two Grammy nominations, and has released albums including *The New Arrival* (Antilles), *Algo Nuestro* (Antilles), and *Charlie Sepúlveda and the Turnaround* (Turnaround). He is a professor of music at the Conservatory of Music in Puerto Rico,

and is an active performer at jazz festivals throughout the world.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Charlie Sepúlveda" (www.allaboutjazz.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Serna [Salvador], Juanjo (b. Albuixec, Valencia, Spain, July 20, 1970). Spanish trumpeter. Serna began his trumpet studies with Vicent Prats, José Salvador, and Manolo López, and won Spain's Youth Music Contest. He graduated from the Royal Conservatory, studying with José Mariá Ortí and receiving the Honor Award. He was a member of the Spanish National Youth Orchestra in 1987, and has performed with

the Spanish National Orchestra, Spanish Radio and Television Orchestra, Madrid Symphony Orchestra, Euskadi Symphony Orchestra, Canarias Symphony Orchestra, and the Cadaqués Symphony Orchestra. He is also a former principal of the City of Granada Orchestra.

Serna is a specialist in jazz and salsa playing, and in 1989 was a founding member of the well-known brass quintet, Spanish Brass [Luur Metalls], which has become a leading brass ensemble throughout the world. The group won first prize in the 1996 International Brass Ensemble Competition in Narbonne, France, and has released over fifteen albums.

Serna enjoys watching football (soccer).

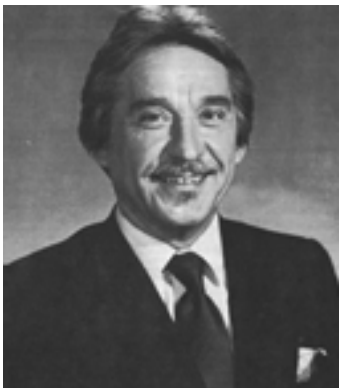
Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); concert program, Chautauqua Institution, Aug. 15, 2011; "Juanjo Serna Salvador" (www.stomvi.com/familia.php?&id=17&local=en).

Serostanov, Konstantin Yakovlevich (b. Novokhopiersk [Voronezh region], Russia, June 6, 1918). Russian trumpeter and conductor. Serostanov began his formal training in trumpet studying with Mikhail Tabakov at the Gnesin Institute (finishing in 1938), and was a prizewinner at the 1941 All-Union Competition of Performers. He graduated from the Moscow Conservatory in 1947, also studying with Tabakov.

Serostanov's orchestral career began in 1938 at age twenty, as principal trumpet of the large radio-television orchestra in Moscow where he played until 1950. From 1951 to 1955, he was a member of the Stanislavsky & Nemirovich-Danchenko Theatre Orchestra, and from 1962 to 1973 was the artistic director and conductor of the Moscow Chamber Orchestra ("Antonín Dvořák"). From 1956 to 1965, he taught at the Special Central Music School of the Moscow Conservatory, and in 1965 taught at the Moscow Conservatory. From 1965 to 1968, he taught at the Ippolitov-Ivanov Music College and from 1978 at the Moscow Military Music School. From 1965 to 1978, he taught at the military conducting department of the Moscow Conservatory (becoming a full professor in 1966). In 1988, he was honored by the state.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *East Meets West* (Pendragon); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Severinsen, Carl [Hilding] ("Doc") [Jr.] (b. Arlington, Oregon, July 7, 1927). American trumpeter. Severinsen, recognized as the most popular American trumpeter during the 1970s and '80s, grew up in Arlington, Oregon (population 600). His parents were Carl and Minnie Mae Severinsen. He told *Downbeat* magazine, *I was born in a cow town. Really, they had cattle drives down the main street, and you had to close your doors so the animals didn't come inside your house. My dad was a dentist and he played a little violin, so he started me on a junior-sized model. But I wanted to play trombone, so I refused to have anything to do with the violin. There weren't any music stores in Arlington, and thus no trombones, but a guy down the street had a cornet for sale, so that became my instrument*.



Doc began taking cornet lessons at the age of seven. He studied under Leon Handzlik and Clyde Simpson. By the time he was twelve, he was playing in the Oregon High School Band under Clyde Simpson (1936-40) and won a regional cornet competition hosted by the Music Educators National Conference (1939). At age seventeen, he formed his first dance band, The Blue Notes, which performed for local dances and parties. He and his band had their broadcasting debut on KODL Radio in Dalles, Oregon. During his senior year in high school, he spent a great deal of time touring with Ted Fio Rito's orchestra, finishing his coursework by correspondence.

After graduating from high school, Doc was drafted into the Army. He was allowed to form a band for the Special Services that performed at officers' functions during World War II. After his discharge, he joined Sam Donahue, Benny Goodman, and Charlie Barnet's band where he was in a section with Maynard Ferguson and other trumpet stars (1947-49). Soon, he played in the big bands of Vaughn Monroe (1949), Tommy Dorsey (1949-51), and Noro Morales.

Doc Severinsen (who received the nickname "Little Doc" as a boy because his father was referred to as "Doc") moved to New York

City in 1949. He took lessons from Benny Baker and joined the NBC radio studios, where he backed singers such as Dinah Shore and Anita O'Day. He switched to the NBC television studios in 1952 and became the lead trumpet in Skitch Henderson's band for Steve Allen's *Tonight Show*. When Johnny Carson took over the show in 1962, Severinsen took on the additional responsibility of being assistant conductor, as well as featured soloist.

Skitch Henderson abruptly left *The Tonight Show* in 1966. Doc was named the new orchestra conductor in 1967. He liked to dress up in fancy western outfits like he did as a boy in rodeos in Arlington. He received a great deal of attention from his elaborate wardrobe, and soon sported a different over-the-top outfit on each show. His witty banter with Carson cemented his popularity with television audiences, and he began to sometimes substitute for cohost Ed McMahon. During his thirty years with Johnny Carson, Doc Severinsen was a household name. He was voted "Top Trumpeter" by the *Playboy* Jazz Poll for ten years in a row.

Severinsen's performance life outside of television was just as impressive as his studio career. He made a series of LP albums for the Command label during the 1960s that took the trumpet world by storm. His appealing tone, wide range, and extraordinary technical skills seemed to combine the musicianship of Bunny Berigan (his

boyhood idol), Rafael Méndez, and Maynard Ferguson into one player. He toured whenever possible, soloing with hundreds of high school and college bands and orchestras, and presenting concerts and clinics at national music conventions. Some of his Command albums include *Tempestuous Trumpet, High Wide and Wonderful, Live!, Fever!, Torch Songs for Trumpet, The Great Arrival,* and *Doc Severinsen and Strings*.

In the early 1970s, Doc recorded albums for RCA including *Rhapsody for Now, Brass on Ivory* (with Henry Mancini on piano), *Doc, Brass Roots,* and *Brass Ivory and Strings*. In 1975, he signed with Epic records and released two jazz-funk fusion albums, *Night Journey* and *Brand New Thing.* His albums for ABC Records are *Trumpets and Crumpets and Things* and *Sixteen Great Performances*. By 1985, he was recording for the Passport label with his fusion group, Xebron. Other recordings include *I Feel Good* (Juno) and *A Concert in Jazz* (Verve), as well as a guest appearance with Summit Brass, performing *Five Episodes for Trumpet and Brass* by Allen Vizzutti and Jeff Tyzik (ProArte) on a recording titled *Episodes*. Altogether, Doc Severinsen has released over thirty albums including the Telarc releases, *The Very Best of Doc Severinsen, Unforgettably Doc,* and *Trumpet Spectacular* with the Cincinnati Pops Orchestra. Other labels include Firstline, Audio Fidelity, MCA, Critique Records, The Right Stuff, ABM Entertainment, Azica Records, and Bluebird.

Doc signed with Amherst records in the mid 1980s. He began releasing CDs with The Tonight Show Orchestra that garnered a Grammy Award in 1987 for "Best Large Jazz Ensemble." His solo album, *Facets*, was a Top Ten jazz hit in 1988. Amherst released another Tonight Show Orchestra album in 1991, *Once More With Feeling!,* and in 1992 released *Merry Christmas from Doc Severinsen and the Tonight Show Orchestra*. But, in 1992 Johnny Carson decided to retire. Severinsen and the band were let go, but did manage to embark on a farewell tour that played to sold-out houses across the country.

After his stint with Carson, Severinsen reinvented himself as a guest soloist and pops conductor with major symphony orchestras. He made many appearances and quickly landed positions as Pops Conductor of The Phoenix Symphony, Minnesota Orchestra, Buffalo Philharmonic, Milwaukee Symphony, and Colorado Springs Symphony. He was the second trumpeter (following Don Smithers) to record the fanfare (*abblasen*) by Gottfreid Reiche used as opening music for the television news program, *Sunday Morning*. (A newer version has since been recorded by trumpeter Wynton Marsalis.)

Most trumpet players are aware that Severinsen is an equipment junkie. He owns hundreds of mouthpieces and has been searching for the perfect mouthpiece all his life. He has also designed many models of trumpet, starting with the Getzen Company back in 1961. He became Vice President of the Conn Corporation in 1981, and later helped design the "Bel Canto" trumpet for Dick Akright. In 2004, Doc launched Severinsen Custom Trumpets during the International Trumpet Guild Conference in Denver. His "Destino" B-flat and C trumpets were a big hit with professional trumpet players, and orders quickly outgrew production. Destino trumpets (codesigned with Byron Autrey) were first made in Germany by Franz Straub, but were later built by Zig Kanstul in Los Angeles. After having difficulties

with distribution, Doc ended production in 2007. Recently, he has redesigned Destino trumpets with Steve Shires.

Carl Severinsen is a recovered alcoholic who overcame many obstacles to build his career as a celebrity trumpeter, bandleader, and entertainer. For years, he lived in Santa Barbara, California, where

he raised dogs and racehorses, then lived in San Miguel de Allende, Mexico, with his third wife, Emily (Marshall) Severinsen. He performs regularly with a group called the San Miguel Five. Severinsen's children include Nancy, Allen, and Cindy (all from his first marriage), and Robin and Judy (from his second marriage). He is currently residing in Knoxville, Tennessee, and enjoys cooking and collecting American art.

Bibl.: Allen, Cain "Carl H. Doc Severinsen" Oregon Historical Society (www.ohs.org); Huey, Steve. "Carl Doc Severinsen" (www.allmusicguide.com); "Carl Doc Severinsen" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008); personal interview, Oct. 9, 2011.

Severn, Eddie (b. Norwich, England, Apr. 1, 1963). British trumpeter and composer. Severn grew up near Oxford, England. He began playing the trumpet at age twelve. He was mostly self-taught, but at age sixteen did take a few lessons in London with Howard Snell. He joined the army at age seventeen, and played in the Band of Her Majesty's Life Guards (1980-87). In 1984, he enrolled at the Royal Academy of Music in London where he studied with the late John Wilbraham, earning a bachelor's degree. He received graduate degrees (DMA in 2011) from the University of Salford in Manchester, England, where he was the recipient of the James Morrison Jazz Masters Award. Other teachers include Bobby Shew and Vincent DiMartino.

Severn has developed an impressive career as a jazz artist, composer, and teacher since 1987. As a performer, he has played with Phil Woods, Dave Liebman, Maria Schneider, Joe Lovano, Kenny Wheeler, Ingrid Jensen, Bill Watrous, the Tommy Smith Sextet, Scottish National Jazz Orchestra (as lead trumpet), Scottish Composers Jazz Ensemble, New York Jazz Repertory Orchestra, Tommy Dorsey Orchestra, Glenn Miller Memorial Band, Tom Bancroft Orchestra, Bill

Chase Tribute Band, and Andy Prior Big Band. He has worked as a studio player for the BBC, ITV, and various radio stations in England and Scotland, and has backed such artists as The Temptations, Kenny Rogers, Tammy Wynette, Connie Francis, Jay and the Americans, The Blues Brothers, Rat Pack, Legends of Swing, Rob Stonback Big Band, Guy Lombardo Orchestra (2009, with Rob Stoneback), Rich Szabo, and Clay Aiken. In addition to appearing at dozens of international jazz festivals, Severn is also a fine classical musician and has performed with the Royal Scottish National Orchestra, Royal Scottish Academy Brass, City of Birmingham Symphony Orchestra, and the English Symphony Orchestra. As leader, his recordings include *The Prague Connection*, *Equilibrium* (Gyro), and *Moments in Time* (Caber).

Severn's teaching credits include positions at Newbold College (1987-89), Lothian Regional Council (Scotland, 1990-97), Fettes College (1995-97), Strathclyde University (1995-97), Napier University (1995-2003), Royal Scottish Academy of Music (1995-2005), Birmingham Conservatory (2002-05), Wilkes University (Wilkes-Barre, Pennsylvania, 2005-08), Stonequake Studios (Stroudsburg, Pennsylvania, 2007-08), Lewis & Son Music Studio (Quakertown, Pennsylvania, 2007-08), and Lock Haven University of Pennsylvania (since Jan. 2008). He has also maintained a private trumpet studio in his home since 2005. He has been a clinician and instructor of numerous youth jazz orchestras and jazz camps, and has

presented lectures and master classes for the International Trumpet Guild, International Association of Jazz Educators, and the New York Brass Conference for Scholarships. His book, *Trumpet Solutions* (self-published), is widely used.

As well as composing music for his own quartet and quintet, Severn has received commissions from the Scottish National Jazz Orchestra, Scottish Composers Jazz Ensemble, Scottish Arts Council, and the Strathclyde Arts Centre Big Band. He was also commissioned to write a piece for renowned trumpeter, Kenny Wheeler, that was premiered at the Glasgow International Jazz Festival.

Severn and his wife Vivian, a trumpeter and Zumba dance instructor who assists him with his new mouthpiece company, Pro

Brass, were married in 2001 and have two boys: Gabriel (b. 2004) and Luke (b. 2007). They reside in Williamsport, Pennsylvania. His hobbies include classic cars (he owns a 1979 Corvette).

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Curriculum Vitae" from Eddie Severn's official website: www.eddiesevern.com; personal interview, July 10, 2012.

Sexton, Haskell O[rlando]. (Kentucky, 1917; d. Sarasota, Florida, Jan. 29, 1978). American trumpeter. Sexton was raised in Hamilton, Missouri, and studied briefly with Joseph Gustat of the Saint Louis Symphony. He attended Bethany College in Lindsburg, Kansas, but transferred to the University of Illinois, where he received a bachelor's degree in music education in 1939. He continued study there, and received a master of music degree in music education in 1941.

From 1941 through 1945, Sexton was a public school band director in Arthur and Urbana, Illinois**,** and from August of 1945 to June of 1947, instructor of trumpet at the University of Michigan. In the fall of 1947, he returned to Urbana, Illinois, as trumpet instructor and associate director of bands at the University of Illinois. He cofounded the Illinois Brass Quintet (America's first university faculty brass quintet) and performed as principal trumpet of the Champaign-Urbana Symphony Orchestra. For many summers, he taught at the Western Music Camp (Gunnison, Colorado), Music Camp at Bemidji, Minnesota, and the Illinois Summer Youth Music Camp (Urbana, Illinois). Sexton retired from teaching at the University of Illinois in 1974, and was succeeded by David Hickman.

Sexton was a kind and gentle man. Although he had been stricken by polio as a child, he was a tall and masculine man who walked with a noticeable limp. He insisted that his students call him by his first name. During his twenty-six years at the University of Illinois, he taught a legion of professional players and teachers including James Darling, Keith Johnson, and John J. Haynie.

Sexton and his wife Grace, an organist and church choir director, moved to Sarasota, Florida, where he soon became an associate conductor of the Florida West Coast Youth Orchestra and the Sarasota Concert Band. Unfortunately, an unexpected case of cancer took his life during his third year of retirement at about the age of seventy. He was survived by his wife, son, two daughters, and several grandchildren.

Bibl.: Haynie, John J. (with Anne Hardin). *Inside John Haynie's Studio* (University of North Texas Press); O'Connor, John. "Haskell Sexton: In Memoriam" (*ITG Newsletter*, Feb. 1978).

Sexton, Susan. American trumpeter. Sexton studied with Terry Sawchuk at the University of Colorado, where she earned bachelor and master of music degrees. In the middle of her masters degree program, she accepted a one-year appointment as trumpet instructor at the University of Mississippi. She then taught at Youngstown State University in Michigan for five years.

Sexton resigned her position in Youngstown in order to tour with the Chestnut Brass Company. However, a year later she returned to YSU as a student in massotherapy (the therapeutic use of massage), and was licensed as a massotherapist by the Ohio State Medical Board. She has taught trumpet at Westminster College in Wilmington, Pennsylvania, and has performed during three summers at the Colorado Music Festival in Boulder, and three summers at the Bay View (Michigan) Music Festival. She is a vegetarian and enjoys running. She and her husband take in numerous unwanted cats and dogs.

Bibl.: Hardin, Anne. "The Roads They've Taken: A Look at ITG's Student Contest Winners" (*International Trumpet Guild Journal*, May 1996).

Shaffer, Louise (fl. 1860-95). American cornetist. One of the few women cornet soloists during the nineteenth century, Louise Shaffer and Company presented musical shows across the United States and

Canada. She was depicted as a "Musical Artiste" in billboards advertising her shows, and she was also able to play numerous instruments other than the cornet. A review published in the August 25,

1892 newspaper, *The Acadian Recorder*, described her performance on August 22, stating: *The selection on the bells was the chief attraction, but the rendition of the programme showed that Louise Shaffer as a musical genius has but few equals and no peers in her line. Each and every number by this artiste was encored—cornet solo, musical glasses, xylophone, glockenspiel, and pianoforte. Her banjo songs were heartily encored by the gallery, who also fully appreciated her singing of "With a lad and a ladder," and "Over the garden wall."*

Bibl.: Hazen, Margaret and Robert. *The Music Men* (Smithsonian Institution Press).

Shavers, Charles ("Charlie") James (b. New York, New York, Aug. 30, 1920; d. New York, New York, July 8, 1971). American trumpeter. Shavers was born into a musical family. His father played the trumpet and his uncle, Dope Andrews, the trombone. Shavers was a cousin of

Carl Warwick and Fats Navarro. As a youth, Shavers learned to play the piano and banjo before taking up the trumpet. He took lessons with his father and at the Bordentown Prep School (1935). Shavers gave 1917 as a birth date for professional reasons, allowing him to perform in drinking establishments as a minor. He was strongly influenced by Roy Eldridge's playing. Alongside Carl Warwick, Shavers played in the Vernon Arab Big Band (1935) and with the Hardy Bros. In 1935, he became a member of Frankie Fairfax's band in Philadelphia and introduced Dizzy Gillespie to Eldridge's solos. Along with Carl Warwick, Shavers played with Tiny Bradshaw and Lucky Millinder (1937). In November 1937, he drew great attention as the nucleus of the John Kirby Sextet. He wrote many nice arrangements and compositions, including the hit tune *Undecided.* Shavers was also a fine singer.

With Kirby's group, Shavers often used a mute to achieve a good blend of sound. However, his incredible power and wide range were limited in such a small ensemble. In addition to recording with Kirby, he played with other groups as well, making recordings with Jimmie Noone (1937), Johnny Dodds (1938), and Sidney Bechet (1941). Finally, in 1944 he left Kirby and joined Raymond Scott's CBS Orchestra for a few months.

Between the years 1945 and 1956, Shavers played on and off with the Tommy Dorsey band. Dorsey often featured Shavers in powerful jazz improvisations, but the nostalgic swing music of Dorsey was not really Charlie's style. During these years, Shavers also recorded with the Esquire All-Stars and toured with Jazz at the Philharmonic where he and Roy Eldridge engaged in exciting trumpet "battles" (1954). With Louie Bellson, he co-led his own sextet in 1950 and played in Benny Goodman's band in 1953.

After Dorsey's death in 1956, Shavers led his own quartet, toured a bit with the Dorsey ghost band, and recorded for Everest Records. From 1957, Shavers was active in recording studios. He toured with Frank Sinatra Jr. in 1965, and in 1969 and '70 toured Europe where he made his final recordings (1970) with saxophonist Budd Johnson. Considering his amazing technical abilities, powerful high range, beautiful tone and exciting improvising skills, Shavers should have been as famous as Louis Armstrong or Roy Eldridge, but he seemed content to mostly play in other people's groups where he was occasionally featured. Even in death he was cheated of publicity, having died just two days after Louis Armstrong. Gunther Schuller described his style as a *strong influence of high quality classical trumpet playing, exemplified by a fine tone, smooth legato, clean tonguing, and an even control of range*.

Shavers appeared with the John Kirby Sextet in the film, *Sepia Cinderella* (1947), and can be seen in the video, *Trumpet Kings* (1958). Some of his best record albums are *Like Charlie* (Everest), *Live at the London House* (Hep), and *Live in Chicago* (Spotlite). Shavers's own favorite recording was *Shavers, Gershwin and Strings* on the Bethlehem label, arranged by Sy Oliver.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Tomkins, L. *Charlie Shavers. About the Size of It* (1970: http://www.jazzprofessional.com/interviews/Charlie_Shavers.htm); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extracts on mp3, video clip; Oct. 2008).

Shaw, Brian (b. Carmi, Illinois, May 13, 1977). American trumpeter. A highly versatile trumpeter, Shaw began his trumpet studies in public school under the instruction of Steven Bell. In 1995, he began

undergraduate study at Eastern Illinois University with W. Parker Melvin, receiving a bachelor of music degree (with honors) in 2001. He studied with James Thompson (trumpet) and Paul O'Dette (early

music) at the Eastman School of Music where he received dual master of music degrees in performance/literature and jazz/contemporary media (2005). He then earned a doctor of musical arts degree, studying with Ray Sasaki at the University of Texas at Austin (2008). Shaw also pursued postgraduate study of the Baroque trumpet in New York with John Thiessen.

While a student, Shaw won several competitions: 1998 National Trumpet Competition (jazz division), 2001 International Trumpet Guild Orchestral Excerpts Competition, and 2002 ITG Solo Performance Competition. He also received the 2002 *Downbeat* magazine award for Outstanding Extended Composition for jazz ensemble, and in 2004 was the Silver Medalist in the ITG Ellsworth Smith International Trumpet Solo Competition. He began his fulltime teaching career in 2007 at Louisiana State University where he teaches trumpet and jazz studies. His work with the (valveless) Baroque trumpet, and CD recording *Virtuoso Concertos for Clarino* (self-released), have built his reputation as one of the foremost performers of Baroque and Rococo music for trumpet. His performance of Richter's *Trumpet Concerto in D* during the 2009 ITG Conference in Harrisburg, Pennsylvania, was stunning.

Shaw received the 2009 Tiger Athletic Foundation President's Award at LSU. He has published *How to Play Lead Trumpet in a Big Band* (Advance Music), as well as a book of transcribed jazz solos by trumpeter Kenny Wheeler (published by Universal Edition). He is coprincipal trumpet of the Dallas Wind Symphony, and is an active jazz soloist and Baroque trumpet performer.

Shaw is married to flutist Paula Clary Shaw. They own six dogs and Chloe, their cat. His hobbies include painting and drawing, amateur astronomy, cooking, and composing/arranging.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Brian Shaw's official website: www.bshawmusic.com; "Brian Shaw" (www.music.lsu.edu/faculty/faculty.asp?=430); personal interview, July 25, 2011.

Shaw, Clarence Eugene ("Gene") (b. Detroit, Michigan, June 16, 1926; d. Los Angeles, California, Aug. 17, 1973). American trumpeter. Shaw studied piano at age four, and added trombone at age six. He enrolled in the Detroit Institute of Music (under Barry Harris), but his studies were cut short by his military obligation. While serving in the Army, Shaw was wounded. While recovering in an Army hospital, Shaw heard Dizzy Gillespie's *Hot House* recording which changed his life. After recovering, but still in the Army, he studied trumpet under Al Bryant. After being discharged from the military, he began learning to play the trumpet in earnest. Within weeks, he was performing in a Detroit club. During the next few years, he played with many of Detroit's leading jazz musicians including Lester Young (two weeks), Yusef Lateef, Tommy Flanagan, Kenny Burrell, Wardell Gray, and Lucky Thompson.

Shaw moved to New York City in 1955. A short time later, he began working with Charles Mingus (1955-57). They recorded three albums together, but in 1957 a heated argument between Shaw and Mingus resulted in Shaw destroying his trumpet and quitting music. He moved to Chicago and didn't return to music until 1962. After forming his own ensemble (using the name Gene Shaw), he recorded three albums for the Argo label: *Breakthrough, Debut in Blue, Carnival Sketches*. He led a big band in 1965. Although his records sold fairly well, Shaw again left music in 1966. His final return to music occurred in 1968, but not much resulted.

During the 1950s, a time when interracial marriages were not readily accepted by American society, Clarence (Gene) Shaw was married to a white Kentucky woman named Marjorie Belle Wilson. They had three children—Keven Jean, Leah, and Lion.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Clarence Shaw" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

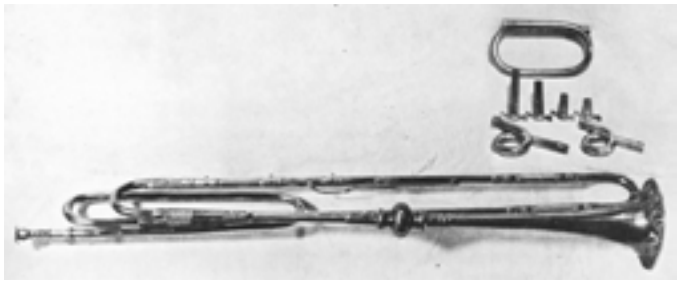
Shaw, John (fl. 1824-38). English maker. Shaw spent part of his life as a farmer, but is best known as an instrument maker in Glassop, Derbyshire, England. He invented a variation on the rotary valve and patented it in 1838 as the swivel or "disc" valve. The valve was built

for him by John Augustus Köhler (1805-78), and the idea of it may have come from Antoine Halary (1788-1861) who three years earlier had devised but never patented similar valves he called *plaque tournantes* (turn plates). A cornet with such valves, inscribed *KÖHLER SOLE MAKE and J. SHAW / INVENTOR*, survives in the Bad Säckingen Trumpet Museum (inv. No. 34501).

Shaw also designed a long U-shaped trumpet that contained several double valve clusters that opened or closed various lengths of the instrument to alter its effective overall length. Although the design never caught on, the concepts of "ascending" valves (shortening the instrument when depressed) and "independent" valves (clusters used independently from each other) were important to later designs by other trumpet and cornet makers.

Bate, Philip. *The Trumpet and Trombone* (W.W. Norton); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions).

Shaw, William (fl. 1775-1823). English maker. William Shaw was famous throughout England for the fine natural trumpets built in his



London shop. In 1775, he married Amy Shaw. They had three sons—Thomas, Samuel, and William II—all of whom worked in the shop, eventually continuing the Shaw instrument-making legacy until around the mid nineteenth century.

Shaw is credited as being among the first makers to experiment with the addition of vent-holes to the trumpet, as evidenced by one of his existing instruments from 1787.

Bibl.: Halfpenny, Eric. "William Shaw's 'Harmonic Trumpet'" (*The Galpin Society Journal*, July 1960); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions).

Shaw, Woody [Herman II] (b. Laurinburg, North Carolina, Dec. 24, 1944; d. New York, New York, May 10, 1989). American trumpeter. Woody's father, Woody Shaw Sr., was a member of the gospel group, the Diamond Jubilee Singers. Woody Jr. grew up in Newark, New Jersey, and began playing the trumpet at age eleven. From 1955 to 1957, he studied the trumpet under Jerome Zierling (at a public school and with private lessons).

Shaw's early experiences were with the Washington Carver Drum & Bugle Corps, junior high school orchestras, Ladozier Lamar Big Band, various rhythm and blues bands, and with Rufus Jones (1962), Willie Bobo (1963), Nathan Davis, Larry Young, Tyrone Washington, and Eric Dolphy (1963). At the age of nineteen, he made his recording debut on Dolphy's *Iron Man* album and later went to Europe to join Dolphy's band as a regular, but by the time he arrived there Dolphy had died. Nonetheless, he stayed in Paris from 1964 to 1965 and played with Kenny Clarke, Bud Powell, Johnny Griffin, Art Taylor, Nathan Davis, and the Jef Gilson Big Band. He made records with both Nathan Davis and Jef Gilson.

Shaw returned to the United States in 1965 as a seasoned professional. He played with Horace Silver's quintet (1965-66), Chick Corea (1966), Jackie McLean (1967, 1968), Larry Young, Andrew Hill

(1967), McCoy Tyner (on and off, 1968 to 1970), Art Blakey (1969), and Max Roach (1968-69). He also filled in his schedule as a pit musician for various Broadway shows in New York from 1965 to 1970. He was a versatile player who could play free jazz and hard bop. In 1970, Shaw formed a quintet with Joe Henderson. He also worked with Gil Evans and Harold Land, and with Art Blakey's Jazz Messengers (1971-72). He co-led a group with Bobby Hutcherson in San Francisco (1973-74) and recorded as a leader for the Contemporary and Muse labels.

During the 1970s, many groups began utilizing various electronic effects, but Shaw avoided this style of music. He was back in New York by 1975, joining the Junior Cook-Louis Hayes Quintet.

When Cook left the group, Shaw became the coleader. The following year, the group was renamed the Dexter Gordon Quintet. Between 1977 and 1981, he made some of his best records for Columbia. During the period from 1977 to 1988, he also recorded for Enja, Timeless, Muse, Red, and Musician.

Shaw's eyesight began to fail, eventually causing him to become half blind. His use of drugs and lack of rest caused a gradual decline in health. He moved to Bern, Switzerland, and then Amsterdam where he taught at several jazz schools. In 1983, he took part in the International Trumpet Guild Conference, and from 1984 to 1990 was associated with Freddie Hubbard on records and concerts, including an appearance at the Antibes Jazz Festival. During the summer of 1988, he toured with the Paris Reunion Band but returned to the U.S. in the fall of that year.

In February of 1989, Shaw went to a nightclub to listen to a jazz group. He left the club early, and was found later that night having had a near fatal accident in which he had mysteriously fallen (or been pushed) down a flight of stairs at a subway station (not the one he normally took to go home) and had been struck by a passing train. One arm was completely severed, and he was rushed to the hospital. He died three months later from kidney failure at the age of forty-four.

Shaw was on the verge of becoming one of the greatest jazz trumpeters of his day. He played with a sweet tone similar to that of Clifford Brown and recorded extensively as a sideman with Eric Dolphy, Horace Silver, Art Blakey, Dexter Gordon, Woody Herman, Lionel Hampton, Larry Young, Bobby Hutcherson, Hank Mobley, Joe Henderson, Jackie McLean, Roy Brooks, Nathan Davis, Kenny Garrett, Benny Golson, and Mal Waldron. A few of his recordings include *The Moontrane* (Muse), *Time is Right* (Red), *Song of Songs* (Original Jazz Classics), *Little Red's Fantasy* (32 Jazz), and *Last of the Line* (32 Jazz). Jazz producer George Wein said of Shaw, *That's a blessing* [Shaw's passing]. *The poor man was blind, the poor man was a narcotics addict, the poor man lost an arm, he had more tough luck than any human being I've ever known.*

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Parker, Jeffrey. "Jazz Trumpeter, Composer

Woody Shaw Dead at 44" (United Press International, May 11, 1989); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Shear, Howard ("Howie") (b. Los Angeles, California, Aug. 5, 1953). American trumpeter. Shear received a bachelor of music education degree at Fredonia State University (now State University of New York-Fredonia) in 1975, a master's degree in jazz at the Eastman School of Music in 1977, and a doctorate in music at the University of Southern California in 2002. His teachers include James Burke and Raymond Crisara.

As a jazz musician, Shear toured with Woody Herman's band as lead trumpeter and soloist from 1980 to 1982. He then moved to Los Angeles where he worked as a studio player and trumpeter with The Chuck Mangione Orchestra, Tony Bennett, George Benson, Mel Tormé, Reno Jones, The Temptations, and The Spinners, among others. He worked as musical arranger and lead trumpet player for television's *Joan Rivers Late Night Show*, and performed at various shows at the Ahmanson Theater and at jazz festivals around the world. In 1992, he played with the Don Menza band in Florida, and currently has his own jazz quartet in Los Angeles. He is on the faculty at California State University-Northridge.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuvres & XXe Siècle* (CD-Rom; Oct. 2008); "Howard 'Howie' Shear" (www.csun.edu/music/BioShear.html).

Sheetz, David ("Dave") H. (b. Harrisburg, Pennsylvania, Aug. 22, 1934). American trumpeter. Sheetz grew up in Steelton, Pennsylvania. He began playing the trumpet at age thirteen under the direction of his father and high school band director, Russell Sheetz. He also studied

for two years with George Rheam, a cornet player from the Sousa Band. In 1949, when Sheetz was fifteen, he and the famous embouchure specialist, Dr. Donald S. Reinhardt, began a forty-year relationship that continued until Reinhardt's death in 1989.

After graduating from Steelton High School in 1952, Sheetz attended Gettysburg College from 1952 to 1956 as a premed biology major, earning a bachelor of arts degree. He became a member of the US Army Field Band in Washington, D.C. from 1957 to 1959, playing first trumpet. After that, he became an active freelance performer with numerous casino and show bands in the Atlantic City, New Jersey, area. He has also performed with the Glenn Miller Orchestra, Si Zentner Orchestra, Artie Shaw's band, and several Broadway show productions.

After Reinhardt's death, many of Reinhardt's students turned to Sheetz for lessons. Considered to be one of the leading experts on Reinhardt's Pivot System, Sheetz has taught thousands of students and lectured at numerous schools and conventions. He is also vice president of the Reinhardt Foundation.

Sheetz and his wife Debra, a master chef, were married in 1976. His past hobbies include golf and fishing, but he now spends his free time playing piano and trombone. He and Debra are now living, working, and teaching in Keene, New Hampshire.

Bibl.: David Sheetz's official website: www.airstreamdynamics.com; personal interview, June 26, 2011.

Sheldon, Jack (b. Jacksonville, Florida, Nov. 30, 1931). American trumpeter, singer, and actor. It would seem that Jack Sheldon has had three careers, each equally successful. His mother was a well-known swim teacher in Hollywood who taught many children of the city's elite. Jack began playing the trumpet at age twelve, and was performing in public a year later. He attended Los Angeles City College, and took lessons from Uan Rasey. He played with Tiny Moore (1944) and then served in various military bands while in the Air Force.

Jack's trumpet career began in 1952 when he started performing in Los Angeles at the Lighthouse and with a long list of musicians including Jimmy Giuffre, Wardell Gray, Jack Montrose, Dexter Gordon, Chet Baker, Art Pepper, Dave Pell (1957), Herb Geller, Curtis Counce, Stan Kenton (1958), Benny Goodman (European tour in 1959), Dizzy Gillespie, Harold Land, Frank Sinatra, Mel Tormé, Peggy Lee, Zoot Sims, Rosemary Clooney, Henry Mancini (1966), Tony Bennett, Lena Horne, Ray Brown, Marty Paich, Johnny Mandel, Sammy Davis Jr., Al Porcino (1971), Bill Berry (1976), Diane Schuur, and Woody Herman (1983). His style has been rooted in bebop, although he possesses a unique tonal quality, especially in the upper register where at times it sounds like crying.

Sheldon is known for his beautiful vocal solos. They are featured on many of his albums, plus are heard in the soundtracks of films such as *Speechless, Bogus, One from the Heart*, and *Stuart Saves His Family*. His trumpet solos are featured in other films including *The Sandpipers* (starring Elizabeth Taylor and Richard Burton), *Flags of Our Fathers* (starring Clint Eastwood), and *Object of Beauty*.

As a wisecracking sidekick, Sheldon was for many years a member of the orchestra on *The Merv Griffin Show* on television. He and Griffin were close friends. At Griffin's funeral, Sheldon performed one of Griffin's favorite songs, *The Shadow of Your Smile* from *The Sandpipers*, the solo that made Sheldon famous.

Equal to his fame as a musician, Jack Sheldon has appeared as an actor in numerous Hollywood movies and television productions. He appeared in Bette Midler's film *For the Boys* (1990), and in other films including *Radioland Murders*, *Cher bon Dieu*, *Freaky Friday* (1976), and *Teacher's Pet*. Television acting credits include the 1964-65 comedy series *The Cara Williams Show, Dragnet, The Girl with Something Extra* (1974), and *Run Buddy Run* (1964-65). He also made a voice-over for the 1970 cartoon series *Schoolhouse Rock!*.

Sheldon participated in the Benny Goodman 40th anniversary concert at Carnegie Hall in 1978. He has led several combos during his career, and since the early 1990s fronts the Jack Sheldon Orchestra that provides an excellent vehicle for his trumpet solos and sometimes crude, but always hilarious, humor. He has too many recordings to list, but a representative sampling includes *Hollywood Heroes, On My Own, Stand By for Jack Sheldon, Class Act, Jack Sheldon Sings, Jack Is Back, It's What I Do, Listen UP, Freaky Friday: The Jazz Opera,* and *California Cool*. Most of his recordings appear on the Concord Jazz and Butterfly labels. Sheldon is the subject of an award-winning documentary called *Trying to Get Good: The Odyssey of Jack Sheldon* (2008). He also appears in a video titled *Jack Sheldon in New Orleans* (1989, Leisure Video).

Playboy magazine named Jack Sheldon "Instrumental Artist of the Year" five times. Despite earlier struggles with drug addiction and alcoholism, Sheldon has maintained a strong career as a musician and entertainer. He currently resides in Hollywood Hills, California, and is an active performer. His children include sons Kevin and John, and daughters Julie and Jesse.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Jack Sheldon's official website (www.jacksheldon.com); "Jack Sheldon" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Shepherd, Leo ("The Whistler") (b. Charleston, South Carolina, Aug. 19, 1926; d. Millsboro, Delaware, Aug. 17, 2000). American trumpeter. Shepherd, who received the nickname, "The Whistler," for his uncommonly high upper register on the trumpet, joined Lionel Hampton's band in September of 1946. He was an influence on many lead trumpeters including Maynard Ferguson, who often mentioned him in interviews.

Shepherd made approximately forty recordings between 1946 and 1951. He recorded with Hampton, Jimmy Scott, and Bing Crosby. He died just two days before his seventy-fourth birthday.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Leo Shepherd" (http://en.wikipedia.org/wiki/Leo_Shepherd).

Shepley, Joe (b. 1935). American trumpeter. Shepley studied with Charles Rice, Joe Alessi Sr., and Carmine Caruso in New York, and developed into a top freelance lead trumpeter. During the 1970s, he toured with the Brazilian composer, Deodato, and also played lead for Harry Connick Jr., Don Sebesky, The Manhattan Jazz Orchestra, and

many others. He fronted the group, the Collins-Shepley Galaxy (1970s), and continues to be an active player in New York City. He has recorded with Paul Desmond (1968) and Ron Carter.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Joe Shepley's official website blog: http://joeshepleytrumpet.wordpress.com.

Sherman, Roger (b. Lima, New York, June 5, 1938; d. Rochester, New York, Nov. 9, 2008). American trumpeter. Sherman attended the Eastman School of Music where he studied with Edwin Betts (1955-59), and earned the degrees bachelor of music and master of music (1959). After graduation, he joined the National Ballet Orchestra of (Toronto) Canada where he met ballerina Susan Abbey; they were married in 1961. In that same year, he left the orchestra.

In 1964, Sherman became a faculty member at West Virginia University where in addition to teaching trumpet, also served as assistant chairman of the School of Music, and performed in the West Virginia Symphonette. When he auditioned and won a position as fourth trumpet of the Pittsburgh Symphony Orchestra in 1979, he resigned his teaching position. He played in the PSO until his retirement in 2007.

Beginning in his thirties, Sherman suffered from liver problems, but had a successful liver transplant in 1993, and continued

performing and teaching at Duquesne University where he was an adjunct professor and head of the brass department.

Sherman's text, *Trumpeter's Handbook*, is widely used. He served as a board member of the International Trumpet Guild and was an active clinician. His students remember him as a wise and caring teacher. Eventually, Sherman's health declined due to his liver, and he died at the Strong Memorial Hospital in Rochester, New York, on November 9, 2008 at the age of seventy. He was a gentleman who enjoyed boats, restored old Porsche automobiles, and possessed a hearty sense of humor. He had two sons, Jeffrey and Stuart.

Bibl.: Druckanbrod, Andrew. "Obituary: Roger Sherman / 'Gentleman trumpeter' with Pittsburgh Symphony" (*Post-Gazette*, Nov. 14, 2008); Berntsen, Neal. "In Memoriam: Roger Sherman" (International Trumpet Guild website: www.trumpetguild.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Sherock, Shorty [Cherock, Clarence Francis] (b. Minneapolis, Minnesota, Nov. 17, 1915; d. Northridge, California, Feb. 19, 1980). American trumpeter. Sherock grew up in Gary, Indiana, and played the cornet as a child. He attended the Indiana School System Music School (Gary) and the Illinois Military Academy. He later began his career by playing with Charlie Pierce, Dell Coon, Ben Pollack (1936), Frankie Masters, Jacques Renard, Jack Pettis, Seger Ellis, and Santo Pecora. His inspiration came from Roy Eldridge. Sherock was a highly trained trumpet player, having studied under Jerry Cimera, Eldon Benge, and Forrest Nicola, among others.

During the late 1930s and early '40s, Sherock played with several well-known bands including those of Jimmy Dorsey (1936-39), Bob Crosby (1939-40), Gene Krupa (1940-41), Tommy Dorsey (1941), Raymond Scott, Bud Freeman, Bob Strong, Alvino Rey, and Horace Heidt (1942-45). His solos during the 1944 Jazz at the Philharmonic concerts brought him a great deal of attention.

Sherock led his own band from 1945 to 1948, leading a recording session (four tunes) in 1946, and another one (six tunes) in 1947. He then returned to Jimmy Dorsey's orchestra (1949-50) before deciding to become a studio player in Los Angeles during the 1950s and '60s. In 1955, incorrectly credited as Shorty Sherlock, he recorded three tracks, arranged by Benny Carter, for Freddie Slack's *Boogie Woogie on the 88*. He played in Nelson Riddle's orchestra which backed many celebrity artists such as Dean Martin, Frank Sinatra, and Ella Fitzgerald. Sherock occasionally played and recorded Dixieland music with Matty Matlock (1958) and played swing music with Benny Carter (1962). Mostly, he played in the studios until retiring in 1979, a year before his death.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Shorty Sherock" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Sherwood, Bobby (b. Indianapolis, Indiana, May 30, 1914; d. Auburn, Mississippi, Jan. 23, 1981). American trumpeter. Sherwood played the banjo at the age of seven and began his music career as a child by playing in vaudeville shows with his parents. He later learned the guitar and trumpet, and was self-taught.

By the age of nineteen, Sherwood replaced Eddie Lang, who died unexpectedly, as Bing Crosby's guitar accompanist (1933-36). He then worked (mostly as a trumpeter) in the studios of Los Angeles (mainly MGM) and participated on several jazz recordings. He also appeared in a few movies as an actor, including *Garden of the Moon* (1938, uncredited), *Naughty But Nice* (1939), *Buried Alive* (1939, uncredited), and *Twelfth Street Rag* (1942).

Sherwood was approached by Capitol records in 1942 and asked to form a recording band. It turned out that one of his compositions, *The Elk's Parade*, was a hit recording. This prompted Capitol to send the band on the road. However, the self-taught musician was not well equipped to lead a band. The group was often under-rehearsed and undisciplined. Critic George T. Simon reported that the band was *one of the most slovenly-looking crews he ever saw on a bandstand.*

Nonetheless, Sherwood's band toured for seven years. They produced a second hit recording, another one of Sherwood's compositions, *Sherwood's Forest*, in 1946 that kept the band going until 1949. Sherwood returned to the studios in Los Angeles and began working as an actor on the side. He became close friends with comedian Milton Berle (who was also godfather to Sherwood's son) and appeared as an actor on several television shows including *Danger* (1951), *The Red Buttons Show* (1952), *The Milton Berle Show* (1953), *Stars on Parade* (1953), and *Pal Joey* (1957).

In 1954, Bobby Sherwood recorded four tunes for the Coral label in which he overdubbed himself on trumpet, mellophone, trombone, vibes, piano, guitar, bass, drums, and as a vocal quartet, forming a one-man band. During the 1950s, he also led a band that performed at several casinos in Las Vegas in addition to recording a big band album in 1957. Much of his last twenty years was spent in recording studios.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); The Internet Movie Database (www.imdb.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Shew, Bobby [Joratz, Robert] (b. Albuquerque, New Mexico, Mar. 4, 1941). American trumpeter and flugelhornist. Shew has become a star in the jazz trumpet world. He began playing guitar at the age of eight, but switched to trumpet at age ten when his stepfather gave him an old

Montgomery Ward trumpet. Shew was a self-taught player, and by age thirteen was playing professionally with local dance bands in Albuquerque. During the summers after graduating from Valley High School in Albuquerque (1959), he attended the first and second years of the Stan Kenton Clinic at Indiana University. He received his draft notice at about the same time. A friend told him about a trumpet opening in the NORAD Band, a solid military jazz big band, so Shew auditioned and won the position. This gave Shew his first high-level big band experience and set him on his career path.

After nearly three years in the military, Shew joined the Tommy Dorsey ghost band under Sam Donahue (1964-65). A call from Bill Chase inviting him to join Woody Herman's Thundering Herd prompted Shew to tour with Herman in 1965. In 1966, Shew joined Buddy Rich's band. During a rehearsal, Rich moved him to the lead chair, something for which he was not prepared at the time. Unable to find a suitable mouthpiece for the lead book, Shew split his lip and suffered a double hernia. He had surgery that required eleven weeks off the horn after which he continued playing with the Buddy Rich band (1966-67).

Just after leaving the NORAD band, and during his first engagement with the Tommy Dorsey orchestra, Bobby met a dancer in Las Vegas named Lisa, and they were soon married. Shew eventually moved to Las Vegas in 1967 and began performing with several show bands. He spent nine years there, also performing stints in nearby Reno and Lake Tahoe. During this time, he backed numerous celebrities including Elvis Presley, Ray Charles, Tom Jones, Robert Goulet, and Paul Anka.

In September of 1972, Bobby and Lisa Shew moved to Los Angeles where Bobby began performing as a studio and jazz player.

During this time, he did numerous sessions for movies, television, and pop recordings. His television credits include *Hawaii Five-O, The Streets of San Francisco, The Bob Newhart Show, The Mary Tyler Moore Show, Midnight Specials, Happy Days, Laverne and Shirley*, and *Eight is Enough*. Movie credits include *Grease* I & II, *Rocky* I & II, *Six-Pack, The Muppet Movie, The Driver*, and *Taxi Driver*, among others.

During the late 1970s and through the 1980s, Bobby Shew became a highly sought-after lead player and jazz soloist. He performed with dozens of big bands, including those of Benny Goodman, Bill Holman, Johnny Richards, Dave Pell, Toshiko Akiyoshi and Lew Tabackin, Don Menza, Frank Capp, Nat Pierce, Louie Bellson, Horace Silver (quintet), Terry Gibbs, Art Pepper, Bud Shank, Frank Strazzeri and Sam Most, Oliver Nelson, Bill Berry, Ed Shaughnessy, Bob Florence, Maynard Ferguson, Terry Edwards, Neal Hefti, Steve Allen, and Germany's Peter Herbolzheimer. Beginning in 1980, Shew also led his own quintet that recorded several albums.

Bobby Shew is one of the world's finest jazz soloists on trumpet and flugelhorn. He has recorded a large stack of albums, including *Telepathy, Outstanding in His Field* (which was nominated for a Grammy Award in 1980), *Class Reunion, Parallel 37, Play Song, Trumpets No End* (with Chuck Findley), *The Tasting Room, One in a Million, Bobby Shew with the Metropole Orchestra, Easy to Love, Breakfast Wine, Bobby Shew Quintet, Aim for the Heart, I Can't Say No, Playing with Fire, Heavyweights, Salsa Caliente, Heavy Company* (which won an award from RIANZ in New Zealand in 1983 for "Jazz Album of the Year"), *Shewhorn, Cancãos do Amor*, and *You and the Night and the Music.*

As one of the leading trumpet and jazz educators of the world, Bobby Shew served as Trumpet Chairman of the International Association of Jazz Educators for sixteen years. He has also served on the board of directors of the International Trumpet Guild. In addition to publishing dozens of articles on trumpet playing, Shew hosted a weekly television show in New Zealand called *Just Jazz* for two years. He has also helped develop a line of trumpets for Yamaha, including the Bobby Shew-model trumpet and flugelhorn.

In recent years, Shew has semiretired and moved to New Mexico for a healthier lifestyle and more relaxed environment, yet he is still extremely active as a performer and clinician. He directs the Albuquerque Jazz Orchestra and plays at several jazz clubs in Albuquerque, Santa Fe, and a few other cities in New Mexico. Students fly in from around the world for private study with him. He and Lisa currently live in Corrales, New Mexico, near Albuquerque. They have a daughter, Kelly Serena Shew, born in 1975.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Bobby Shew" (www.jazztrumpetbios.com); Bobby Shew's official website (www.bobbyshew.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, June 9, 2010.

Shoffner, Robert ("Bob") Lee (b. Bessie, Tennessee, Apr. 30, 1900; d. Chicago, Illinois, Mar. 5, 1983). American trumpeter. Shoffner grew up in St. Louis and began playing the bugle and drums at age nine. He took up the piano and trumpet at age eleven. He learned to play ragtime piano before serving in the Army during World War I (1917-18). He learned trumpet under Mr. Blue and served in the 10th Cavalry Band (1917-19).

After military service, Shoffner played trumpet in Charlie Creath's band (1919) as well as with several Midwest territory bands including Everett Robbins's Jazz Screamers (1921). He moved to Chicago in 1921 and played with Freddie Keppard and Honore Dutrey. He replaced Louis Armstrong as second trumpet in King Oliver's Creole Band in 1924, and briefly played with Dave Peyton (1925) and Lottie Hightower's Nighthawks. He returned to Oliver's band from 1925-27 and also replaced Tommy Ladnier with Lovie Austin's Blue Serenaders (recording for Paramount in 1925-26). He was used as a backup soloist on recordings with Ida Cox, Hattie McDaniels, Jimmy O'Bryant (1925-26), and Luis Russell (1926).

Serious lip problems hurt Shoffner in 1927. He left Oliver's band in order to return to St. Louis and undergo a lip operation, but returned to playing in late 1927. He performed with Charlie Elgar (1928), Erskine Tate (late 1927), Jerome Carrington, Jelly Roll Morton, McKinney's Cotton Pickers (1931), Half Pint Jaxon (in Chicago, 1932-33), Jesse Stone (1937), Earl Hines, Fess Williams, Fletcher Henderson (in New York), and Hot Lips Page (1938). He formed his own band in 1940, but it was not successful.

After the demise of his own big band, Shoffner took a government job and became a part-time musician. He recorded four tunes with Richard M. Jones in 1944, but eventually retired from music. He was persuaded to come out of retirement in 1957 in order to join Frank Jackson's Original Jass All-Stars that recorded three albums for Pinnacle, one for Phillips, and one for Riverside. Illness in 1966 forced his musical retirement for good. He died at the age of eighty-two.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Shook, Brian [Andrew] (b. Mansfield, Ohio, Dec. 18, 1978). American trumpeter. Shook began playing the trumpet at the age of eleven. From age fourteen to eighteen, he took lessons from Ettore Chiudioni. He attended Mansfield Christian School, and graduated from high school in 1997. He studied with Charles Pagnard at Cedarville University, and earned a bachelor of music degree in 2001. He was a T.A. at Arizona State University where he studied with David Hickman while earning a master of music degree in 2003, and doctor of musical arts degree in 2006. Additionally, he studied with Andrew Balio of the Baltimore Symphony Orchestra (2007-09).

Shook's performance career includes playing and recording with The King's Brass (2004-09), Bay Street Brassworks (2006-07), and occasionally playing with the Dayton Philharmonic, The Phoenix Symphony, New Mexico Symphony, Phoenix Bach Choir, Salt River Brass, Sun City Symphony Orchestra, Lake Charles Symphony, and the Rapides Symphony Orchestra. He is currently principal trumpet of the Symphony of Southeast Texas. He has performed and lectured at several national and international conventions including the 2003, 2004, and 2006 International Trumpet Guild conferences, as well as The Juilliard School of Music, Manhattan School of Music, University of North Texas, the United States Attorney's Office (Beaumont), and the College Music Society National Conference. His biography of William Vacchiano, titled *Last Stop, Carnegie Hall*, is published by the University of North Texas Press.

Since 2013, Shook has been the Recording Reviews Editor of the *International Trumpet Guild Journal*. He has taught as an adjunct faculty member at Towson University (2007-08) and American University (2008), and is currently a fulltime professor of trumpet at Lamar University in Beaumont, Texas (since 2009).

Brian is married to Kristin (Fevig) Shook. Their daughter is Penelope Dawn (b. 2013). His hobbies include English literature and collecting pocketknives. He is also a soccer enthusiast.

Bibl.: Shook, Brian Andrew. *William Vacchiano: His Career as a Trumpet Player and Pedagogue* (unpublished DMA diss., Arizona State University, 2006); personal interview, Jan. 4, 2010; Brian Shook's official website: www.brianshook.com.

Shore, John (b. London, England, 1662; d. London, England, Nov. 20, 1752). English trumpeter. Son of Matthias Shore, John first trained as a lutenist and musical instrument maker, and entered the King's Music as a trumpeter in 1688. From January 13, 1708 to 1752, he was the Sergeant Trumpeter to the royal court in England (succeeding his grandfather and father); on March 7 of the same year he was appointed lutenist in royal service. He is credited with inventing the tuning fork in 1711.

Like his father, John was a proponent of the "flat(t)" (slide) trumpet invented by John Hyde that could play notes outside the natural harmonics. He earned the highest praise from his contemporaries. Music historian Sir John Hawkins (1719-89) reported that Shore, *by his great ingenuity and application had extended the power of the noble instrument...beyond the reach of imagination, for he produced from it a tone as sweet as that of the hautboy* [oboe]. The German composer Gottfried (Godfrey) Keller (?—1704) told Princess Anne of Denmark, later Queen Anne, that Shore's trumpet had "reached perfection in her court."

Shore retired in 1695 due to lip paralysis, but he may have been able to play again in 1697. Henry Purcell composed two sonatas for him, and other composers including Jeremiah Clarke wrote solo works for him as well. His instrument, made by William Bull c1680, survives today in the London Museum.

Bibl.: "John Shore" (Oxford Music Online); Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions).

Shore, Matthias (b. c1640; d. London, England, on or before May 14, 1700). English trumpeter. Matthias was the father of William and the more famous John Shore. On January 5, 1682 he was appointed trumpeter-in-ordinary to Charles II, and later to James II. On October 5, 1687 he was promoted to Sergeant Trumpeter to the royal household, and was leader of the sixteen trumpeters there. He was a close personal friend of Henry Purcell and introduced the trumpet into English art music in 1687 when he performed Purcell's *Sound the Trumpet, Beat the Drum* as a birthday ode to James II. He was also a proponent of John Hyde's flat(t) (slide) trumpet that was capable of playing notes outside of the harmonic series.

Bibl.: "Matthias Shore" (Oxford Music Online); Tarr, Edward. H. *The Trumpet* (English Third Edition) (Hickman Music Editions).

Shore, William (b. date unknown; d. London, Dec. 1707). English trumpeter. Son of Matthias Shore and older brother to John, William became a trumpeter-in-ordinary to Charles II on June 27, 1679, and became Sergeant Trumpeter to the royal household on June 27, 1700. Like his father and brother, William was a proponent of the flat(t) (slide) trumpet invented by John Hyde. He was buried at St. Martin-in-the-Fields on December 11, 1707.

Bibl.: "William Shore" (Oxford Music Online); Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions).

Short, Thomas Vowler (b. Melbourne, Australia, Oct. 24, 1856; d. St. Petersburg, Florida, Oct. 4, 1931.) Australian cornetist. Short grew up in Australia, and was considered a musical prodigy by the age of fifteen. He was a popular cornet soloist and bandleader of the

Talbot Band in Victoria. At age eighteen, he led the Hamilton Band of Australia, where he was in demand as a soloist, and played with both the Melbourne Band and the Cooper & Bailey Show.

Short came to America in 1878 at age twenty-two, and took up residence in New York City. He soon became director of the 69th, 71st and 13th Regiment bands**,** served as cornet soloist with each, and at the same time took cornet lessons from W. Paris Chambers.

During the 1880s, Short was leader of the prominent Clapp's Band, and in 1888 became cornet soloist and assistant conductor of Innes's band, which performed at Coney Island, Saratoga, Glen Island, and the 1890 Dallas Exposition. Young Herbert Clarke was Short's assistant during the Dallas concerts. At various times, Short also played solos with the Gilmore Band and Cappa's 7th Regimental Band of New York.

Short moved to Springfield, Massachusetts, in the early 1890s to become the permanent leader of the 2nd Regiment Band of Springfield. Although he toured widely for the rest of his life, he considered Springfield to be his home. For many years, he organized and taught numerous bands throughout New England.

Short was a prolific composer. His cornet works include *Our Maud, Glen Island Waltz, Soldier Boys Patrol, U & I Polka* (duet), *Aquarelle Polka, Emmet's Lullaby, Fantasie on Irish Airs, Fantasie on Scottish Airs, Maryland Variations, Wonder Cornet Waltz, Short and Sweet* (duet for Short and Albert Sweet), and *Al & Pal* (duet for Short and his son Albert). He also composed several marches including *Brooklyn Eagle, Our Band,* and *My Florida March*.

Short recorded for the Edison Phonograph Company. In 1907, he was soloist with the Ringling Brothers Circus. His last known performance was a radio broadcast from the Municipal Tower in Springfield on New Year's Eve, 1921, after which he retired to St. Petersburg, Florida, about five years before his death in 1931 at the age of seventy-four; he was buried in the family plot at Greenwood Cemetery in Brooklyn, New York. He had a brother, Alexander, who was a prominent band organizer and teacher in Australia; a son, Albert, who was an excellent cornetist and orchestra leader in Hollywood and Chicago; and two daughters—a violinist, and a pianist.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *The Cornet Compendium* (self-published); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Shuebruk, Richard (b. Bristol, England, Aug. 23, 1853; d. 1933). British trumpeter. Shuebruk immigrated to the United States in 1873, and joined the Boston Germania Orchestra (1873) and the Handel & Haydn Society (1873-76).

Shuebruk played with the Theodore Thomas Orchestra (1878) and Frederick Innes Band, and appeared at the New York Music Festival (1882) and the Promenade Concerts in Boston (1886). He joined the Boston Symphony Orchestra in 1885, and of the two seasons he played with the orchestra, was principal during the second season in 1886-87. In 1886, Shuebruk performed the *Septuor* by Saint-Saens.

During the 1910s to the 1930s, Shuebruk was a music teacher in New York City, and is best known today for his series of books, *Graded Lip Trainers for Trumpet* and *Tongue Trainers for Trumpet.* His advice was, "Don't blow harder for high notes. Pinch tighter."

Bibl.: "Principal Musicians of the Boston Symphony Orchestra" (www.stokowski.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Shulman, Matthew ("Matt") Benjamin [Matt Von Roderick] (b. Vermont, Oct. 7, 1974). American trumpeter. Shulman comes from a musical family; his father, Alvin Shulman played violin, and his mother, Elizabeth Steckelberg, played piano. At age three, Matt began studying the violin and piano, but switched to trumpet at age twelve. He earned a bachelor of music degree at the Oberlin Conservatory in Ohio, a master of music degree from The Juilliard School (studying with Mark Gould), and studied for a doctoral degree at New York University with Laurie Frink.

Shulman made his New York solo debut at Carnegie Hall with the New York Pops Orchestra conducted by Skitch Henderson (2002). He developed his jazz playing by performing with Kenny Reed, Joe Lovano, Kenny Werner, and others. His activities also go beyond the jazz area: in New York he has given the world premieres of Edward Green's *Trumpet Concerto*, Marcello Toldeo's *Solitude of the World*, and Timothy Newman's *Intervention*. He was runner-up at the Thelonius Monk International Jazz Trumpet Competition in 1997, and won the 1997 competitions for the International Trumpet Guild and the National Trumpet Competition, as well as the Vilar Global Fellowship scholarship.

Shulman has a rather unique style of playing that includes the frequent use of multiphonics incorporating vocal sounds to create an avant-garde and mystical atmosphere during concerts. He is also a singer, and can be heard on CDs such as *While You Sleep* and *So It Goes* (Jaggo Records). He was named the "Jazz Artist of the Year" by the Independent Music Awards in 2003. In 2009, Shulman changed his professional name to Matt Von Roderick and moved to Los Angeles.

Shulman is the inventor and manufacturer of the ShulmanSystem, a wooden frame that rests the trumpet on the trumpeter's breastplate, held up by a neck strap while playing. He describes it as a "resonating-balance-stabilization device" that aids in posture, breathing, and sensitivity to the instrument.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Matt Shulman" (http://steinhardt.edu/profiles/doctoral/matt_shulman).

Sibaja, José (b. Alajuela, Costa Rica, May 18, 1973). Costa Rican trumpeter. As a boy, Sibaja learned to play the glockenspiel, but switched to trumpet at age thirteen; his early trumpet teachers were Ricardo Vargas and Jorge Duarte. He attended the Colegio Redentorista San Alfonso and the Instituto de Alajuela (graduating in 1990), and studied for three months at the Conservatorio de Castella. Sibaja then

joined the Miami Symphony Orchestra (1991-93) and studied with Gilbert Johnson at the University of Miami in Florida (1992-94). He played in the Orquesta Sinfonica de Venezuela (1994-97) and the Sinfonietta de Caracas (1995-97), and also taught at the Carabobo Conservatory in Valencia, Venezuela (1996-97). He returned to UM, and again studied with Johnson (1998-99).

Sibaja became a member of the band of pop star Ricky Martin in 1999, and toured and recorded with Martin until 2006. Concurrently, he was a member of the Dallas Brass (2004-05). Since 2006, he has been first trumpet with the Boston Brass, a quintet that has become world famous for its versatile and exciting shows and many recordings. Sibaja has performed on television for the *Grammy Awards, American Music Awards, MTV Music Awards, Total Request Live, The Rosie O'Donnell Show, Late Night with David Letterman, The Tonight Show with Jay Leno, Saturday Night Live*, and other shows. In addition, he has played on more than three hundred professional recordings, including with artists Celia Cruz, Elvis Crespo, Franco de Vita, and Gloria Estefan.

Sibaja is married to Patricia Cerezo, an aesthetician. He claims that his hobbies are soccer, soccer, and more soccer!

Bibl.: José Sibaja's official website: www.josesibaja.com; personal interview, Sept. 6, 2011.

Sickler, Don[ald] (b. Spokane, Washington, Jan. 6, 1944). American trumpeter and arranger. Sickler began his music career at the age of four by studying piano with his mother. He took up the trumpet at age ten, and two years later formed a Dixieland group that soon performed at local dances. Sickler received his music degree from Gonzaga

University in 1967, and then studied at the Manhattan School of Music in New York with Donald Byrd (1970). He freelanced and played in various Broadway pit orchestras while working for a music publishing company.

Sickler's early playing career includes working with Philly Joe Jones during the 1970s, and as a trumpeter and arranger for the Tadd Dameron tribute band called Dameronia (1982-85). He performed with the Monk Reunion Orchestra (1985-87), and worked as a trumpeter and arranger for Art Blakey's Jazz Messengers (1989), Superblue, Clifford Jordan Big Band, James Williams, Jaki Byard, Panama Francis, Joe Henderson, and his own Special Septet (1989, with Jackie McLean and Johnny Griffin). His greatest work was with T.S. Monk's Sextet, serving as trumpeter and arranger from 1991 to 1998.

Blue Note Records hired Sickler as a record producer and arranger. He has produced five Grammy Award-winning CDs, and has published over three hundred music arrangements. *Downbeat* magazine has given him numerous awards as a producer, arranger, and trumpeter. He has worked with hundreds of well-known jazz artists, including trumpeters Arturo Sandoval, Clark Terry, Snooky Young, Wallace Roney, Roy Hargrove, Wynton Marsalis, Art Farmer, Tom Harrell, Woody Shaw, Lew Soloff, Jimmy Owens, Jon Faddis, Jack Sheldon, Claudio Roditi, Johnny Coles, and Freddie Hubbard.

As a trumpeter, Don Sickler has recorded for labels such as Blue Note, Delos, Fantasy, Muse, N2K, Uptown, HighNote, Soul Note, Somethin' Else, Verve, Sunnyside, and Reservoir. His albums as leader include *Night Watch* (Uptown), *Reflections* (HighNote), *Superblue* (Blue Note), *Superblue II* (Blue Note), and *The Music of Kenny Dorham* (Reservoir). Sickler is an associate faculty member and director of jazz studies at Columbia University.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Don Sickler" (www.origins-records.com); Don Sickler's official website (http://donsickler.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Siders, Thomas ("Tom") (b. c1985). Siders grew up in Champaign, Illinois. He began taking piano lessons at the age of six, but switched

to the trumpet at age ten, and for the next few years took lessons from Michael Allen, Sal Percoco, Michael Ewald, and Ray Sasaki. His main interest in music was jazz.

Siders studied with Sasaki at the University of Texas from 2003 to 2007, earning a bachelor of music degree. He played in the Austin City Brass and other groups before attending Rice University in Houston where he studied with Marie Speziale. After graduating with a master's degree in 2009, Siders participated in the Tanglewood Institute's fellowship program (summer 2009) where he received the Voisin Trumpet Award. He then received his final training as a member of the New World Symphony in Florida.

Siders won a position as assistant principal trumpet of the Boston Symphony Orchestra, and commenced duties in January of 2010. He has played with the Houston Symphony Orchestra, Houston Grand Opera, and the Santa Fe Symphony.

Bibl.: "Thomas Siders" (www.bso.org); Speziale, Marie. "Tom Siders to Boston Symphony Orchestra" (News Item, *International Trumpet Guild Journal*, Oct. 2010).

Siebert, Alan H[arold] (b. Brooklyn, New York, July 8, 1955). American trumpeter. Siebert grew up in East Meadow, New York, the son of Harold (a salesman) and Marilyn Siebert (a homemaker). He has a sister named Linda (b. 1958). Alan began playing the trumpet at age nine, and his first teachers were Kenneth Sepe and David Osika.

Upon graduating from Port Jefferson High School in 1973, Siebert attended the State University of New York at Fredonia, where he studied with Dr. William Dederer, and earned a bachelor of music education degree in 1977. He also attended the University of Michigan (1977-78), where he studied with Clifford Lillya, and received a master of music degree. He taught in the public schools of Connecticut for two years (1978-80), and was trumpet professor at the University of Wisconsin-Superior (1980-82). Siebert worked towards a doctor of musical arts degree at Arizona State University, where he served as a graduate teaching assistant to professor David Hickman (1982-84).

After one year of doctoral residency at ASU, Siebert won a position as assistant principal of the San Diego Symphony Orchestra (1983-84). He was soon awarded the position of principal trumpet, and played several seasons in that capacity (1984-90). In addition, he won and held the positions of principal trumpet of the San Diego Opera Orchestra and San Diego Chamber Orchestra, and served as an adjunct faculty member at San Diego State University. During his last year with the San Diego Symphony, Siebert took a one-year leave of absence to teach at Michigan State University (1989-90). In the fall of 1990, Siebert was named professor of trumpet at the College-Conservatory of Music, University of Cincinnati, a position he continues to hold.

Siebert has performed with the Summit Brass, Carillon Brass, Dayton Philharmonic, Mid-America Trumpet Ensemble, San Diego Brass Consort, and Westwind Brass. He has recorded three solo CDs: *Hornpipes* (Integra), *Wood Wind Metal and Brass* (Rodgers), and

Stargazer (Equilibrium). He is also a coauthor of the text, *Teaching Brass: A Resource Manual* (McGraw-Hill). Among Siebert's best-known students are Joseph Bowman, James Ackley, Chris Kiradjieff, Valentin Lukashuk, Michael Walk, Christian Pagnard, Günnar Bruning, Scott Belck, and Jason Sanders.

Due to overplaying, a muscle tear in the obicularis oris (upper lip) in 1997 caused Siebert to suffer serious playing difficulties for several years. He underwent successful surgery in 2002, and returned to normal performing capacity in 2003.

Seibert and his wife Cathy have been married since 1977, and have two sons, Christopher (b. 1984) and Alexander (b. 1990). He enjoys wine collecting and gardening.

Bibl.: "Alan Siebert" (2010 International Trumpet Guild Conference program book biography); "Alan Siebert" (www.alansiebert.com); "Alan Siebert" (www.ccm.uc.edu); personal interview, July 5, 2010.

Sielert, Vern (b. Santa Monica, California, Aug. 17, 1966). American trumpeter. Sielert grew up in Westport, Connecticut, and graduated from Staples High School in 1984. He received his bachelor and master of music degrees in jazz and music education at the University of North Texas under Keith Johnson, and a DMA in trumpet performance at the University of Illinois under Michael Ewald and Ray Sasaki. His other teachers include Jack Adams and Don Jacoby. Sielert then taught at Normal Community West High School in Normal, Illinois, Illinois State University, and Millikin University before joining the Baylor University faculty as jazz director. Along the way, he performed with Rosemary Clooney, Freddie Hubbard, The Spinners, Bobby Shew, Don Lanphere, Natalie Cole, Michael Feinstein, Gerald Wilson, and Ralph Carmichael. He has also performed with the Illinois Symphony Orchestra, Illinois Chamber Orchestra, Jimmy Dorsey Orchestra, Norwegian Cruise Lines, UNT One O'Clock Lab Band, and Walt Disney World.

Sielert moved to Seattle, Washington, in 2001 and assumed duties as jazz and studio jazz ensemble director at the University of Washington. He also performed and recorded with the Jim Knapp

Orchestra, Emerald City Jazz Orchestra, Marc Seales Quintet, Seattle Repertory Jazz Orchestra, Phil Kelly's NW Prevailing Winds, and the Jay Thomas Big Band. In 2005, he hosted the Carmine Caruso International Jazz Trumpet Competition. Sielert remained in his position at the University of Washington until 2006 when he assumed duties as trumpet teacher and director of jazz studies at the Lionel Hampton School of Music at the University of Idaho in Moscow. He released a CD, *From There to Here,* in 2007 on the Ponyboy label. He is an active clinician and adjudicator. He is married to Vanessa Sielert and has a son, Beck Sielert (b. 2010).

Bibl.: Frink, Laurie. "ITG Profile: Vern Sielert" (*International Trumpet Guild Journal,* Mar. 2006); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, Mar. 16, 2010.

Sievers, Karl (b. Boston, Massachusetts, Feb. 23, 1955). American trumpeter. Sievers grew up in Louisville, Kentucky. He studied with Delbert Hoon and Leon Rapier, both of the Louisville Orchestra. After graduating from Ballard High School in 1973, he attended Indiana University until 1980, where he earned a bachelor of music degree studying with Louis Davidson and William Adam, and a master of music degree (DMA not completed) studying with William Adam. He also learned a great deal from Dominic Spera, director of jazz studies at IU. Sievers completed his DMA degree at the University of Missouri-Kansas City's Conservatory of Music (1990-91) studying with Keith Benjamin.

A highly versatile musician, Sievers has performed as lead trumpet on live television (seven years as lead trumpet with the *PTL Television Show* in Charlotte, North Carolina), toured with numerous show bands, participated in many commercial recording sessions, and has performed with the Charlotte Symphony Orchestra, Dayton Philharmonic, Indianapolis Symphony, the Cincinnati Ballet Orchestra (seven years as coprincipal trumpet), and is the current principal trumpet of the Oklahoma City Philharmonic.

Sievers taught at Northwest Missouri State University (1989-92), Wright State University in Dayton (1992-99), and is currently professor of trumpet at the University of Oklahoma (since 1999). He is the general manager of the annual National Trumpet Competition at George Mason University, and is a past board member and present editorial committee member of the International Trumpet Guild.

Sievers and his wife, violinist Beth Sievers, have three children: Lauren (b. 1982), Emily (b. 1987), and Tom (b. 1995). His hobbies include fishing, motorcycles, golf, woodworking, and raising champion Rhodesian Ridgeback dogs.

Bibl.: Greig, Murray. "The Oklahoma City Symphony Trumpet Section" (*International Trumpet Guild Journal*, Mar. 2005); Trumpet Celebrity Interviews (www.r-o-d-d-y-t-r-u-m-p-e-t.cc/sievers.html); personal interview Apr. 1, 2010.

Silberschlag, Jeffrey (b. Pikesville, Maryland, c1950). American trumpeter and conductor. Silberschlag's father was a businessman by day, and a jazz drummer by night. At age five or six, Jeffrey began his life in music when his grandmother gave him an old bugle once owned by his grandfather, a European circus musician. His father arranged for him to study with Donald Tison, principal of the Baltimore Symphony Orchestra. Silberschlag soon became a member of the Maryland Youth Orchestra, and played with the Peabody Conservatory Brass Ensemble. He attended the Hartt School of Music while at the University of Hartford as a premed major, but decided to devote himself exclusively to the study of music. He transferred to the Manhattan School of Music where he studied with William Vacchiano. Additional study was with Robert Nagel, Gerard Schwarz, and at the Institute for Advanced Music Study in Montreux, Switzerland, under Pierre Thibaud.

Silberschlag's early career was spent as a trumpeter in various orchestras including the Jerusalem Symphony Orchestra (coprincipal), Italian National Symphony RAI-Torino (principal), and the New York City Opera-National Company Orchestra. He developed a distinguished solo career, appearing with numerous orchestras, and recording with the London Symphony Orchestra, Royal Liverpool Philharmonic, Seattle Symphony, Czech Radio Orchestra, Warsaw Philharmonic, Maryland Bach Aria Group, and the Toronto Chamber Orchestra. His albums include *The American Trumpet* with the Seattle Symphony Orchestra conducted by Gerard Schwarz. In 1991, he was cowinner of the Newton T. Dodge Prize for Creative and Scholarly Achievement. He has recorded for the Naxos and Crystal labels.

Silberschlag joined the faculty at St. Mary's College of Maryland in 1988. He taught trumpet and conducted the school orchestra, as well as serving as chair of the music department from 1997 to 2004. He has guest conducted all over the world with such orchestras as Orchestra dei Filharmonici di Torino, Symphony Orchestra of Romania, Orchestra de Tre Mondi, London Philharmonic, Orchestra of St. Luke's, and the Italian National Opera Orchestra.

Since 2000, Jeffrey Silberschlag has been the music director and conductor of the Chesapeake Orchestra and River Concert Series and is codirector of the USA-Italy Music Festival held in Alba, Italy. He is also Artist-in-Residence with the Maryland Youth Orchestra.

Silberschlag is married to Deborah Greitzer, a bassoonist. Their sons are Nathaniel and Zachary.

Bibl.: Wixon, Ross. "The Many Influences on Jeff Silberschlag" (www.smcm.edu/rivergazzette/Fall2010/maestro.html); "Jeffrey Silberschlag" (www.artistsinternational.com); "Jeffrey Silberschlag" (www.smcm.edu).

Simanovich, Alexander (b. Bobruysk, Belarus, Oct. 4, 1955). Belarussian trumpeter. Simanovich studied at music schools in his home city (1967-70), Novopolozk (1970-75), and with Vitaly Volkov at the Minsk Conservatory. His career began as a principal of the opera and ballet orchestra in Novopolozk, and as a teacher at the music school

there (1980-84). From 1984 to 1989, he was principal of the Military Orchestra in East Berlin, and from 1989 to 2002 was in the Central Military Orchestra in St. Petersburg that toured Germany, Spain, and Sweden. In 1990, he took over the trumpet class of Veniamin Margolin at the St. Petersburg Conservatory for two years.

Since 1994, Simanovich has been a member of The Russian Five brass quintet with tours thorough Finland, Sweden, Germany, and Austria. This group won a competition in Kiev in 2003. He also teaches (since 2004) at the Mikhail Ivanovich Glinka Music School in St. Petersburg.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Šimek, Stanislav (b. Prague, Czech Republic, Aug. 18, 1925; d. Prague, Czech Republic, Sept. 28, 1999). Czech trumpeter. Šimek studied with Adolf Scherbaum in Bratislava, and with Jaroslav Kolář. He was principal trumpet of the National Theater Orchestra of Prague from 1952 to 1974, and performed on many duet recitals with the famous Adolf Scherbaum. He can be heard on two of Scherbaum's albums for the DGG label: *Fanfare Royals* and *Virtuoso Trumpet Concertos*, Vol. 3 (1967), as well as *Trumpet Music from Bohemia* (1969, with the Paris Chamber Orchestra conducted by Paul Kuentz).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace. Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Simmonds, Ronald ("Ron") Alan (b. Winnipeg, Manitoba, Canada, Oct. 16, 1928; d. Vania, Spain, Oct. 24, 2005). Canadian trumpeter. Simmonds grew up in England. He began playing trumpet at age seventeen, and by age nineteen, was a member of Tommy Sampson's orchestra, which made several international tours (lead trumpet in 1949). After leaving the Simpson organization in 1949, he worked with the big bands of Oscar Rabin (1949-50), Leon Ray, Vic Lewis (1950-51), and the Squadronaires (1951-53). In 1953, he replaced trumpeter Albert Hall in Jack Parnell's big band, a group he played with on and off throughout the 1950s. He also worked in a London pit orchestra during a three-year production of Leonard Bernstein's *West Side Story*.

Simmonds replaced Bobby Pratt in Ted Heath's band in 1960, but about this time, his hearing deteriorated to perhaps fifty percent. In 1962, he joined John Dankworth's band, and in 1963-64 moved to Munich, Germany, where he played for the German Radio. In 1965, he moved to West Berlin, where he composed, arranged, and performed as a freelance musician (including several performances of music by George Gershwin with German symphony orchestras), and with several visiting American big bands led by Stan Kenton, Henry Mancini, Lionel Hampton, Quincy Jones, and others. He worked with the Hessischer Rundfunk (1977), recorded with Acker Bilk, and hosted his own weekly showcase on the American State Department's RIAS radio network. In addition, he composed music for films, and authored several plays.

During a dental operation in 1980, Simmonds's lower lip became paralyzed, so he began working as a pianist with the Saarbrücken Radio Symphony Orchestra. In 1993, he and his wife Conny retired to Costa Blanca, Spain. He died of cancer in 2005, just one week after his seventy-seventh birthday.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Ron Simmonds Dies" (www.fuzzers.co.uk/?Page=Ron+Simmonds); "Ron Simmonds" (www.allmusic.com/artist/ron-simmonds-p600038/biography).

Simões, Nailson (b. Quipapá, Pernambuco, Brazil, 1956). Brazilian trumpeter. Simões earned a bachelor of music degree in Brazil before studying with Charles Schlueter at the New England Conservatory in Boston (master of music, 1986) and at the Catholic University of America (PhD in music, 1991). Other teachers include Gérard Hostein and Maviael Celestino. Before studying in the U.S., he founded the BRASSIL Quintet (1980), which recorded three CDs, performed as a member of the Recife Symphony Orchestra and São Paulo Symphony Orchestra, and taught trumpet at the Federal University of Paraiba. He won prizes at the 6th Contest of Young Instrumentalists Piracicaba (São Paulo, 1997) and the 2nd National Brazilian Contest in Rio de Janeiro (1994).

Currently, Simões is professor of trumpet at the University of Rio de Janeiro and a member of the Symphony Orchestra of Campinas in São Paulo (since 2000). He is also a member of the Art Metal Quintet, Anacleto de Medeiros, and the Trumpets of UniRio Group. He released the first Brazilian solo CD for trumpet and piano through the Brazilian Academy of Music (2001); his other CDs include *When Anacieto, Always Chiquinha*, and *Trumpet Solo Brazil*. He was a member of the board of directors of the International Trumpet Guild (1999-2001), founded the Association of Trumpet Players of Brazil (1990), and has been instrumental in bringing Charles Schlueter to Brazil for several workshops.

Bibl.: "Trumpeters of Ceará: Nailson Simões" (http://trompetistasceara.blogspot.com/2009/07/nailson-simoes.html); (www.trumpetguild.org/news/brazil.htm); "Nailson Simões" (http://brassil.vilabol.uol.com.br/nailing.htm).

Simon, Frank (b. Cincinnati, Ohio, Nov. 26, 1889; d. Cincinnati, Ohio, Jan. 28, 1967). American cornetist. Simon's parents lived in Middletown, Ohio, where they owned a bakery; as a boy, Frank delivered bread to customers on his bike. At age nine, he started to play the flute, but at age eleven switched to cornet. At age thirteen, his parents arranged for him to study with the great Herman Bellstedt Jr. in Cincinnati. Simon always claimed that his three years with Bellstedt were invaluable throughout his career.

Simon's first solo appearance was with William Kopp's band in 1909. The following year, he became a member of the band, which toured the Midwest and performed at important venues in Ohio. In 1910, Simon became a trumpet player in the Cincinnati Symphony Orchestra, and also played cornet in Weber's Band from 1910 through 1914.

In August of 1914, John Philip Sousa engaged Simon to serve as assistant to Herbert L. Clarke, and the two of them became great friends. Simon often credited Clarke for teaching him much about cornet playing and the band business. Simon often performed solos with the band, and his former teacher Bellstedt composed several solos for him. Simon later published these when he established his own publishing company in Cincinnati during the last years of his life.

When Clarke left the Sousa Band in 1917, Simon was named as his replacement. Following the great Herbert Clarke as soloist must have been a daunting task, and being a perfectionist, Simon often experienced a great deal of stress, which resulted in somewhat inconsistent performances. Adding to the pressure was the presence of two great assistant cornet players and soloists, Bert Brown and the nineteen-year-old Del Staigers.

Simon played with the Sousa band through the 1919-20 season. He opened a teaching studio in downtown Chicago and gave cornet lessons for a few months before returning to Middletown, Ohio, where he established the Armco Band for the Armco Steel Corporation. The band started its first season with only nineteen performers, but quickly grew to fifty-two within a year. The band played many live radio concerts that were broadcasted throughout the Ohio area by WLW in Cincinnati. The band toured a great deal in 1927 and 1928, and performed at the Toronto Exhibition in 1928. In 1929 and 1930, the band was heard nationally through radio broadcasts on NBC. It was disbanded just before World War II due to a poor economy.

Simon was a charter member of the American Bandmasters Association**,** and served as its president from 1935 to 1937. He joined the faculty at the Cincinnati Conservatory in 1949. He toured a great deal as a cornet soloist and conductor, and conducted the National Band of the Air in that same year. In 1950, he became a faculty member at the University of Arizona, but in 1966 he rejoined the music faculty at the Cincinnati Conservatory, where he taught cornet until his death in 1967. Two of his best-known students were Billy Butterfield and Al Hirt.

Some of Frank Simon's compositions for band include *Cincinnati Post, Four Square,* and *Crusaders*. His best-known cornet solo is *Willow Echoes*.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, incl. extract on mp3; Oct. 2008).

Simon, Wilhelm (b. Teichhausen, Germany, Aug. 30, 1898; d. Dresden, Germany, July 21, 1969). German trumpeter. Simon began his career in the Berlin State Opera Orchestra, and then in 1925 joined the Dresden Staatskapelle as principal trumpet until 1962. During the summers from 1935 to 1960, he was a member of the Bayreuth Festival Orchestra. He was the teacher of Rudolf Haase and Hans-Joachim Krumpfer. Simon played everything from Bach to Wagner on his Heckel B-flat trumpet. (In 1950, he performed the *2nd Brandenburg Concerto* by Bach an octave lower than written.)

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions).

Siqueira, Gilberto (b. Brazil, c1954). Brazilian trumpeter. Siqueira started his musical training on piano, but began playing the trumpet at age thirteen. He studied with Wilfredo Cardoso in Buenos Aires, and graduated from the St. Paul Conservatory of Music and Drama in Montevideo, Uruguay. He debuted as a soloist in 1969, performing with the Symphonic Orchestra of Porto Alegre. His professional orchestral career began at age nineteen c1973 in the São Paulo Philharmonic Orchestra. In 1973, he became the principal trumpet of the Orquestra Sinfônica do Estado de São Paulo, a position he still holds; he has also played in the orchestra's brass quintet. He has founded several brass ensembles including the Paulistano Brass Quintet.

Siqueira is one of the leading trumpet teachers in Brazil. He has presented courses at numerous music festivals, and is a professor

at the Tatura Conservatory. He is involved with designing trumpets in partnership with Weril Instruments.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Master of the Trumpet" (www.projetomusical.combr/destaques/index.php?pg=des23); "Gilberto Siqueira" (www.festivalcamposdojordao.org.br/boisistas_professores_interno.php?id=203).

Sirinek, Robert (b. c1945) American trumpeter. Sirinek was a leading trumpeter in New York City during the 1970s. He played in the New York Trumpet Ensemble led at the time by Gerard Schwarz, and recorded the NYTE album *The Sound of Trumpets* for the Delos label. He joined the trumpet section of the Metropolitan Opera Orchestra in 1977, was appointed assistant manager in 1979, became personnel manager in 1986, and was promoted to orchestra manager in 1990. His wife, Elaine Douvas, is principal oboe of the Met orchestra.

Bibl.: "Robert Sirinek New Manager" (www.nytimes.com/1990/10/25/arts/met-opera-appoints-director.html).

Skomorovsky, Yakov Borisovich (b. Kherson, Ukraine, Aug. 6, 1889; d. Leningrad, Russia, July 4, 1955). Russian trumpeter and bandleader. Skomorovsky studied with Alexander Gordon at the St. Petersburg Conservatory, receiving a special solo prize upon graduation in 1912. While a student, he was principal trumpet of the St. Petersburg Symphony Orchestra of the Russian Musical Society from 1908 to 1912. He was principal of the St. Petersburg-Petrograd Theatre Orchestra from 1912 to 1918 and principal of the Petrograd-Leningrad Maliy Opera House Orchestra from 1918 to 1932, as well as principal of the Petrograd-Leningrad Philharmonic Orchestra from 1921 to 1933.

Skomorovsky is best remembered as an excellent jazz player who from 1927 to 1946 established and led a concert jazz band, one of the first of its type in Russia. According to Anatoly Selianin, *he was a fantastic jazz player who made many records. He had a strong and beautiful tone with perfect technique.* His band performed at numerous navy bases during World War II. From 1951 until his death at the age of sixty-five, he taught at the Rimsky-Korsakov Navy Music School in Leningrad.

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Si*ècle (CD-Rom; Oct. 2008).

Skoniczin, Robert (b. Coatesville, Pennsylvania, Sept. 11, 1970). American trumpeter. Skoniczin's father Richard was a former band director and musical entertainer, and his mother Judith a homemaker. While growing up in Coatesville, Pennsylvania, Robert taught himself to play the trumpet. After graduating from Coatesville Area High School in 1988 as valedictorian, he entered Gettysburg College, where he studied with Chris Tranchitella, a former principal trumpet with the Kennedy Center Opera Orchestra. Skoniczin completed his bachelor of science in music education degree in 1992, and then earned a master of music degree in performance, studying with Vince Penzarella at the Manhattan School of Music in 2002. In 2002, he was selected for the Manhattan School's Cecil Collins Award for Outstanding Brass Performance.

A versatile performer, Skoniczin has performed with OperaDelaware, The Chamber Orchestra of Philadelphia, The Bach Choir of Bethlehem (PA) orchestra, New Jersey Opera, Opera Company of Philadelphia, Reading Symphony, Ocean City Pops, Wilmington String Ensemble, Gramercy Brass Orchestra, Sammy Kaye Orchestra, Brian Pastor Big Band, NFL Films recordings, plus numerous Broadway shows in Philadelphia and Wilmington. He has also backed artists such as Martina McBride, Anne Murray, Pete Fountain, Collin Raye, Marvin Hamlisch, and the Mannheim Steamroller. Skoniczin performed for Mother Teresa and former Chinese President Jiang Zemin during his visit to the United States. In 2007, Skoniczin was named associate conductor of Bravo Brass, the Philadelphia Youth Orchestra's brass ensemble. He is an active freelance performer in the Philadelphia area.

Skoniczin and his wife Cheryl have two children, a son named Patrick (b. 2006) and a daughter named Cecilia (b. 2008). His hobbies include woodworking.

Bibl.: "Robert Skoniczin" (http://www.pyos.org/pages/about/brass.php#skoniczin); personal interview, February 12, 2010.

Slaughter, Susan (b. McCordsville, Indiana, July 5, 1945). American trumpeter. While growing up on a farm near Indianapolis, Slaughter chose to play the cornet at age ten after hearing Rafael Méndez on television. Her first lessons were with her band director, Robert Miller, and during high school she studied with Daniel Minter at the Jordan College of Music in Indianapolis. She earned a bachelor of music degree at Indiana University in 1967, studying with Herbert Mueller, and was awarded IU's Performer's Certificate. During the summers of 1966 and 1968, she studied with Robert Nagel at the Aspen Music Festival, and in 1969 received a fellowship to the Tanglewood Music Festival where she had lessons with Armando Ghitalla.

Slaughter became principal trumpet of the Toledo Symphony Orchestra in Ohio in 1967, but left this position in 1969 to become fourth trumpet of the St. Louis Symphony Orchestra. Three weeks before the start of the 1972-73 season, principal trumpeter Roger Blackburn resigned, so Slaughter was named acting principal for that season. She won the permanent principal job in March of 1973, becoming one of the first female principal trumpeters of a major symphony orchestra. (The first was Wanda Pittman Yates, principal of the Houston Symphony Orchestra.) Knowing how difficult it was for women to attain any type of brass position in a fulltime symphony orchestra (she had been previously denied invitations to audition for several leading orchestras because she is female), she devoted much of her life to championing women's rights, especially in the arts.

Slaughter established the International Women's Brass Conference in 1991, with full conventions taking place thus far in 1993, 1997, 2000, 2003, 2006, 2010, and 2012. She also established the all-female large ensemble, Monarch Brass, and has received the Pioneer Award from the IWBC. She has served on the boards of the International Trumpet Guild, St. Louis Volunteer Lawyers and Accountants for the Arts, and the St. Louis Women's Chorale. She has performed and lectured at numerous national conferences and universities, and was one of the leading ten women invited to perform at the 1995 International Brassfest at Indiana University hosted by David Hickman, Daniel Perantoni, and Leonard Candelaria. (Unfortunately, scheduling conflicts prevented her and seven other women artists from attending.)

During her forty years as a member of the St. Louis Symphony, Slaughter was featured as a soloist or duet partner with artists such as Wynton Marsalis, Kathleen Battle, Doc Severinsen, Christine Brewer, and Al Hirt. She established the St. Louis Holiday Brass Concerts that have raised over $300,000 during fourteen years. She retired from the orchestra in 2010.

Slaughter, a very religious person, received YWCA's Special Leadership Award in the Arts, the American Federation of Musicians Owen Miller Award for Loyalty, Dedication and Fairness in Actions and Deeds, the 2007 Excellence in the Arts award from the St. Louis Arts and Education Council, and was nominated for the *Ladies Home Journal* "Woman of the Year" award. She has performed with the Summit Brass and has taught at the St. Louis Conservatory (now defunct).

Since college, Slaughter had embouchure difficulties because of inwardly slanting lower left teeth that prevented her lips from sealing firmly against the mouthpiece; she studied with Arnold Jacobs, Claude Gordon, and Laurie Frink to help overcome this difficulty. She eventually had small plastic dental "crowns" made that are placed over her teeth whenever she plays. As she became older, other teeth began to slant in as well, causing her to add several more dental appliances. She gave an informative lecture about this subject during the 2006 International Trumpet Guild Conference at Rowan University.

Slaughter has been an avid St. Louis Cardinals baseball fan since moving to St. Louis in 1969, and has performed the *National Anthem* at numerous Cardinals games; she was invited to perform during game three of the Baseball World Series in 1991 (Atlanta).

Bibl.: Card, Robyn. "Susan Slaughter: Consummate Musician and Inspired Pioneer" (*International Trumpet Guild Journal*, Oct. 2010); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo credit: Vera H. Olcott. Used by permission of the International Trumpet Guild.

Smedvig, Rolf [Thurston] (b. Seattle, Washington, Apr. 2, 1952).

American trumpeter. Smedvig grew up in Seattle, Washington, and made his debut as a soloist at age thirteen with the Seattle Symphony Orchestra. He attended Boston University where he studied with Armando Ghitalla. He also briefly studied with Rafael Méndez, Don Jacoby, and Maurice André. While he was attending the Tanglewood Institute during the summer of 1971, Maestro Leonard Bernstein invited Smedvig to perform as solo trumpeter in the world premiere of *Mass*, which was played at the opening the Kennedy Center in Washington, D.C.

At age nineteen, Smedvig won a position as third and assistant first trumpet of the Boston Symphony Orchestra. He remained in this position until becoming the acting principal trumpet from 1979-81 following Ghitalla's retirement from the orchestra. Smedvig left the BSO in 1981 in order to pursue a career as a soloist, and to play with the Empire Brass Quintet which he had cofounded in 1974.

The Empire Brass Quintet remains one of the world's most active brass ensembles, and has toured in over thirty-five countries. It has released over a dozen CDs on Telarc, Sony/CBS, and Angel/EMI and has appeared on several television programs including the *Today*

Show, Good Morning America, and *Mr. Roger's Neighborhood*. The group has also been heard nationally on such radio broadcasts as *St. Paul Sunday Morning* and *Traditions*.

As a soloist, Smedvig has played recitals worldwide, as well as at conferences and festivals including the International Trumpet Guild, Wolf Trap, Chautauqua Music Festival, Bach Festival at Marlboro, and the Casals Festival in Puerto Rico. His solo CDs on Telarc have earned him an international reputation and a Grammy Award nomination. *American Record Guide* wrote, *Absolutely gorgeous playing with phrasing that sounds squeezed out of a tube. This release should help establish Rolf Smedvig as one of the finest trumpet players now before the public...*

Smedvig is a noted composer and member of ASCAP. In 1996, the Boston Ballet premiered his *Passage* (music recorded on Telarc label). He has published several compositions and arrangements through G. Schirmer, KRS Publishing, and International Music Company. He is also an active conductor, and has served as music director of the Williamsport Symphony and the Cambridge Chamber Orchestra. He has also been guest conductor of the Honolulu Symphony, Northwest Chamber Orchestra, Zurich Tohnhalle Orchestra, and the Simon Bolivar Orchestra of Caracas, Venezuela.

Smedvig and the Empire Brass Quintet have been represented by Columbia Artists Management, Inc. in New York for decades. He holds an international chair at the Royal Academy of Music in London. He is an active soloist and has performed with the National Symphony, NHK Philharmonic in Japan, New World Symphony, Chicago Symphony Orchestra of Rivenia, and the Scottish Chamber Orchestra. He has taught at Boston University and the Tanglewood Institute.

Bibl.: Yeo, Douglas. "Trumpet Players of the Boston Symphony" (*International Trumpet Guild Journal*, Dec. 1990); Empire Brass Quintet website (www.empirebrass.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Smith, Carl ("Tatti") (b. Marshall, Texas, 1908; d. date unknown). American trumpeter. Smith grew up in Marshall, Texas. He performed with several territorial bands including those of Terence Holder (1931) and Gene Coy (1931-34), but moved to Kansas City to join Count Basie's band in 1936. He played with the Basie organization for a year,

but was let go along with several others when the band reached New York City. He co-led a sextet known as Jones-Smith, Inc. that provided him with his first big break on October 9, 1936 when the solo trumpeter, Hot Lips Page, suffered a cracked lip and was unable to make a recording session. Smith took the solos on *Lady Be Good, Shoe Shine Boy, Evenin',* and *Boogie Woogie*, firmly establishing his place in jazz history.

Smith played and recorded with Skeets Tolbert's Gentlemen of Swing (1938-42), and played on and off with Hot Lips Page's big band, Leon Abbey, Benny Carter (1942), and Chris Columbus (1944). After World War II, Smith moved to South America, performing in Argentina and Brazil. Unfortunately, no information about him after 1950 is available. The few recordings he made are valuable additions to any jazz library. His wife, Vivian Smith, was a piano player.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Carl "Tatti" Smith" (www.tshaonline.org).

Photo: Carl 'Tatti' Smith with Skeets Tolbert and Harold Austin, Dec. 1940.

Smith, Cladys ("Jabbo") (b. Pembroke, Pennsylvania, Dec. 24, 1908; d. New York, Jan. 16, 1991). American trumpeter and singer. Smith's father, a barber, died when he was four years old. His mother was a church organist and cleaner of Pullman cars. She had difficulty providing for Cladys, and decided to send him to the Jenkins Orphanage in Charleston, South Carolina, when he was six. The orphanage housed nearly three thousand street kids, of whom many were considered incorrigible. The kids received very strict discipline and were often whipped for bad behavior. The only redeeming aspect of the orphanage for Smith was that they formed a kid's band that played on the streets and at various places where money could be raised. He studied under Alonzo Mills at the orphanage and got advice from fellow orphan Gus Aiken.

Smith tried to run away from the orphanage whenever possible, but he would always be caught. At his mother's request, Smith was invited to play in the band when he was ten. He learned the trombone but was soon switched to trumpet because of the band's instrumentation needs. He received a good musical education and at age thirteen managed to run away for three months, playing in Eagle Eye Shield's band in Jacksonville, Florida. However, he was caught and returned to the home until he was sixteen. *I snuck myself out. I went to Philadelphia where my sister lived, and joined Harry Marsh's band. Later I went to Atlantic City and joined the band led by my classmate Gus Aiken, and soon afterward I bumped into Charlie Johnson*, told Smith. He became the featured soloist in Johnson's Paradise Ten from 1925 to 1928, recording three high-powered solos on the six tunes that they recorded.

While with Johnson, Smith also played with Eva Taylor (1927), Perry Bradford's Georgia Strutters, and subbed for Bubber Miley in Duke Ellington's band (November 1927). Ellington was so impressed with Smith that he offered him a regular position in the trumpet section, but Smith turned it down because he didn't think that the money was good enough. This was unfortunate because soon after, Johnson fired Smith because of constant tardiness and excessive drinking.

Jabbo Smith, nicknamed by friend James Reddick after the character Jabbo in the western movie *Tumbleweeds* (produced by William S. Hart in 1925 and remade with sound in 1939), then played in a pit orchestra for the show, *Keep Shufflin',* and also played with

James P. Johnson, Fats Waller, and Garvin Bushell. He recorded four titles with the Louisiana Sugar Babies in 1928 and also played with the bands of Carroll Dickerson, Sammy Stewart, Earl Hines, Erskine Tate, Charles Elgar, Jelly Roll Morton, and Tiny Parham. He engaged in several cutting contests with Louis Armstrong, but never won. However, many people were impressed with his bravado style and innovative improvisations. He soon became the only trumpet soloist capable of keeping up with the famed Armstrong.

Brunswick records became aware of Smith's abilities when he recorded as a guest with banjoist Ikey Robinson's quintet. In Brunswick's effort to compete against Armstrong's record sales for other labels, Smith was engaged to record nineteen tunes. His group, the Rhythm Aces, featured Smith on trumpet, trombone, and in vocal solos. Some of his finest recordings are on the titles *Till Times Get Better, Jazz Battle, Band Box Stomp, Sweet and Low Blues*, and *Decatur Street Tutti*. However, the economy was heading into the Depression, and record sales were poor. Also, the fact that Smith lived in the Midwest did little for his visibility with the public.

During the 1930s, Jabbo Smith lived mostly in Milwaukee. He married Wille Mae Smith in 1932, and they had two children. He tried to start an organization to help black people create their own jobs, but ended up working as a manager of the Sepia Music-Theatrical Talent Agency. He performed less and less, except for some work with Claude Hopkins's big band (1936-38), which made some fine recordings. He appeared with Sidney Bechet at the 1939 New York World's Fair, and accepted some steady work in Newark, New Jersey. In 1944, he settled in Milwaukee permanently, working only on an occasional basis. For the next thirteen years, his day job was with Avis Rent-a-Car.

In 1961, Marty Grosz persuaded Smith to record with him. The sessions were not released until 1984 when they came out as two LP albums titled *Hidden Treasure*, Vols. 1 & 2 (Jazz Art Productions). Other recent albums made from earlier recordings include *Sweet and Lowdown* (Affinity), *Jazz Heritage: Ace of Rhythm* (MCA), and *Jabbo Smith 1929-38* (Challenge). Smith appeared at a few jazz festivals in the U.S. and was a regular member of the New Orleans Joymakers (1978-80). He played trumpet in the musical *One Mo' Time* in 1980 at the Village Gate and performed lengthy residencies in several major cities such as New York, Philadelphia, Houston, San Francisco, and others. Backed by the Hot Antic Jazz Band, he made a great European tour and recording (1982). Smith took part in the Grande Parade in Nice in 1983 and then gave up the trumpet for good.

Jabbo Smith specialized in vocals from 1983 until a stroke stopped his music-making altogether around 1990. He was inducted into the 1975 Newport Jazz Festival Hall of Fame, and in 1990 the Coastal Jazz Hall of Fame. He composed over two hundred songs.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Cladys "Jabbo" Smith 1908-1991" (www.encyclopedia.com); Laplace, Michel. *Jabbo Smith, the Misunderstood and the Modernistic* (incl. transcriptions of solos; Menden, 1988); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Smith, Dalton (b. 1936; d. San Fernando, California, Apr. 26, 1989). American trumpeter. Smith grew up in Forest, Mississippi. He attended Southern Mississippi College (now the University of Southern Mississippi) where he met and married Violet Tarrer. They moved to

Los Angeles where Smith began playing with many of the big bands in southern California. He joined the Stan Kenton Orchestra in 1959, and also played with the bands of Maynard Ferguson, Doc Severinsen, Frank Sinatra, Sarah Vaughan, Ray Charles, Nelson Riddle, David Rose, Barbra Streisand, Kenny Rogers, and others. Smith and Tarrer had a son, Kenton, but later divorced. Smith eventually married Marilyn King, a vocalist with the King Sisters. He died from cancer while in her arms on the way to the hospital in late April of 1989.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Dalton Smith" (www.trumpetmaster.com/vb/f131/dalton-smith-33773.html); "Dalton Smith, 53, Featured Trumpeter for Many Big Bands" (*Los Angeles Times*, Apr. 30, 1989).

Photo: Dalton Smith (on left) with Don Jacoby, James Burke, and Ray Crisara, 1964.

Smith, Ishmael Wadada Leo (b. Leland, Mississippi, Dec. 18, 1941). American trumpeter and composer. As a child, Smith played drums, mellophone, French horn, and trumpet, and after settling on trumpet, began playing in local blues and R&B bands at age thirteen. After graduating from Lincoln High School (studying music under Henderson Howard), he enlisted in the military and studied at the Army Music School in 1963. After discharge in 1967, he moved to Chicago and attended the Sherwood School of Music (1967-69). He became a member of the Association of Creative Musicians (AACM)

and performed with Roscoe Mitchell and the Creative Construction Company trio. In 1970, Smith made a documentary film titled *See the Music*, and toured Europe with Henry Threadgill.

After moving to New Haven, Connecticut, in 1971, Smith started his own record label, Kabell Records. His first release (*Creative Music*) featured him playing trumpet, flugelhorn, wooden flute, harmonica, bells, and zither. He formed a band called New Delta Ahki, which has been transformed several times, but always with the same name. He became a leading avant-garde musician during the 1970s, and has worked with Anthony Braxton (1976), Anthony Davis, Oliver Lake, Derek Bailey (1977, in England), Bobby Naughton, Dwight Andrews, Wes Brown, Vinny Golia, Bill Smith Trio (1983), Don Cherry, Cecil Taylor, Ed Blackwell, Carla Bley, Tom Bruckner, Jeanne Lee, and many others.

Smith studied ethnomusicology at Wesleyan University from 1975 to 1976. He has also studied several languages and is familiar with numerous cultural philosophies. He authored a book on his own creative philosophies titled *Notes* (Kiom Press), which has been translated into several languages.

As a composer, Smith has received grants and commissions from many sources, including the John Simon Guggenheim Memorial Foundation, Jurassic Foundation, Meet the Composer, National Endowment for the Arts, and many others. He has received dozens of awards from organizations such as the Jazz Journalists Association and the Festival of New Trumpet. His works have been performed and recorded by the Kronos Quartet, AACM Orchestra, Da Capo Chamber

Players, New Century Players, S.E.M. Ensemble, New York New Music Ensemble, Del Sol String Quartet, and many others.

A prolific recording and performing artist, Smith has played on over fifty albums, including *Rastafari* (Sackville), *Devine Love* (ECM), *Creative Music* (Kabell), *Spirit Catcher* (Nessa), *Go in*

Numbers (Black Saint), *A Tree Frog Tonality* (Between the Lions, with John Lindberg), *Yo Miles!* (Shanachie, with Henry Kaiser), *Prataksis* (9 Winds), *Three Compositions of New Music* (Delmark, with Anthony Braxton), *The Mass on the World* (Moers), *Kulture Jazz* (ECM), *America* (Tzadik), Snakish (Leo), *Dreams and Secrets* (aNonym), and *Organic Resonance* (PI).

Smith has taught at the University of New Haven (1975-76), Creative Music Studio in Woodstock, New York (1975-78), Bard College (1987-93), and since 1993 has been on the faculty of the Herb Alpert School of Music at the California School of the Arts in Los Angeles. He currently leads three ensembles: Golden Quartet, Silver Orchestra, and Organic. He is also director of the African-American Improvisational Music program at CalArts. He is an expert at producing contrasting silence and sound in a dramatic fashion, and plays trumpet in a dry, introverted style.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Wadada Leo Smith's official website: http://wadadaleosmith.com.

Smith, Joseph C. ("Joe" "Fox") (b. Ripley, Ohio, June 28, 1902; d. New York, New York, Dec. 2, 1937). American trumpeter. Smith's father led a brass band in Cincinnati and gave Joe and his six brothers trumpet lessons. Joe played in local groups and then worked in Pittsburgh in the early 1920s. In 1922, he joined the Black Swan Jazz Masters led by Fletcher Henderson in Chicago, and after a few months playing with Henderson, toured with Mamie Smith (August-September 1922). Smith's style of playing was very smooth and melodic, and formed the basis of "cool" jazz that was later made famous by Miles Davis, Arthur Whetsol, Shorty Baker, Bobby Hackett, Chet Baker, and Rick Braun.

Smith's mellow tone blended well with vocal solos, so he became the leading backup soloist for singers such as Andrew Copland, Ida Cox, Ethel Finnie, Rosa Henderson, Alberta Hunter, Maggie Jones, Ozie McPherson, Hazel Meyers, Josie Miles, Mary Straine, and Evelyn Thompson. He recorded twenty-one songs with Ethel Waters, and nineteen with Bessie Smith. His playing was often heard on the radio, making him the only true rival in popularity to Louis Armstrong in New York during the 1920s.

In 1924, Smith worked with the Noble Sissle/Eubie Blake show, *The Chocolate Dandies*. He played in the pit orchestra of the Lafayette Theatre, played cornet duets with Louis Metcalf at the Cotton Club, and then replaced Howard Scott in Fletcher Henderson's orchestra in 1925. He stayed with Henderson until 1928, but returned from 1930 to 1931. He also performed with violinist Allie Ross and McKinney's Cotton Pickers (1929-30 and 1931-32). In 1932, he moved to Kansas City and played with Bennie Moten and Clarence Love. He attempted to rejoin Henderson's band in 1933, but became seriously ill and stop playing the trumpet. He spent his last few years in a sanatorium in New York, where he died on December 2, 1937 from paresis, a disease of the brain. He was thirty-five years old.

Smith's early influence was Johnny Dunn. Shorty Baker said, *Joe was…terrific playing waltzes with a plunger. He played almost like a voice*. Garvin Bushell described him as [he] *actually played more like some of the white trumpet players…He was a trained trumpet player and had the right embouchure*.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yannow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Smith, Keith [John] (b. Isleworth, Middlesex, England, Mar. 19, 1940; d. London, England, Jan. 4, 2008). English trumpeter, bandleader, and impresario. Smith did not begin playing an instrument until 1957 at the age of seventeen. He selected the trumpet because *It was the cheapest instrument at the second-hand store*. His idols were Louis Armstrong and Red Allen. Smith was educated as an engineering draftsman, but his love for early jazz proved too strong for him to pursue a career in architecture.

Smith formed the Powder Mill Lane Stompers, one of the first traditional jazz bands in England. He also played with the San Jacinto Jazz Band (1958), Mickey Ashman (1960), Bobby Micklebrugh's Confederates (1961), New Teao Brass Band, and the

Fron-Zi-Me Jazz Band. He made his first recording in 1963 with his Climax Jazz Band. He also made his first trip to New Orleans in 1962. He toured with Alton Purnell (1964, 1966) and Champion Jack Dupree (1965). He revisited the United States in 1965, stopping first in Los Angeles (playing with Ray Bauduc and Barney Bigard), then in New Orleans where he managed to perform with several of the city's finest classic jazz players including George Lewis. He then played in Chicago with Lil Hardin Armstrong, and in New York City with Zutty Singleton, Eddie Condon, Tony Parenti, Kenny Davern, and Dick Wellstood. He also toured in Canada and recorded with Capt. John Handy (1900-71).

Smith returned to England intent on bringing classic New Orleans jazz to Europe. Having made contacts with many top performers in America, he helped set up concert tours (with himself playing trumpet) for Americans such as Alvin Alcorn, Jimmy Archey, Darnell Howard, Pops Foster, and others. He toured Europe in 1966 with the New Orleans All-Stars.

In 1965, Smith moved to New Orleans and opened a fish and chips restaurant. He became close friends with many of the black

musicians in town, and even managed to join the black musicians' union in order to work in various marching bands for weddings, funerals, and other occasions. He often had live music in his restaurant,

but being white, his actions were frowned upon by the local mafia, and he was soon forced to leave the city. He lived in Denmark from 1970 to 1975 where he worked with Papa Bue's Viking Jazz Band. In 1975, he played in Japan with the New Orleans Rascals, after which he returned to London where he formed a band called Hefty Jazz (1975-78) and started his own record label, also called Hefty Jazz. Being a rather large and overweight man, he quickly received the nickname, Mr. Hefty Jazz. He again spent some time in New Orleans during the early 1980s.

Smith's insatiable desire to bring New Orleans jazz to Europe reached its zenith during the 1980s when he led the Wonderful World of Louis Armstrong with former members of Louis's All-Stars including Arvell Shaw and Barrett Deems (1983-87). He also assembled full productions such as *A Hundred Years of Dixieland Jazz, Stardust Road* (celebrating the music of Hoagy Carmichael), *Keith Smith Presents Let's Do It* (a tribute to Cole Porter), *Tribute to George Gershwin*, and other shows of his creation. He led his Hefty Jazz Band at the St. Louis Jazz & Ragtime Festival in 1985, and in Ascona in 2005.

Although quite successful, Smith's always feisty and sometimes combative personality made him difficult to work with. His love of alcohol only contributed to his personal problems.

Smith recorded numerous albums of classic New Orleans jazz, including *Keith Smith/Jimmy Archey* (GHB), *Minstrel Man* ("77"), *Toronto '66* ("77"), *Ball of Fire* (Hefty Jazz), *Keith Smith's Hefty Jazz 9* (Jazzology), and *Some Hefty Cats* (Hefty Jazz, with Dick Wellstood).

Smith was married and divorced three times. (His third wife was Russian.) He was working on a colorful autobiography (unpublished) during the last part of his life. He died from a heart attack at the age of sixty-seven.

Bibl.: Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Voce, Steve. "Keith Smith: Hard-headed Trumpeter" (obituary, *The Independent*, Feb. 9, 2008); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Laplace. Michel. "Mister Hefty Jazz," *Jazz Hot,* no. 553, Sept. 1998.

Photo: With George Lewis's Jazz Band.

Smith, Leona May (b. Bridgeport, Connecticut, Sept. 23, 1914; d. Providence, Rhode Island, Dec. 1, 1999). American cornetist and trumpeter. Smith had her first appearance at nine years of age at a Boston radio station, after having been coached for a year previously by her father who was an amateur trombonist. She studied cornet with the great Walter M. Smith between 1924 and 1928, and later studied with Georges Mager of the Boston Symphony Orchestra and William Vacchiano of the New York Philharmonic. She had a prodigious talent for the cornet, and at age eleven was invited by Edwin Franko Goldman to solo with his band.

Smith played trumpet in the Boston Women's Symphony Orchestra, Fred Waring's dance orchestra, and Phil Spitalney's All-Girl Orchestra. She played at Radio City Music Hall in New York City, and was a featured soloist with the National Orchestra Society and the

Chautauqua Music Festival. She embarked on a lengthy solo tour of the United States and Canada, and gave private lessons at a music school in Schenectady, New York. Leona married the composer and bandleader George F. Seuffert Jr., with whom she had four children. She founded and conducted the Seuffert Band in New York City, was principal trumpet of the Brooklyn Symphony Orchestra, and after 1953 was a substitute trumpeter with the Metropolitan Opera Orchestra for twenty years.

Smith was given the Pioneers Award by the International Women's Brass Conference in St. Louis in 1993. She died a few years later at the age of eighty-five.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Vol. 2 (Schott).

Smith, Leonard B[ingley] (b. Poughkeepsie, New York, Sept. 15, 1915; d. Scottsdale, Arizona, July 26, 2002). American cornetist and trumpeter. Leonard's father was a banker, but loved music; his hobby was playing the piano and trombone. Leonard's mother sang in the church choir. At age eight, Leonard began playing the cornet, and at age fourteen won a scholarship to the New York Military Academy. After graduation, he attended the Ernest Williams School of Music in New York, where he studied with the great cornetist Ernest S. Williams. He subsequently studied at New York University and the Curtis Institute of Music in Philadelphia. His other teachers were Mayhew L. Lake, Erik W. G. Leidzen, Pierre Henrotte, and Rosario Scalero.

Smith's first steady employment as a musician was with the Georges Barrere Little Symphony in New York City. He played three seasons in the Marlborough Symphony Orchestra working with stars such as Heifetz, Rachmaninov, Enesco, and Barbirolli. In 1935, at the age of nineteen, he was hired as cornet soloist in Edwin Franko Goldman's band, with which he played for six years. In 1937, he became principal trumpet of the Detroit Symphony Orchestra, a position he held for six years. He also played with the Goldman Band whenever tours were scheduled.

Smith enlisted in the US Navy in 1942, and became cornet soloist with the US Navy Band in Washington, D.C. Following his discharge, he played with the Long Beach Municipal Band under Herbert L. Clarke (1943), returned to the Detroit Symphony (1945-46), and founded his own concert band in Detroit. He sought and received funding for the band from the City of Detroit, and renamed it the Detroit Concert Band. He conducted and soloed with the band from its inception in 1946 until it was discontinued (due to loss of funding) in 1991. During his years with the band, it released many live concert recordings, including the complete Sousa marches, plus a series of recordings in thirty-six volumes called *Gems of the Concert Band*.

Many of Smith's live radio broadcasts with the Goldman Band have recently been issued on compact disc through Walking Frog Records. Solo works include *My Heaven of Love, Ecstasy, The Harp of Tara, Napoli, O Don Fatale, Spanish Caprice, Sounds from the Hudson, Stars in a Velvety Sky, Carnival of Venice* (Staigers), *Willow Echoes, La Mandolinata, Tally Ho, Zelda, Venture, Concert Etude, The Bugler,* and *Post Horn Gallop*. He also recorded an LP album of contest solos for cornet with piano accompaniment titled *Leonard Smith Plays the Cornet* that included, among others, *Carnival of Venice* (Clarke), *Willow Echoes*, and *My Regards*.

Smith was conductor of the Blossom Festival Concert Band in Cleveland, Ohio from 1972 through 1997. He also taught trumpet at Wayne State University in Detroit, and was Director of Bands at the University of Detroit. He was president of the Association of Concert Bands, and a member of the American Bandmasters Association and Kappa Kappa Psi. He was an ASCAP composer, and produced over 450 original band works and solos. His *Treasury of Scales* for band has been widely used throughout the United States.

Smith lectured and performed at over one thousand colleges and universities. He credited Herbert Clarke, Rafael Méndez, and James Burke as being strong influences on his style of playing. For most of his career, he performed on a Leonard Smith-Model Cornet manufactured by the Reynolds Company. His many cornet solos and trios include *Ecstasy, Spanish Caprice, Venture,* and *The Three Bluejackets*.

Smith was considered to be one of the foremost experts on John Philip Sousa, and produced a documentary of him for the BBC. During Smith's career he amassed a huge library of band music and memorabilia that now reside in the Library of Congress in Washington, D.C. He was an affable man who loved to talk about the "old days" with the Goldman Band and the Detroit Concert Band. He died of a heart attack on July 26, 2002.

Bibl.: Bowman, Joseph. "Leonard Smith: America's Premier Cornet Virtuoso" (*International Trumpet Guild Journal*, June 2002); International Trumpet Guild website (www.trumpetguild.org/news); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008).

Photo: Herbert L. Clarke and Leonard Smith.

Smith, Louis [Edward Lewis] (b. Memphis, Tennessee, May 20, 1931). American trumpeter. Smith grew up in Tennessee. After graduating from high school, he attended Tennessee State University (1948-52) on scholarship where he received a bachelor of music education degree and toured with the Tennessee State Collegians jazz ensemble. He continued schooling at the University of Michigan where he studied with Clifford Lillya, but was drafted into the Army (1954-55) before finishing his master's degree. Upon release from his military obligations, Smith taught band at Booker T. Washington High School in Atlanta, Georgia, and gigged at night in various jazz clubs.

Smith, a cousin of trumpeter Booker Little, made his recording debut with Kenny Burrell in 1956. In 1958, he recorded two albums as leader (one with alto sax player Cannonball Adderley) and toured with the Horace Silver Quintet for three months. During the next fifteen years, he played with numerous star jazz artists, including Kenny Dorham, Dizzy Gillespie, Miles Davis, Donald Byrd, Lou Donaldson, Zoot Sims, Philly Joe Jones, and Art Blakey. He returned to the University of Michigan during the mid 1970s where he taught jazz, and in 1978 became a band director in the Ann Arbor, Michigan, public schools.

Smith's recording career took off during the late 1970s when he signed with Steeplechase Records, but he recorded little during the

1980s; he again released several albums for Steeplechase in the 1990s. Among his many albums are *Here Comes Louis Smith* (Blue Note), *Blue Lights*, Vols. 1-2 (Blue Note, with Kenny Burrell), *Just Friends* (Steeplechase), *Ballads for Lulu* (Steeplechase), and *The Bopsmith* (Steeplechase).

Smith suffered a severe stroke in 2005 that left him unable to speak or walk. After years of music and physical therapies, he has regained his ability to walk and speak. He credits his wife, Lulu, for assisting him in his recovery. They continue to reside in Ann Arbor.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. excerpt on mp3; Oct. 2008); "Louis Smith" (www.allaboutjazz.com).

Smith, Norman ("Norm") E. (b. Cape Girardeau, Missouri, 1921; d. Lake Charles, Louisiana, Nov. 23, 1998). American trumpeter. When Smith was six years old, his family fled the flooded Mississippi River city of Cape Girardeau and moved to a wheat and dairy farm near Fairview, Oklahoma. Smith began to play the trumpet, and played in the Tri-State Festival Band in Enid, Oklahoma, under Herbert Clarke, Frank Simon, Edwin Franko Goldman, and Henry Fillmore. However, the Oklahoma dust bowl during the late 1930s forced the family to move to DeRidder, Louisiana, in 1938.

Smith attended the University of Southwestern Louisiana, graduating in 1943. After serving as a pilot and flight instructor during World War II, he taught high school band, orchestra, jazz ensemble, and theory at DeRidder High School for three years. He taught the next six years at Terrebonne High School before joining the faculty at McNeese State University, where he taught brass, concert band, marching band, and jazz ensemble from 1954 to 1970. He had earned his master of music degree from Louisiana State University in 1950, and his PhD in music from Florida State University in 1968. He played trumpet in local community bands, and violin in local community orchestras. He also performed and recorded with Gerard Schwarz's New York Trumpet Ensemble, and can be heard on the Delos album, *Sound the Trumpets*.

A prolific writer, Smith became known for his well-researched books published by Program Notes Press, including *Band Music Notes* (1977), *March Music Notes* (1984), and *Program Notes for Band* (1998). He also compiled *March Music Melodies* (1993), a publication that contains first-cornet sheet music for more than six hundred well-known marches.

Smith and Aline Jackson were married for fifty-six years. He retired from teaching and performing in 1978. He received the American Bandmasters Association's Edwin Franko Goldman Award in 1997, just one year prior to his death in 1998.

Bibl.: "Norman E. Smith" (www.giamusic.com/bios/smith_norman.cfm); "Norman Smith (1921-98)" (www.trumpetguild.org/news/norsmi.htm).

Smith, Philip A. (b. London, England, Apr. 1, 1952). British-born American trumpeter. Smith moved to New York when he was a young child. He began playing the cornet under the direction of his father, Derek Smith, the former well-known cornetist and conductor with the Salvation Army Band. After high school, Philip attended The Juilliard School where he earned bachelor and master of music degrees studying with Edward Treutel (1970-75) and William Vacchiano (1975). During his last year at Juilliard, Smith won the position of fourth trumpet in the Chicago Symphony Orchestra. He also released his first solo album with pianist/composer Joseph Turrin on the Salvation Army's label Triumphonic. Because of Smith's lack of orchestral experience at the

time, CSO principal trumpet Adolph Herseth offered to allow him to sit next to him during rehearsals when Smith was not playing fourth parts, in order to give him tips on the music and choices of equipment. Three years later, Smith won an audition for the New York Philharmonic, and was appointed coprincipal (replacing Gerard Schwarz) with John Ware. Smith was promoted to principal in 1985, a position he holds today.

As a soloist, Smith has performed with dozens of leading brass bands in Europe and the United States, as well as orchestras including the New York Philharmonic and the Leipzig Gewandhaus Orchestra conducted by Maestro Kurt Masur. He has been featured in recitals for the International Trumpet Guild, Bremen (Germany) Trumpet Days, Swiss Brass Week, Oslo Trumpet Week, Grand Teton Festival, Caramoor International Music Festival, and many other seminars and festivals. His solo albums include *Contest Solos for young trumpeters* (ITG), *Fandango* (Summit), *Soloists from the Orchestra* Vol. III*, New York Legends* (CALA), *Orchestral Excerpts for Trumpet* (Summit), *Principals, Music of Zwilich* (New World), and *Ambassadors and Bravo*, as well as religious recordings such as *World's Greatest Hymns, We Live to Worship You, Heavenly Gates, What Can I Give Him?, Repeat the Sounding Day, The Trumpet Shall Resound* (Heritage), *He Restores My Soul*, and *My Song of Songs*.

Smith has premiered numerous works, many of which were composed for him. They include Joseph Turrin's *Trumpet Concerto, Caprice, Intrada, Four Miniatures, Elegy, Two Portraits,* and *Escapade*, and concertos by Jacques Hétu, Lowell Liebermann, and Siegfried Matthus. Smith has also published *Concert Studies*

for Trumpet (Curnow Music). In addition, he is a member of the Principal Brass quintet consisting of first chair players of the New York Philharmonic. He is also the founder of Resounding Praise, a Gospel ensemble. He has taught at The Juilliard School.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Philip Smith" (http://en.wikipedia.org); Philip Smith's official website: www.principaltrumpet.com.

Photo credits: Chris Lee (B/W); Vera H. Olcott, courtesy of the International Trumpet Guild (color).

Smith, Richard (b. May 17, 1930; d. June 22, 2003). American trumpeter. Little is known about this active musician other than what can be traced through personnel records of various orchestras. He studied with William Vacchiano and began playing with the Kansas City Philharmonic at age fifteen (1945-51). He then served in the Army (1951-53) and upon discharge, became principal trumpet of the Denver Symphony Orchestra (1953-55). He then moved through a sequence of various orchestral trumpet positions as follows: second in the Cleveland Orchestra (1956-57), principal (1958-59), third (1960-63), and fourth (1964-67); then principal of the Buffalo Philharmonic (1967-69), principal of the Kansas City Philharmonic (1969-72), and coprincipal of the Kansas City Philharmonic (1972-75).

Bibl.: Thornton, Mary. "Trumpet Players of the Cleveland Orchestra, 1918-1993" (*International Trumpet Guild Journal*, Feb. 1994); Thornton, Mary. "Trumpet Players of the Cleveland Orchestra, An Addendum" (*International Trumpet Guild Journal*, Dec. 1994); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Smith, Richard A. (b. Bedford, England, Nov. 6, 1944). British instrument designer. Smith is a bassoonist and contrabassoonist who studied with Archie Camden, and performed semiprofessionally for twenty years in London, often with the Salomon Orchestra. He attended Southampton University as a physics major (masters degree in 1972, and PhD in 1974) where he researched brass physics in association with Boosey & Hawkes. He was the chief brass instrument designer for Boosey & Hawkes from 1974 to 1985, and worked closely with trumpeters John Wallace and Derek Watkins. He continued his academic work as a research fellow at the universities of Surrey, Southampton, Edinburgh, and the Open University.

In 1985, Smith formed Richard Smith Ltd., a company that developed the first Smith-Watkins trumpet designs. The company workshop moved to York (UK) in 2004, and since 2005 the firm has been a contractor to the Ministry of Defense in England, providing instruments to British-style military bands worldwide. He is an Honorary Fellow of the College of Science and Engineering at the University of Edinburgh.

Smith and his wife Deborah Smith, a professor of molecular parasitology and head of the biology department at the University of York, have a daughter, Katharine, who holds a doctorate from London's University College, and is a research fellow at the Feinberg School of Medicine, Northwestern University in Chicago, Illinois. She is also a professional singer.

Richard's hobbies include singing in York Minster with a small choir specializing in twentieth-century music, playing the bassoon, and hill climbing.

Bibl.: Richard Smith's official website: www.smithwatkins.com; personal interview, Sept. 30, 2011.

Smith, Robert ("Rob") (b. c1959). Smith began playing the trumpet at age nine, and attended Northwestern University, studying with Vincent Cichowicz. He was a member of the Civic Orchestra of Chicago, received lessons from Adolph Herseth, and attended the Tanglewood Institute. At age twenty-five, he became principal trumpet of The Florida Orchestra in Tampa, a position he still holds. During the summers of 1995 and 1996, he was principal trumpet of the Santa Fe Opera Orchestra.

Smith's hobbies include photography, fishing, kayaking, reading, and spirituality.

Bibl.: "Robert Smith: His Story" (www.tampabay.com).

Smith, Walter F. (b. Montavello, Missouri, June 5, 1859; d. Arlington, Virginia, May 21, 1937). American cornetist. Smith grew up in Southern Michigan and learned to play the alto horn at an early age, but changed to cornet at about age twelve; he was mainly self-taught. By the age of sixteen, he was playing in several local bands, and at age twenty-two played in Charles E. Rogers's band in Goshen, Indiana.

Most of Smith's career was spent as cornet soloist and first chair of the US Marine Band in Washington, D.C. He began under John Philip Sousa in November 1885, but was invited to join Sousa's newly formed civilian band in 1893. After two years in Sousa's band, Smith re-enlisted in his former position in the Marine Band in 1895, and a short time later was made Second Leader of the band. He played for sixteen acting presidents, and retired from concert performances in 1921 at the age of sixty-one. He recorded *Song from Bocaccio* with the US Marine Band on September 19, 1899. His style was influenced by the singers of his time, mainly Adelina Patti.

Smith became a cornet tester for the Holton Company. He had a longtime interest in instrument mechanics and acoustics and envisioned the screw-rim mouthpiece long before it was commercialized. He composed one cornet solo, *Facilata: Variations*. His hobby was swimming, at which he became quite expert. He demonstrated that he could float in the water on his back while playing bugle calls on his cornet. He could also swim one hundred feet wrapped in fifty feet of rope. Smith died at the age of seventy-six.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); "Walter F. Smith" (International Trumpet Guild website: www.trumpetguild.org/2003conference); "Walter F. Smith" (Marine Band website: www.marineband.usmc.mil); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Smith, Walter M. (b. East Hampton, Massachusetts, Dec. 16, 1891; d. Boston, Massachusetts, May 1, 1937). American cornetist. Walter's father John was a cornetist from Scotland who taught Walter the piano at age seven, the violin soon after, and the cornet at age eleven. Walter's first cornet solo performance was at the age of fourteen, when he played for the Knights of Pythias in Brockton, Massachusetts, where he grew up.

At the age of eighteen, Smith was soloist with the Lyndonville Vermont Band. At this time he studied with Mace Gay and Milo Burke, and later, with Ernest Williams and Louis Kloepfel, each of whom gave him many opportunities to perform. In 1912, he was invited to perform Handel's *Messiah* with the Boston Handel and Haydn Society for a Christmas concert. He continued these annual performances until his death in 1937. He also played first trumpet in the Boston Opera House Orchestra under Pierre Monteux. In 1915, he and Emil Mollenhauser (1855-1927) conducted a sixty-five-piece band at the San Francisco World's Fair.

Smith developed an unusually strong high register and extraordinary breath control, and based his playing on lip flexibility. He became known as an excellent teacher, and his book, *Top Tones*, is widely used even today. Along with Edwin Franko Goldman, he edited a version of Arban's famous method for the Carl Fischer Company. He also composed several cornet trios, including *The Three Kings* and *Bolero*.

In 1925, Smith was leader of the Aleppo Shrine Band, which traveled to Toronto in that year, and to San Francisco in 1927. He also conducted the North Easton Ames Band in Massachusetts and the Taleb Grotto Band, and was Director of Bands at Boston University. In the early 1930s, he had his own radio show called the *Jenny Gasoline Program* that featured his band with him as soloist. His last known performance was as a guest soloist at the 2nd annual Mid-Western Band Festival at the University of Kansas in Lawrence, May 7-9, 1936. He died in the following year.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications).

Smith, W[lliam] Bram[well] Jr. (b. Ottawa, Canada, Mar. 3, 1929; d. Toronto, Canada, Aug. 4, 1993). Canadian trumpeter. Smith's father, Bram Smith Sr., was a cornet player in brass bands in Canada. Bram Jr. learned to play cornet from his father and uncles when he was ten. At age fourteen, he was principal of the Royal Regiment Band of Canada, and at age fifteen won a national solo contest for brass. He trained at the Royal Conservatory in Toronto under Ellis McLintock Sr. (1945-49). While in college, he freelanced with numerous dance bands and other groups.

In 1949, at the age of twenty, Smith was the first non-U.S. citizen to become a member of the United States Marine Band. Being a very flashy player with brilliant technique and range, Smith was a featured soloist until 1957 when he transferred to the US Army Band. He quickly became associate principal cornet (on trumpet) to principal cornetist Gilbert Mitchell. Mitchell had recently established the Army Herald Trumpets ensemble, and Smith was recruited to be its principal trumpeter under Mitchell's baton. Smith performed with the group for ten years, contributing several compositions and arrangements. His work, *Fanfare, Processional and Recessional*, was premiered by the Herald Trumpets during the inaugural ceremonies for John F. Kennedy. From 1962 to 1967, Smith was chair of the brass and winds department at the American University in Washington, D.C., and was a clinician for Leblanc-Holton instruments.

After his service years, Smith returned to Canada to work for the Canadian Broadcasting Corporation. He recorded an album titled *Bram Smith and His Trumpet* for the Golden Crest label, and produced and directed an award-winning film called *Artistry in Brass*. In 1967, he became director of the Royal Canadian Mounted Police Band (until 1975) and later became director of music at Humber College and a clinician for Yamaha Canada. He left Canada for a while to assume duties as music coordinator for King Hassan of Morocco, and the Royal Moroccan Air Force. After returning to Canada once again, he became the conductor of the University of Toronto Concert Band and the Canadian Concert Band. Later, he was director of the York University Wind Ensemble. He was also an active clinician for the Peel Board of Education, guiding young instrumentalists.

Bram Smith died of cancer at the age of sixty-three. His son, Bram Smith III (b. 1952), was principal of the US Army Band and Herald Trumpets. Smith was a highly respected and admired musician and friend to all who knew him.

Bibl.: Mitchell, Gilbert. "The United States Army Herald Trumpets and the Memory of W. Bramwell Smith" (*International Trumpet Guild Journal*, Sept. 1996); "W. Bramwell Smith Jr." *The Canadian Encyclopedia* (www.thecanadianencyclopedia.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Smithers, Don L[eRoy] (b. New York, New York, Feb. 17, 1933). American trumpeter. Smithers was trained as an oboe player and then studied music history at the University of Long Island in 1957,

Columbia University from 1957 to 1958, and at Oxford University in 1963 in London where he earned his Ph.D. in 1967. His dissertation

concerns the trumpet and its repertoire, *Music and History of the Baroque Trumpet Before 1721* (1973, Syracuse University Press; revised in 1988), and has become an important text.

Smithers began playing the trumpet late in his studies and took lessons on a private basis from his brother-in-law, trombonist Roger M. Smith (of the Juilliard faculty). He progressed quickly and became a member of the Robert Shaw Orchestra, New York Pro Musica, Musica Reservata, and Studio der frühn Musik. He began recording Renaissance and Baroque music for trumpet, and was hired as an associate professor of music history at Syracuse University (1973-76) where he met a doctoral organ student named William Neal with whom he formed a duo called the Clarion Consort, which recorded for the Philips label. Smithers began touring as a soloist, and performed on B-flat/A piccolo trumpets made by Victor Mahillon. His warm tone and lyric style brought him much attention as a trumpeter, and he soon became one of the leading exponents of early music for trumpet.

After publishing several enlightening articles on early trumpet repertoire, and publishing or recording editions of unearthed trumpet works by Baroque composers (especially those of Biber, Schmelzer, Vejvanovsky, and Stoelzel), Smithers reached the peak of his fame during the mid 1970s. He appeared as a lecturer at the first International Brass Congress (1976) in Switzerland, and performed a lecture-recital at the 1977 International Trumpet Guild Conference at the University of Illinois. He continued making solo recordings for Argo, BASF, and Philips.

Around 1975, Smithers made the decision to give up playing the valve trumpet, calling it a "modern contraption." He began performing exclusively on replicas of Baroque trumpets (primarily those made by Finke) and cornettos, although he did utilize an authentic Baroque trumpet mouthpiece. He refused to employ the modern vent holes supplied on replica instruments, claiming that they were modern crutches. Unfortunately, many of his live concerts were not as impressive as they had previously been on the piccolo trumpet, and his management firm soon received reports of poor performances. Smithers, a rather combative person, took these criticisms poorly and voiced strong opinions to concert presenters, music critics, or others who expressed them.

The final recording made for the Philips label ended in a stormy fight with the producers. Smithers wanted to open and close the album with the fanfare (*abblasen*) by Reiche. He insisted that each performance be free of edits, and that both renditions of the fanfare be from different takes. However, the difficult fanfare proved to be a daunting task; he recorded over sixty takes before landing a perfect rendition, and his strength was drained. The orchestra sat for hours before his unaccompanied fanfare could be completed (even then having to reuse the one perfect take for the second fanfare). Much time and money was wasted and a heated argument between Smithers and the record producers terminated the possibility of their future projects together.

Smithers, who had been teaching music history at the Royal Conservatory of Music at The Hague in the Netherlands since 1976, suffered a mental breakdown in the late 1970s, resulting in his being involuntarily hospitalized for years. He lost all his scheduled concert performances, artist management, and teaching contract, and no longer made solo recordings. Years later (early 1980s), however, he did play on many of the historic recordings issued by Telefunken that comprise all of J.S. Bach's cantatas on original (replica) instruments in celebration of Bach's three hundredth birthday. In the mid 1980s, Smithers moved to California and lived with his daughter, rarely appearing in public, and retired from lecturing and performing. He continues to do research, however, and is near the completion of a comprehensive work of the history of the trumpets and related instruments of antiquity up to the time of Beethoven. It is ironic that his most infamous recording, the Reiche fanfare, was his most popular. It was used as the opening music for the CBS television show, *Sunday Morning*, for years before being rerecorded by Wynton Marsalis and Doc Severinsen on modern piccolo trumpets.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. "Don L. Smithers," *The New Grove Dictionary of Music and Musicians* (St. Martin's Press); "Don Leroy [sic] Smithers" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Smoker, Paul Alva (b. Muncie, Indiana, May 8, 1941). American trumpeter. Smoker grew up in Davenport, Iowa. He began playing the piano at age six, but switched to trumpet at age ten, being inspired by Harry James. He studied with Dodo Marmarosa during the early 1960s,

and had a few lessons with Doc Severinsen in 1964. He attended the University of Iowa, earning bachelor, master, and doctorate degrees in music by 1974.

Smoker became interested in avant-garde jazz in the late 1970s. He taught jazz and trumpet at the University of Wisconsin-Oshkosh (1968-71), University of Northern Iowa (1975-76), and Coe College (1976-90). He also worked with jazz artists such as Anthony Braxton, Lee Konitz, Phil Haynes's 4 Horns & What?, Art Pepper, Joint Venture, Evan Parker, Frank Rosolino, Dave Liebman, Vinny Golia, Drew Gress, Bobby Christian, and Damon Short. While in Iowa, Smoker was music director of the Miss Iowa Pageant for fifteen years, was a charter member of the University of Iowa Center for New Music, Iowa Brass Quintet, SOMA, and the Cedar Rapids Symphony.

Smoker left university teaching to become a fulltime jazz musician in 1990. He moved to Rochester, New York, and developed his jazz composition skills. He is currently a composer-in-residence at the Rochester School of the Arts and Cornell University, and since 2001 has been on the jazz faculty at Nazareth College.

Smoker's playing style is very distinctive, marked by numerous effects such as growls and the use of mutes. He has released

many albums, among them *Genuine Fables* (Hat Art), *Halloween '96* (CIMP), *Standard Deviation* (CIMP), *QB* (Alvar), *Mississippi River Rat* (Sound Aspects), *Alone* (Sound Aspects), *Come Rain or Come Shine* (Sound Aspects), *Large Music,* Vols. 1-2 (CIMP), *Mirabile Dietu* (CIMP), *Brass Reality* (Nine Winds), and *Duocity in Brass & Wood* (Cadence Jazz).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Paul Smoker" (www.gerryhemingway.com/smokerbio.html); "Paul Smoker" (www.naz.edu/music/faculty/paul-smoker).

Snedecor, Phil (b. Poughkeepsie, New York, June 12, 1963). American trumpeter. Snedecor earned bachelor and master of music degrees, as well as a Performance Certificate from Barbara Butler and Charles Geyer at the Eastman School of Music (1981-86). He also studied with Adolph Herseth while a member of the Civic Orchestra of Chicago from 1987 to 1988, as well as studying arranging with Rayburn Wright. He served as principal trumpet of the Heidelberg Festival Orchestra in Germany (summer 1984), and was acting principal of the Rochester Philharmonic during the 1983-86 seasons. He was principal in the Eastman Wind Ensemble which recorded with Wynton Marsalis (*Carnival*). He also attended the Tanglewood Music Festival (1985-86). In addition, he was a member of the Ft. Wayne Philharmonic in Indiana in 1989, Elgin Symphony Orchestra (near Chicago) in 1986-89, and the Annapolis Symphony Orchestra from 1989 to 1993. In 1990, he became a member of the Kennedy Center Opera Orchestra and joined the National Symphony Orchestra in 1991. Snedecor's extensive orchestral career also includes the Alexandria Symphony Orchestra (assistant principal, 1990), Harrisburg Symphony Orchestra (principal, 1996), Moody Blues Touring Orchestra as lead trumpet (1997-99), The Who (1997), and numerous pit orchestras for musicals such as *Cabaret, Guys & Dolls, Beauty and the Beast, West Side Story* (on tour)*, Evita, Phantom of the Opera*, and *Peter Pan*. He became a regular member of the Baltimore Symphony Orchestra in 2007.

Snedecor cofounded the seventeen-piece Washington Symphonic Brass with trombonist Milton Stevens in 1995. Much of the group's repertoire consists of his arrangements and orchestral transcriptions. He taught at Towson University in Baltimore (adjunct, starting in 1991), and is currently teaching as an adjunct faculty member at George Mason University. His solo CD is titled *The Lyric Trumpet* (Summit).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Phil Snedecor" (www.wsbrass.com/personnel-snedecor.html).

Photo credit: Vera H. Olcott, courtesy of the International Trumpet Guild.

Snell, Howard (b. Wollaston, Northamptonshire, England, Sept. 21, 1936). British trumpeter, conductor, and composer. Snell first began playing cornet, and at age seventeen attended the Royal Academy of Music in London where he studied with George Eskdale. He played at the Sadlers Well Opera (1957-60), and was principal trumpet of the London Symphony Orchestra (1960-69 second principal, 1969-76 first principal). He served on the LSO board of directors, five years as chairman. He has also performed on trumpet with the London Sinfonietta and the English Chamber Orchestra. In 1976, he left the LSO to become a conductor.

During many years of his career, Snell worked as a studio musician for BBC Television and Films. He played in the Philip Jones Brass Ensemble for many years, and was conductor of the group during much of its life. He arranged and composed a great deal of music for the PJBE, and has published a large catalog of works through his own publishing company, Howard Snell Arts. He has been conductor of numerous award-winning brass bands in the UK and throughout Europe. Snell founded and conducted the Wren Orchestra for ten years, an orchestra developed for Capital Radio.

Snell taught at the Royal Northern College of Music in Manchester (1980-99). Since then, he has been on the faculty at the Royal College of Music in London. In 1997, he published the text, *The Trumpet: Its Practice and Performance*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Howard Snell Interview" (www.4barsrest.com/articles/2001/art027.asp).

Snow, Valaida (b. Chattanooga, Tennessee, June 2, 1904; d. New York, New York, May 30, 1956). American trumpeter. Snow and her talented sisters learned music from their mother, a university trained music teacher. Valaida learned to play the cello, bass, violin, banjo, mandolin, harp, accordion, clarinet, saxophone, and trumpet. In 1915, Valaida started performing on the trumpet in public, and by her early

twenties was playing in shows, often as the star performer. She was a gifted entertainer with great beauty and poise.

In 1924, Snow was featured in the Noble Sissle/Eubie Blake Broadway musical *In Bamville* (which later became known as *The Chocolate Dandies*). She performed in Shanghai in 1926 with the Jack Carter Band, and in Chicago in 1928 as a headliner at the Sunset Café. In 1929, she toured the Soviet Union and Middle East in the *Blackbirds* show, and in June 1930 was featured in the *Louisiana* revue at the Théâtre Saint-Martin in Paris. In 1933, she worked in the Grand Terrace Room in Chicago with Earl Hines and performed at various times with Count Basie, Teddy Weatherford, Willie Lewis, and Fletcher Henderson.

Snow toured England with the *Blackbirds of 1934* and recorded with Billy Mason in 1935. She spent the rest of the 1930s overseas, making several records in London from 1935 to 1937. Her playing is particularly appealing in the song, *I Got Rhythm* (1937, Parl #F1048) and in a later recording of *My Heart Belongs To Daddy* (1939, Sonora #3557). She gave a Command Performance in the Netherlands in 1936 and was awarded a gold plated trumpet by Queen Wilhelmina. In 1939 in Paris, she took part in a film by Robert Siedmak, *Pièges,* starring actor Erich von Strohein. She was popular throughout Europe and seemed to live a charmed life until she was arrested in 1941 while performing in Denmark where she was charged with theft and misuse of drugs, although her arrest was more

likely the result of Nazi discrimination during World War II. She was a prisoner in the Wester-Faengle Nazi concentration camp from December 1940 until May 28, 1942 when she was returned to the U.S. as part of a prisoner exchange. While in the camp, she was stripped of all of her possessions and money and was beaten and even bayoneted.

After returning home, physically weak and emotionally depressed for a year, she resumed her career in 1943, recording fourteen songs with a newly formed group. She worked until the mid 1950s, making more recordings in 1950 and 1953, but unfortunately, she never regained the popularity she once had. She died from a massive cerebral hemorrhage after the final curtain call during a New York performance at the Palace Theatre in 1956, just two days prior to her fifty-second birthday.

Snow was married three times, first to King Knappy Brown (a.k.a. Sam Lanier), but that marriage only lasted about a year. Her second marriage was to dancer Ananias Berry in 1929, but when it was discovered that she had not legally divorced Brown, she was incarcerated for bigamy. The story caused a sensation, but the legal situation was eventually resolved and she remarried Berry in 1933. Her third marriage was to performer and producer Earle Edwards, the man who took care of her after her return from the concentration camp in Europe.

A multitalented performer and entertainer, Snow appeared in two Hollywood films, *Take It from Me* (1937) and *Irresistible You* (1936). Other films include *Liza* and *Pièges* (1939). A compact disc, *Queen of Trumpet and Song* (DRG #8455), contains some of her recordings. Louis Armstrong once said of Snow, *Boy, I never saw anything that great!* Earl Hines was quoted as saying, *I thought she was the greatest girl I'd ever seen.* In Europe she was called "The Queen of the Trumpet" and "Little Louis." During her prime, she led a glamorous lifestyle, complete with furs, jewelry, expensive gowns, and even an orchid colored Mercedes limousine. She was one of the most gifted musicians and entertainers the world has ever known.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Pollard, Cara. "Valaida Snow: A Life of Heartache and Triumph" (*International Trumpet Guild Journal,* Jan. 2010); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Miller, M. *High Hat, Trumpet and Rhythm: The Life and Music of Valaida Snow* (Toronto, 2007); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Snow, Valentine (b. London, England, 1685; d. London, England, 1770). English trumpeter. Snow was a gifted trumpeter who performed in George Frideric Handel's orchestra during the 1730s. In 1753, he succeeded John Shore as Sergeant-Trumpeter to the King. Handel described Snow as "the finest trumpeter of the day." Many of Handel's oratorio trumpet parts were written for him.

Snow was also a composer who wrote several duets for trumpet. A portrait of him hangs in the Fenton House in northwest London. (See color pages.)

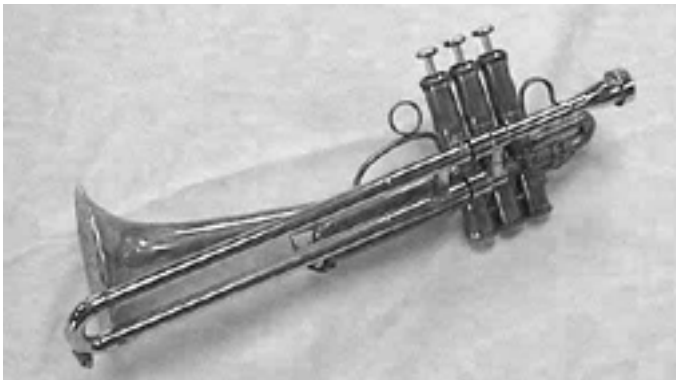
Bibl.: "Valentine Snow" (Editions BIM & The Brass Press Online Store); "Valentine Snow" (Oxford Music Online); Sorensen, S.

"Valentine Snow, Handel's Trumpeter" (*International Trumpet Guild Journal*, Vol. iv, 1979).

See photo of Snow in the color pages.

Sokabe, Kiyonori (b. Ehime Prefecture, Japan, 1952). Japanese trumpeter. Sokabe is a graduate of the Tokyo National University of Fine Arts and Music where he studied with Fujio Nakayama and Genzo Kitamura. After graduation, he joined the Ueno no Mori Brass quintet, serving as its leader for more than twenty-five years. He is also a member of Brass Extreme Tokyo.

Highly acclaimed as Japan's foremost contemporary trumpet soloist, Sokabe was a key member of composer Jo Kondo's Musica Practica Ensemble until its dissolution over ten years ago. He was the first Japanese trumpeter to give full recitals of contemporary pieces to great acclaim, and has commissioned and premiered numerous new works for trumpet. He created several types of trumpets and mutes including the "Zephyros," a piston-valve C trumpet with a trombone-like slide. In June of 1999,



he released a CD on Kojima Recordings titled *Till Now and From Now On...*made up entirely of works by Japanese composers. His second CD, *Limpid Solitude*, was released on Kojima in 2000. He has also released two other CDs.

Sokabe has toured internationally two times, performing traditional concertos by composers such as Haydn, Leopold Mozart, Hummel, and Jolivet, as well as more contemporary works for trumpet. He has been a guest soloist with the Tokyo Philharmonic Orchestra, and has performed at the Hokutopia International Music Festival in 1995 and 1998. He currently averages fifty solo appearances each year.

Bibl.: Kiyonori Sokabe's official website: www.jade.dti.ne.jp/~ebakos/pageE/profile.html.

Sollenberger, Jay (b. c1950). American trumpeter. Sollenberger grew up in McPherson, Kansas, and graduated from high school in 1968. He studied with Walter Myers at Wichita State University, but transferred to North Texas State University (now the University of North Texas). He played in the famed One O'Clock Lab Band for two years, but left school in 1971 to join a group called The Flippers.

Sollenberger joined Bill Chase's well-known group, Chase, and recorded the *Pure Music* album for Epic Records. When Chase died in 1974, he moved to the Stan Kenton Orchestra, starting out on second trumpet before assuming duties as lead. He made three recordings with Kenton before playing with the bands of Woody Herman (1978) and Buddy Rich.

In 1980, Sollenberger moved permanently to Kansas City where he has been an active freelance musician for over thirty years. He has performed or recorded with The Spirit of Kansas City Orchestra, The Trilogy Big Band, The River City Jazz Band, the Kansas City Jazz Orchestra, The New Vintage Big Band, The Kansas City Boulevard Big Band, The Brass Knights, Missouri Brass Quintet, Brookside Brass, and The Rhythm Club Orchestra.

Bibl.: "Jay Sollenberger" (www.kcjazzorchestra.net/jaysollenberger.html); "Jay Sollenberger" (www.jazzpolice.com/content/view/7155/115).

Soloff, Lewis ("Lew") Michael (b. Brooklyn, New York, Feb. 20, 1944). American trumpeter. Soloff grew up in Lakewood, New Jersey. He began playing the piano and ukulele at age five, and when he joined his school's band at age ten, he was inspired to play the trumpet by a recording he heard of Roy Eldridge playing *After You've Gone*. He also loved listening to recordings of Louis Armstrong. His first lessons were with his band director, Frank Unger, and he soon studied with Willie Epstein, Ronny Austin, and Ruby Melnick. While in high school, he was accepted into the Juilliard Preparatory School, studying with Edward Treutel.

After graduating from high school in 1961, Soloff attended the Eastman School of Music where he studied with Sidney Mear. He became involved in the jazz program and went on to perform in various

clubs in New York City with such artists as Tito Puente and Frank "Machito" Grillo. In order to increase his upper register, he took lessons from Roy Stevens, Carmine Caruso, and John Ware. At age twenty-five, he also studied in Chicago with Arnold Jacobs, Adolph Herseth, and Vincent Cichowicz.

By the mid 1960s, Soloff was touring with the big bands of Gil Evans (1966), Duke Pearson (1967), Don Heckman's Electronic Music Machine (Steinway Hall), Thad Jones-Mel Lewis Big Band (Village Vanguard, 1968), Maynard Ferguson, Joe Henderson-Kenny Dorham, Dizzy Gillespie, and Gil Evans (Whitney Museum of American Art, 1968). In 1968, he replaced Randy Brecker in the pop group Blood, Sweat and Tears, which released a string of hit

recordings for the Columbia label, winning a Grammy Award in 1969 for "Record of the Year" (*Spinning Wheel*). Between 1968 and 1973, Soloff participated on all of the group's albums, which received nine gold albums during that time.

After BS&T, Soloff performed with a myriad of famous artists including Tony Bennett, Frank Sinatra, Paul Simon, Aretha Franklin, and Philip Glass. He toured as a lead trumpeter with the big

bands of Carla City Big Band, Barbra Streisand, The Manhattan Transfer, Gil Evans again (1974, 1981-88), Earle Warren's Basie Band, Helen Merrill (1987), Ornette Coleman, Dizzy Gillespie again, his own Manhattan Jazz Quintet, Ray Anderson's Alegatory Brass Band, Pocket Brass Band, Lincoln Center Jazz Orchestra, various Trumpet Summits, Carnegie Hall Jazz Orchestra, and Manhattan Brass (from 2004). He also worked as a studio musician in New York, recording soundtracks for films such as *Carlito's Way, The Mambo Kings, Meet Joe Black, Coming to America, Billy Bathgate, The Color of Money, Lethal Weapon III, The Untouchables, The Big Lobowski, National Lampoon's Vacation, Tender Mercies*, and *Maid in Manhattan*, to name a few.

Soloff has released nine solo albums: *Hanalei Bay* (ProArte), *Yesterdays* (ProArte), *But Beautiful* (Evidence), *Speak Low* (ProArte), *My Romance* (Paddlewheel), *Little Wing* (Triloka), *With a Song in My Heart* (Milestone), *Rainbow Mountain* (32 Jazz), and *Air on a G String* (Crown). He performs with a nineteen-piece chamber group called The Absolute Ensemble, and another group called The Food Group. He is a charter member (since 1983) of The Manhattan Jazz Quintet, which has released twenty-eight albums. In addition, he has taught at the Manhattan School of Music for over twenty years, and is an adjunct faculty member at The Juilliard School.

Bibl.: Erdmann, Tom. "Jack of All Trades, Master of All" (*International Trumpet Guild Journal*, June 2001); Lew Soloff website (www.lewsoloff.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Solomon, John Jacob (b. London, England, Aug. 2, 1856; d. London, England, Feb. 1, 1953). English trumpeter. Solomon was one of London's finest trumpeters during the late nineteenth and early twentieth centuries. Beginning in 1873 at the Royal Academy of Music (RAM), he was trained by Thomas Harper Jr. on the compulsory slide trumpet; he also performed using the cornet. Three years later, he made his London debut as first trumpeter. He played third trumpet in the famous 1885 London performance of Bach's *B-Minor Mass*, in which Julius Kosleck played the first part on his so-called "Bach trumpet" in A, and Walter Morrow played second. In 1895, he played principal trumpet at the first of the Queen's Hall Promenade Concerts, and in 1904 became a founding member of the London Symphony Orchestra.

Solomon followed Morrow's lead in attempting to improve valve trumpets for use in performing Bach's music, and was involved with several important innovations, including the use of the long A trumpet for oratorio performances, and the adoption around 1900 of Mahillon's F valve trumpet. But Solomon was quicker than Morrow to perceive and demonstrate the advantages of the modern B-flat trumpet; from about 1905, he urged its adoption in place of the F, thereby helping to bring about that which Morrow had failed fully to achieve through the use of the F trumpet, namely suppression of the cornet as a substitute for the trumpet in symphony orchestras.

With Morrow's gradual retirement around 1910, Solomon became the leading London trumpeter; his last performance was in St. Paul's Cathedral at age eighty. He was professor at the RAM from 1894 to 1938 and wrote *Twelve Etudes* for the cornet.

Bibl.: Baines, Anthony and Edward H. Tarr. "John Solomon" (*The New Grove Dictionary of Music and Musicians*: www.oxfordmusiconline.com); Bate, Philip. *The Trumpet and Trombone* (W. W. Norton & Co.); Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions).

Sommerhalder, Giuliano (Julian) (b. Zurich, Switzerland, July 16, 1985). Swiss trumpeter. While growing up in Italy, Sommerhalder studied with Pierluigi Salvi at the Giuseppe Verdi Conservatory in Como from which he graduated in 2004. Subsequently, he studied with Reinhold Friedrich in Karlsruhe, Germany, Edward Tarr (Baroque trumpet), and with his father, Max Sommerhalder, at the Hochschule für Musik in Detmold, Germany, graduating from this school in 2009. He also participated in master classes with Maurice André, Eric Aubier, Pierre Thibaud, Stephen Burns, Bo Nilsson, Hans Gansch, Edward Carroll, Markus Stockhausen, James Thompson, and others.

A prodigious talent, Sommerhalder embarked on a series of successful competitions, winning first prizes at the Tchaikovsky Conservatory Competition in Moscow (1997), the Concertino Prague (2001), Timofei Dokshitser Competition in Vilnius (2002), Prague Spring Festival (2003), ARD Competition in Munich (second prize, 2003), Maurice André International Trumpet Competition in Paris (cowinner, 2003), and others. He was awarded the European Culture Prize in Munich (1999) and in Berlin (2002), and was appointed BBC New Generation Artist in 2008. He has been a guest soloist throughout the world, performing with all symphony orchestras of the BBC, with the NDR Symphony Orchestra in Hamburg, Indianapolis Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Zurich Chamber Orchestra, Moscow Soloists, Melbourne Symphony, Zurich Tonhalle, Basel Chamber Orchestra, and many others.

Sommerhalder has released two solo CDs with orchestral accompaniment, *Romantic Virtuosity* and *Amilcare Ponchielli Concertos*. He recorded Bach's *2nd Brandenburg Concerto* for Decca

with the Leipzig Gewandhaus under Riccardo Chailly while serving as principal trumpet of this orchestra from 2006 to 2010. He has been filling the same position with the Royal Concertgebouw Orchestra in Amsterdam under Mariss Jansons since 2011.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Giuliano Sommerhalder's official website: www.giulianosommerhalder.com.

Sommerhalder, Max (b. Solothurn, Switzerland, Sept. 27, 1947). Swiss trumpeter. Sommerhalder studied with Jean Venos and Henri Adelbrecht in Switzerland, and Pierre Thibaud in France. He played in jazz groups and filled the position of principal trumpet with the Musikkollegium Winterthur from 1973 to 1977, the Radio Symphony Orchestra in Berlin from 1977 to 1979, and the Zurich Tonhalle and Theatre Orchestra from 1980 to 1985. He has been active as a soloist his entire life, touring Japan, Australia, Latin America, Russia, Scandinavia, and most of Europe. He has performed as guest principal trumpeter with the Südwestrundfunk Radio Symphony Orchestra, Dresden Staatskapelle, Deutsches Symphonie-Orchester of Berlin, the RAI of Turin, Lucerne Festival Orchestra, Orchestra de la Suisse Romande, Deutsche Bachsolisten and many others. He has released two solo albums, titled *Musique Romantique Russe* (1979) and *L'Age d'or du Cornet à Pistons* (1981) that include the world premiere recordings of Oskar Böhme's *Concerto*, Vasily Brandt's *Second Concert Piece*, Gustav Cords's *Concert Fantasy*, Alexander Glasunov's *Album Page,* and other romantic compositions that are standard repertoire today.

From 1985 to 2013, Sommerhalder was professor of trumpet at the Hochschule für Musik in Detmold, Germany, giving master classes throughout Europe, Japan, Australia, and Latin America. His former students include a large number of prizewinners in international competitions, such as the Paris "Maurice André", Munich ARD, Ellsworth-Smith, Prague Spring, and many others, as well as members of many world-renowned orchestras in Europe, Latin America, Asia, and Australia. Sommerhalder has been a guest professor at the Fundación Musical "Simón Bolívar" in Caracas, Venezuela, since 2009.

Sommerhalder's son Giuliano (b. 1985) is a brilliant trumpeter of his generation.

Bibl.: Keim, Friedel. Das große Buch der Trompete (Schott); Max Sommerhalder's official website: www.sommerhalder.info; personal information given to Edward Tarr on Mar. 20, 2013.

Photo credit: Randy Welsh/Thomas Crown Mutes .

Sondermann, Johannes (b. Sieger, Germany, Feb. 18, 1967). German trumpeter. From 1987 to 1992, Sondermann studied with Max Sommerhalder at the Detmold Music Academy. Upon graduation, he became principal trumpet of the Hanover State Opera Orchestra, and in 1993 began his current position as principal of the Southwest German Radio Symphony Orchestra. He has performed with the German Bach Soloists, Kurpfälziches Chamber Orchestra, and is a member of the Premier Brass Quintet. He can be heard as soloist on several recordings, and at times gives international master classes.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Söndlin, Heinz (b. Untersiggenthal, Switzerland, Jan. 23, 1917; d. Zurich, Switzerland, May 8, 1984). Swiss trumpeter. Söndlin was principal trumpet of the Zurich Tonhalle Orchestra beginning in 1935, and was professor of trumpet at the Zurich Conservatory. Among his many students were Fridolin Frei, Marcel Frei, Paul Spörri, Ernst Wasser, Walter Häfeli, and Paolo Baratto.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* CD-Rom; Oct. 2008).

Soomary, Aneel (b. London, England, Mar. 8, 1967). British trumpeter. Soomary first played guitar, piano, and recorder, and switched to playing trumpet at age twelve after being inspired by a recording of trumpeter Louis Prima. His (German) mother was a violinist, and his father (from Mauritius) supported his efforts. He attended the

Colchester Institute from 1983 to 1988 where he earned a bachelor of arts degree with honors. He then earned a diploma, studying with David Mason at the Royal College of Music in London in 1989. Other teachers include John Pinnel (his first teacher), Geoffrey Harniess,

George Reynolds (his most influential teacher), Michael Laird, John Fletcher, John Wallace, Maurice Murphy, Paul Cosh, Eric Crees, and Denis Wick. He was a member of the 2nd Essex Youth Orchestra, Essex Youth Orchestra, Essex Youth Jazz Orchestra, Essex Youth Brass Ensemble, and the Young Musicians Symphony Orchestra.

Soomary has spent a great deal of his career as a freelance performer. He has played in pit orchestras the world over for shows such as *Cats, West Side Story, Golden Musicals of Broadway, Five Guys Named Moe, A Chorus Line, Catherine*, and has played with the Royal Philharmonic Pops Orchestra, Grand Union Orchestra, Jazz Warriors, Sounds Positive, Vienna Art Orchestra, Bruckner Orchestra Linz, Bob Brookmeyer's New Art Orchestra, Pro Brass, Art of Brass Vienna, Gansch & Roses, Vienna Concert Jazz Orchestra, Janus Ensemble, and as an onstage musician with the Zurich opera. In addition, he has shared the stage with artists including Bobby McFerrin, José Feliciano, Ray Charles, Jens Lindemann, James Morrison, Markus Stockhausen, and Till Brönner.

Soomary has taught at the Gustav Mahler Conservatory in Vienna since 2006, and at Vöcklabrücker Trompetentage in 2003, and the big band seminar Schloss Zeilern in 2009. He received a nomination for the Hans Koller Prize for best sideman of the year in 2007, and can be heard on hundreds of CDs. His hobbies include swimming, cinema, and collecting vintage mutes, mouthpieces, and trumpets.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Aneel Soomary's official website: www.aneelsoomary.com; personal interview, Nov. 12, 2012.

Soustrot, Bernard (b. Lyons, France, Sept. 3, 1954). French trumpeter. Soustrot began playing the cornet at age nine, learning the basics from his father, an amateur musician. He continued his studies with René Sapin and Maurice Benterfa at the Lyons Conservatory (1965-69) before entering the Paris Conservatory and studying with Maurice André (1971-75). He won first prize in the Prague Competition (1974), Geneva Competition (1975), and the first Maurice André Competition (April 1975).

Soustrot played in the symphony orchestra of the South German radio conducted by Sergiu Celibidache (Stuttgart, fall of 1975 to 1976), and became principal trumpet of the New Philharmonic Orchestra for the French Radio in Paris (1976 to January 1982). He embarked on a career as a soloist in 1983, touring mostly as a recitalist with organ accompaniment. In addition to recording duets with Maurice André, he has released numerous solo albums, including *Concertos pour Trompette* (Nippon Columbia), *Concertos pour Trompette* (EMI), *Concert Europeen* (Forlane), *Concertos pour Trompette* (Accord), *Trompette et Orgue* (Verany PV), *Concertos pour Trompette* (Verany PV), *Concerti Italiens* (Forlane), and *Grand Recital Trompette et Orgue* (Forlane). He also took part in many television shows during 1985-91.

Soustrot is the artistic director of the Guebwiller World Trumpet Competition, as well as the Narbonne International Brass Quintet Competition (since 1986), and has taught at the National School of Music in Boulogne-Billancourt (since 1989). He was an adviser to Couesnon (piccolo trumpet model).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bernard Soustrot" (www.answers.com/topic/bernard-soustrot).

Spanier, Francis Joseph ("Muggsy") (b. Chicago, Illinois, Nov. 9, 1901; d. Sausalito, California, Feb. 12, 1967). American cornetist. Spanier began playing drums, but switched to the cornet at age thirteen. He took lessons from Noah Tarantino, Edward Llewellyn, and later, Max Schlossberg. He began playing professionally at age twenty when he joined Elmer Schoebel's band (1921). His first recordings were made with the Bucktown Five in 1924. He also played with other Chicago bands before joining the Ted Lewis orchestra from 1929 to 1936.

By 1936, Spanier was playing with Ben Pollack's group, but the effects of alcoholism forced him to leave the band in 1938. After

recovering, he organized Muggsy Spanier's Ragtime Band, which made sixteen recordings in 1939; these contributed substantially to the

revival of early New Orleans Dixie-style jazz music during the 1940s, but none of the recordings were commercially viable and the group disbanded within a year.

Spanier led a recording group called the Big Four in 1940 and played in Bob Crosby's Dixieland Band from 1940 to 1941. Throughout the 1950s, Spanier played and recorded with several Dixieland groups. He toured Europe in 1960, but retired in 1964 due to health problems. He broadcasted a jazz casual television show in 1963. In his early years, he played a Harry B. Jay cornet.

Spanier's style of cornet playing was similar to that of King Oliver; he played with a lot of energy and excitement, yet stuck mainly to the middle range of the cornet. His best solo recordings include songs such as *Big Butter and Egg Man, I Wish I Could Shimmy Like Sister Kate,* and *Mandy, Make Up Your Mind*. He died at the age of sixty-one.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Whyatt, Bert. *Muggsy Spanier: The Lonesome Road* (with CD, Jazzology Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008).

Spanier, Herbert Anthony Charles ("Herb" "Herbie") (b. Cupar, Saskatchewan, Canada, Dec. 25, 1928; d. Toronto, Ontario, Canada, Dec. 13, 2001). Canadian trumpeter and composer. Spanier (no apparent relation to trumpeter Muggy Spanier) grew up in Regina. He learned to play the guitar and harmonica at age five, played bugle for the Sea Cadets at age thirteen, and began playing the trumpet in high school.

Mostly self-taught, Spanier's career began in 1948 when he joined a group called Boptet. He played in Chicago from 1949 to 1950, and then moved to Toronto in 1950 where he played with Trump Davidson, Benny Winestone, and Benny Louis. From 1954 to 1955, he played with Paul Bley and in various clubs in New York City, and in 1956 moved to Montreal where he played with various dance bands for two years. He moved again, this time to Los Angeles, where he continued playing with dance bands as a lead trumpeter and bebop soloist. He returned to Montreal in 1959, but eventually settled permanently in Toronto where he worked with his own groups, various dance bands, the CBC Orchestra, and notably with the Nimmons 'n Nine Plus Six (1971-80), which won a Juno Award for a recording.

Spanier was one of the first beboppers in Canada. His albums include *Anthology 1962-93* (Justin Time), *Anthology Vol. 2 1969-94* (Justin Time), *Know Time* (Justin Time, with Paul Bley), and *Forensic Perturbations* (RCI). In addition to trumpet, he also played flugelhorn, piano, and various reed instruments. He taught for a short while at Sir George Williams University, and composed music for film, including *Via Montreal* (1975). He died just before his seventy-third birthday.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); King, Betty Nygaard. "Herb Spanier" (http://thecanadianencyclopedia.com); "Herb Spanier" (www.instrumentalmusic.ca/anon/artists/view/1578).

Spaulding, Roger W. (b. San Bernadino, California, Dec. 19, 1932; d. Anaheim, California, Nov. 22, 2003). American trumpeter. Spaulding

began playing the trumpet at age seventeen, and studied with Louis Maggio. His career started when he began playing in local dance bands. He became a Los Angeles studio musician, and also worked at the Angelus Temple (Los Angeles) and the Fox Theater (Redwood City).

In 1963, Spaulding published a pedal tone method based on the exercises given to him by Maggio, but modified with an exercise program to be played every other day, based on the Charles Atlas bodybuilding system popular at the time. His method, *Double High C in 37 Weeks* (High Note Studios), became one of several popular range, power, and endurance books used during the 1960s and beyond and by 2005 was in its fifth printing. Spaulding was possibly influenced by Fred Elias's book, *The Elias Modern Scientific Trumpet Method*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Spera, Dominic (b. 1932). American trumpeter and composer. Spera received bachelor of music education, bachelor of music, and master of music education degrees from Indiana University. He worked for ten years as a studio musician in New York City, performing for numerous television and radio shows, as well as several Broadway musicals. He regularly performed with the Roxy Theater, Radio City Symphony, and the City Center Ballet Orchestra. As a jazz musician, he performed with the bands of Henry Mancini, Tito Puente, Benny Goodman, Burt Bacharach, Johnny Mathis, Natalie Cole, Frank Sinatra, Andy Kirk, Charlie Barnet, Billy Butterfield, Steve Lawrence and Edie Gormé, Les and Larry Elgart, Tommy Dorsey Orchestra, and Andy Williams. While in New York, he took lessons from Carmine Caruso. He has also performed with the Saint Louis Symphony, Cleveland Orchestra, Boston Symphony Orchestra, Pittsburgh Symphony Orchestra, and the Indianapolis Symphony.

As one of the nation's most respected jazz educators, Spera taught trumpet and jazz at the University of Wisconsin-Eau Claire from 1968 to 1976 before becoming director of jazz studies at Indiana University for twenty years. He has served as a guest faculty member at dozens of summer jazz camps. He played with the Monaco Jazz Masters (1992), IU Jazz Ensemble (1996 New York Brass Conference, *Concert for Mercer Ellington*), and Bill Adam's eighty-fifth birthday tribute (2002).

Spera has published over one hundred jazz band compositions and arrangements. He is now retired.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008). Annibale, Ed. *Trumpeters Galore* (Trafford Pub.); "Dominic Spera" (www.reallygoodmusic.com/rgm.jsp?page=composers2&compid=123174).

Speziale, Marie (b. Brooklyn, New York, Apr. 4, 1942). American trumpeter. Speziale grew up in Ybor City, the Latin district of Tampa, Florida. Her father, whose main occupation was cigar making, was also a professional pianist who played banjo, guitar, and mandolin as well. Marie began playing the cornet during elementary school, and studied with Robert Price until she graduated (third in her class of 600) from Chamberlain High School in 1960. She also developed (through Price) a relationship with Vincent Bach who gave her a few lessons. She was also fortunate enough to study a bit with Rafael Méndez. As a young girl, she played in a four-piece jazz group for the local television show *Date On Eight*, which led to a featured spot on the NBC *Today Show* that aired nationally from the pirate ship José Gaspar docked in Tampa Bay. Speziale attended the Cincinnati College-Conservatory of Music (CCM) where she studied with Eugene Blee from 1960 to 1964. While in school, she performed as an extra or substitute trumpet in the Cincinnati Symphony Orchestra. During her junior and senior years, she served as acting second and acting third trumpet, respectively. One of the highlights of her undergraduate years was being coached by the famous cornetist Frank Simon on his solo, *Willow Echoes,* that she performed on a concert in his honor. She also took some lessons with Arnold Jacobs.

In 1964, Speziale won the position of assistant principal trumpet of the Cincinnati Symphony Orchestra (CSO), and was promoted to associate principal in 1976, a position she held until 1996; she was one of the first female trumpet players in a major U.S. symphony orchestra. (The first was Wanda Pittman Yates, principal of the Houston Symphony Orchestra during World War II.) She then began teaching at CCM (1996-72) before accepting a position at Miami University in Oxford, Ohio (1973-79), where she also played in the Miami University Jazz Quartet. In 1979, she returned to her former adjunct teaching post at CCM. In 1999, she became a full professor at Indiana University, but continued her post at CCM, making the weekly commute from Bloomington, Indiana, to Cincinnati. During her thirty-two years with the CSO, she served as principal trumpet for one year (1974-75 season). She was offered the principal position on a permanent basis by Maestro Thomas Schippers, but preferred to play in the section, so that she would have the time to devote to teaching and performing with the Symphony Jazz Quintet, a group that was organized during the CSO's 1966 ten week world tour. At the start of a 1969 European tour with the CSO, Speziale appeared on Johnny Carson's *The Tonight Show* in a CSO jazz combo with Dave Brubeck. She was promoted to associate principal trumpet of the CSO in 1976.

In the middle of her career, Speziale developed Ménière's disease, an inner ear condition that causes imbalance and severe headaches. She also had vestibular pressure in the brain that causes the two hemispheres to process information at different speeds, which can lead to deafness. As a result, she was forced to stop playing for a while. Fortunately, a doctor was able to help her control the disease through diet and vitamins.

Speziale's career has been impressive. She was a member of the CSO from 1964 through November 1996, a member of the Cincinnati May Festival Orchestra, Cincinnati Ballet Orchestra, Cincinnati Pops Orchestra, and Cincinnati Opera Orchestra. Another highlight of her careeer was an impromptu jam session with jazz legend Duke Ellington at one of the earliest pops concerts presented by the CSO. Shortly after retiring from the CSO, she performed frequently with the St. Louis Symphony Orchestra (SLSO) including a European tour, in Carnegie Hall concerts, and on recordings. She served the SLSO as guest principal trumpet, guest assistant principal, and guest second and third trumpet. In 2002, she was appointed chair of the brass department, conductor of the brass choir and full professor of trumpet at The Shepherd School of Music at Rice University in Houston, Texas (replacing Armando Ghitalla). Since moving to Houston, she has been engaged as the third trumpet of the Houston Grand Opera Orchestra, and has performed with the Houston Symphony Orchestra and Houston Ballet Orchestra. She has also performed as guest assistant principal

trumpet with the Colorado Symphony Orchestra. Speziale is a member of Monarch Brass, a large all-female ensemble consisting of some of the finest brass players in the U.S. and Europe. She was also selected to participate as the only American female in the first (1999) Super World Orchestra in Toyko. In addition, she has toured with DIVA, an all-female jazz band.

Speziale has served as a brass coach at the New World Symphony in Florida, and has conducted its brass ensemble in concert. She taught at the CCM's summer Opera Theatre Music Festival in Lucca, Italy (1996-98), where she conducted the Festival's brass choir, taught the brass orchestral repertoire class, and coached chamber brass ensembles. In 2010, she taught and conducted at CCM's Summer Festival in Spoleto, Italy. She has served as a judge at the National Trumpet Competitions, the International Trumpet Guild Orchestral Competition, and the Fischoff National Chamber Music Competition. She has been a featured guest artist at the International Women's Brass Conference and the ITG conference.

Speziale has recorded in the Los Angeles studios, performing for the television series *Star Trek: Voyager,* and *Deep Space Nine*. She

served on the board of directors and as secretary of the American Federation of Musicians, Local #1, on the board of the Northern Kentucky Symphony, on the editorial committee of the American Music Teacher Journal, and as Province President and National Director of Instrumental Activities for Sigma Alpha Iota. She has performed with the Summit Brass, and taught at its annual Rafael Méndez Brass Institute. Speziale has performed as a soloist with the Cincinnati Symphony Orchestra, Cincinnati Chamber Orchestra, Cincinnati Pops Orchestra, New York Orchestral Society, Tampa Philharmonic, and the Interlochen Orchestra. An active member of the International Women's Brass Conference, Speziale hosted its conference in 2000 at CCM, and has served on its board since 1996 and as its second president, following Susan Slaughter. Her awards include the Sigma Alpha Iota National Leadership Award, Leading Women in the Arts Award from the Greater Cincinnati Coalition of Women's Organizations, and the Outstanding Woman of the Year in Music Award from the Tampa *Tribune*. She considers her biggest professional influences to be Robert Price, Eugene Blee, Ernest and Betty Glover, Max Rudolph, and Arnold Jacobs. Speziale retired from teaching in 2013 and was replaced at Rice University by professors Barbara Butler and Charles Geyer (formerly at the Eastman School of Music and Northwestern University).

Bibl.: Gustafson, Karen. "Marie Speziale: Performer, Teacher and Pioneer" (*International Trumpet Guild Journal*, June 2002); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); The Shephard School of Music (http://music.rice.edu/facultybios/speziale.shtml); personal interview, April 11, 2010.

Spineux, Alphonse (b. Falaën, Belgium, July 13, 1934; d. Brussels, Belgium, Apr. 17, 2000). Belgian trumpeter. Spineux began playing trumpet at age fifteen, and attended the Royal Conservatory of Music

while performing in the Symphony Orchestra of Liège. He then played for two years as principal of the Musique de la Force Aérienne Belge, and spent some time in the National Orchestra of Belgium. He completed his studies in 1958 with Raymond Sabarich at the Paris Conservatory.

An outstanding soloist and chamber music player, Spineux spent most of his career from 1958 as principal trumpet of the Grand Symphony Orchestra of the Belgian Radio and Television (RTB). After 1986, he was a professor at the Royal Conservatory of Music in Brussels.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Spivak, Charles ("Charlie") (b. Kiev, Ukraine, Feb. 17, 1907; d. Greenville, South Carolina, Mar. 1, 1982). Ukrainian-born American trumpeter. The Spivak family came to America when Charlie was a small child. He grew up in New Haven, Connecticut, and began playing the trumpet at the age of ten. He studied under Max Schlossberg and took some lessons with Harry Glantz. At the age of seventeen, he turned professional by joining the jazz orchestra of violinist Paul Specht, staying with that organization until 1931.

Although Spivak was not particularly skilled as a jazz improviser, his beautiful tone was in great demand with various dance orchestras including those of Ben Pollack (1931-34), the Dorsey Brothers (1934), Ray Noble (1935), Gus Arnheim (1937), Glenn Miller (1937), Raymond Scott, Bob Crosby (1937-38), Tommy Dorsey (1938-39), and Jack Teagarden (1939). His nickname was "Cheery, Chubby Charlie," but he was billed as "The Sweetest Horn in the World."

During the years 1936-37, Spivak became the highest paid studio musician in New York City. In November of that year, Glenn Miller financed him to form his own band, but it was not successful. His second band did well until 1959 and then broke up. His best-known recorded tunes are *Autumn Nocturne, Star Dreams,* and his theme song, *Let's Go Home*.

Spivak's later years were spent touring with his band through Florida, Las Vegas, and South Carolina (from 1967). His wife, singer Irene Daye, died of cancer in 1971. In the early 1980s, Spivak lived in Greenville, South Carolina, and played each night at the Ye Olde Fireplace restaurant. He made his last recordings in 1981. He was in poor financial shape at the time of his death in 1982. He had even pawned his trumpet a few weeks earlier. He is buried at the Greenville Memorial Gardens.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2009).

Spörri, Paul (b. Untersiggenthal [in canton Aargau], Switzerland, Aug. 21, 1909; d. Allschwil [near Basel], Switzerland, Aug. 9, 1991). Swiss trumpeter. Spörri began playing the trumpet at the age of five

under the direction of his father. At age fifteen, he attended the Zurich Conservatory; two years later he studied with Alfred Matthes at the Berlin Academy of Music. As a student, he apprenticed with the Tonhalle Orchestra and in various theater orchestras such as the Wintergarten Variety Theatre. One year later, he auditioned for and won the principal trumpet position with the Berlin Philharmonic, a position he held for sixteen years (1927-43). In 1932, he performed the earliest known recording of Bach's *2nd Brandenburg Concerto* in the correct octave with the Berlin Philharmonic orchestra, making him one of the earliest modern performers of this work. He also recorded the *Brandenburg* with the Edwin Fischer Chamber Orchestra (1941).

Because of World War II and the increasing devastation of Berlin, Spörri accepted a position in 1943 as principal trumpet of the Lucerne Festival Orchestra in Switzerland. He was allowed to leave Germany thanks to special permission from Goebbels. Almost immediately, he was also hired as principal trumpet of the Basel Symphony Orchestra and teacher at the Basel Conservatory. He retired from orchestral playing in 1969, but continued teaching for many years before retiring altogether. He died just a few weeks before his eighty-first birthday

Bibl.: Klose, Heinz. "Paul Spörri" (*Brass Bulletin*, No. 66, 1989); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Staff, David (b. Ipswich, Suffolk, England, Jan. 18, 1958). British trumpeter. Although Staff is known for his solo appearances on both modern and old trumpet (in more than twenty countries to date), he is best known for his work on the Baroque (valveless) trumpet and cornetto. He has recorded Bach's *Brandenburg Concerto No. 2* six times on Baroque trumpet, performed it more than one hundred sixty times in public, and has presented trumpet and organ recitals all over the world. In 1985, he began to take playing the natural trumpet (without finger holes) seriously. From 1986, with the support of his colleague Jonathan Impett, he adopted this approach as standard within the trumpet section of Frans Brüggen's Orchestra of the Eighteenth Century. Up until now, they have given more than 1,100 performances adhering to this approach.

Staff became a professor at the Royal Academy of Music in London (teaching Baroque trumpet) at the age of twenty-three, serving in this capacity from 1986 to 1997. He has also taught at Guildhall School of Music and from 1983 to 2009 at the Royal College of Music in Manchester. He is a professor at the Royal College of Music in London, a position he will give up in September 2013 to become professor of Baroque trumpet at Amsterdam Conservatory, succeeding Friedemann Immer. He has been a featured lecturer and performer at conferences of the International Trumpet Guild and the Historic Brass Society as well as giving master classes at universities and conservatories worldwide. Staff's "early brass course" has been a feature at Dartington International Summer School for more than twenty years.

An active freelancer in London, Staff has recorded for television, film, and BBC Radio. In 1991, he started to work closely with master craftsman Frank Tomes on faithful copies of old trumpets. In 2007, David became Frank's apprentice, and in 2010 began making instruments of his own professionally. At the moment he offers two

versions of 1746 Ehe trumpets from the Nuremberg collection; both can be played either as natural instruments or with vent holes. He also offers a copy of the 1651 trumpet by Hans Veit located in Berlin. Work is in progress on a William Bull trumpet and another by Huschauer (1796) from the Edinburgh collection.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); David Staff's official website: http://web.me.com/clarino/David_Staff.html; personal interview with E. H. Tarr, March 20, 2013.

Stafford, Gregg Vaughn (b. New Orleans, Louisiana, July 6, 1953). American trumpeter and cornetist. Stafford is a distant relative of Henry "Red" Allen. He began his career when he joined the Gibson Brass Band in 1970 at the age of sixteen. Soon, Stafford became a

member of several New Orleans bands, including the Young Fairview Baptist Church Christian Marching Band (later known as the Hurricane Brass Band) with which Wynton Marsalis and Leroy Jones were fellow members under Danny Barker (1971-73), Young Tuxedo Brass Band (from December 1972: European tour in June-July 1988), Olympia Brass Band (February 1973-76, including Monterey Festival in 1976), and Hurricane Brass Band (1974-77).

Gregg Stafford is considered by many to be today's leading traditional New Orleans-style trumpet and cornet player in the Crescent City. He has toured Europe with New Orleans Delight, and currently leads the Jazz Hounds (1990s), Young Tuxedo Brass Band & Jazz Band (from 1988), and a band at Preservation Hall (replacing Kid Sheik). He also played with Clyde Bernhardt (guest in Breda, 1977), Preston Jackson (Preservation Hall, April 1977), Louis Nelson (1981-83), French Market Jazz Band (France, 1982), Royal Brass Band (with Teddy Riley, 1982), Danny Barker's Jazz Hounds (1984-88), Michael White (from 1984), Chester Zardis (1985), Kid Sheik's Storyville Ramblers (1987), Wynton Marsalis (1991, *Tribute to Louis Armstrong*), and Tremé Brass Band (1994, with Leroy Jones).

Stafford's recordings include *That Man from New Orleans* (Jazz Crusade), *Gregg Stafford and the Easy Riders Jazz Band* (Jazz Crusade), *Streets of the City* (Jazz Crusade), *Down Home Music* (Jazz Crusade), *At the Cross—Praying & Swaying* (Jazz Crusade), *Dance at the Dew Drop* (GHB), and *New Orleans Delight* (Music Mecca).

Stafford is a well-respected man in his hometown of New Orleans. He cofounded the Black Men of Labor, a charity and social club, which raises money for hospitals and other worthy causes. He is known for his snappy clothes that include silk shirts, pinstripe suits, patent leather shoes, and a raccoon skin coat. He is also an excellent vocalist.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Gregg Stafford" (http://geoffboxell.tripod.com/stafford.htm).

Stafford, Terell [Lamark] (b. Miami, Florida, Nov. 25, 1966). American trumpeter. Stafford played the viola at age eleven, guitar at

twelve, and trumpet at thirteen. His early life was spent in Chicago, but he and his family later moved to Silver Springs, Maryland. Stafford attended the University of Maryland, earning a bachelor of music education degree in 1988. Then, with the advice of Wynton Marsalis, Stafford earned a master of music degree at Rutgers University under William Fielder (1988-93).

From 1990 to 1995, Terell Stafford played and recorded with Bobby Watson's Horizon. He later performed with a myriad of leading jazz musicians, including Victor Lewis, Herbie Mann, the Clayton Brothers, Kenny Barron, McCoy Tyner's Latin All-Stars, Sadao Watanabe, the Carnegie Hall Jazz Band (1997), Vanguard Jazz Orchestra, Mingus Big Band, Billy Taylor, Cedar Walton, Bing Crosby's Showband, the Lincoln Center Jazz Orchestra, Frank Wess Quintet, the Benny Golson Sextet and Trumpet Summit (1999-2000), Alvin Queen (2007), and Kevin Mahogany (2009). Stafford has toured the world, and performs regularly at many of the best-known jazz festivals.

Stafford has appeared on over eighty recordings, and has released five of his own albums as leader: *Time to Let Go* (Candid), *Centripetal Force* (Candid), *Fields of Gold* (Nagel-Heyer), *New Beginnings* (MaxJazz), *Taking Chances* (MaxJazz). In 1996, he won the Dean Sherman Performing Arts Award. He has taught at the Boyer College of Music and the Juilliard School, and has been on the faculty

at Temple University in Philadelphia for many years. Recently, he received its "Creative Achievement Award." He has also appeared on Jay Leno's *The Tonight Show*, and Bill Cosby's *You Bet Your Life*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Terell Stafford's official website (www.terellstafford.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Stahl, David ("Dave") (b. Reading, Pennsylvania, Jan. 23, 1949). American trumpeter and bandleader. Stahl's first and only teacher was Walter J. Gier. Stahl served in the US Army from 1970 to 1973,

performing as principal trumpet of the US Army Band, Army Herald Trumpets, and Army Blues big band. After his honorable discharge in 1973, he joined the Woody Herman band as lead trumpet. He played lead with Count Basie in 1975, Buddy Rich in 1976-77 (he was also Rich's band manager), Larry Elgart, and Toshiko Akiyoshi. In 1977, he formed his own band called The Dave Stahl Big Band.

During the 1980s and '90s, Stahl freelanced in New York City, performing on numerous television and radio commercials, backing celebrities such as Frank Sinatra, Ella Fitzgerald, Tony Bennett, Jack Jones, Mel Tormé, Englebert Humperdinck, Sarah Vaughan, and many others. He played in the house band for television's *The Mike Douglas Show* and *The Big Show*, and played lead in several Broadway shows including *Saturday Night Fever* (1999). In 1994, he played lead trumpet with Neal Peart in a tribute band to Buddy Rich, and recorded the album *Burning for Buddy*. In 1999, he also played lead with the Vanguard Jazz Orchestra and Blood, Sweat and Tears.

Stahl formed his own record label, Abee Cake Records, in 1987 and his own music publishing company, Dave Stahl Music, and in 1989, added a recording rights company, Dasta Music that licenses many of his compositions and arrangements for big band. Since 1987, he has mostly been freelancing in the New York area, but continues to tour the world with Liza Minnelli and others. He performed for President Reagan at the White House in 1988, and organized his own twenty-one-piece Sacred Orchestra in 2005 that performs religious concerts across the country.

Stahl's recordings are too numerous to list, and he can be heard on dozens of albums with the Army Blues, Woody Herman, Count Basie, Buddy Rich, Liza Minnelli, Frank Sinatra, Tony Corbiscello, Danny D'Imperio, Roland Vazquez, Chaka Khan, Forest Buchtel Jr., the Manhattan Transfer, and others. He has also played on numerous recordings by original Broadway show casts.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Dave Stahl's official website: www.davestahl.com.

Staigers, Charles Aldebert Delaware ("Del") (b. Muncie, Indiana, Aug. 20, 1899; d. North Hollywood, California, July 12, 1950). American cornetist. At the time Staigers was born, his father was in the state of Delaware, so his parents chose Delaware for his middle name. As a boy, Staigers preferred being called "Del."

Staigers heard the Muncie Boys Band when he was six, which inspired him to become a cornet player. He began taking lessons from professor E.W. Garrett of the Muncie Conservatory, and practised several hours each day. Within two years, he was first chair in the boys' band that had inspired him earlier. When he performed his first solo the following year, he was dubbed "The Boy Wonder." At age thirteen, he played his first professional job with the NHDVS Band in Dayton, Ohio. He won a scholarship to the Manlius School, where the great bandleader Patrick Conway noticed him, and engaged him to play at Willow Grove Park near Philadelphia the following summer.

In 1916-17, Staigers was featured on the Keith and Orpheum vaudeville circuits, and in the following year John Philip Sousa hired him to be Frank Simon's assistant. His first tour with Sousa lasted forty-two consecutive weeks. He remained with Sousa through 1920.

Staigers moved to New York City and became first trumpet at the New York Hippodrome, and then the Strand Theatre. A few months later, he was first trumpet for the Okeh Phonograph Company. He joined Nat Shilkret's Victor Salon Orchestra, and played with it

from 1926 to 1942. In 1927, he was hired by Edwin Franko Goldman to be his featured soloist. His first solo appearance with Goldman was in Central Park in New York City before 25,000 people; he won an enthusiastic standing ovation. National radio broadcasts of Goldman band concerts soon made Staigers the world's pre-eminent cornet soloist. His recordings of *Princess Alice, Napoli, My Heaven of Love,* and *Carnival of Venice* in 1929-30 added to his fame. When Sousa died in 1932, many of his former cornet soloists including Herbert Clarke, Frank Simon, Ernest Williams, Bohumir Kryl, and Walter Rogers attended the funeral. However, it was Staigers who was chosen to perform *Taps* at the ceremony.

Cornet players from all over America came to study with Staigers. When not touring, he often taught lessons all day. To help as many students as possible**,** he published several method and exercise books including *Modern and Progressive Correspondence Course for Cornet and Trumpet, The Arban-Staigers Complete Celebrated Method for Cornet and Trumpet*, and *Flexibility Studies and Technical Drills* (in two parts).

Staigers, along with Frank Simon and Walter M. Smith, was a member of an all-star cornet trio that was featured during the 1934 convention of the American Bandmasters Association. They performed the premiere of Herbert Clarke's *The Three Aces* with Clarke conducting. In the same year, Goldman made the difficult decision to fire Staigers because of Staigers's increasing problems with alcohol. Although his drinking didn't seem to affect his playing, alcohol became part of his life for many years.

Upon leaving the Goldman Band, Staigers moved to Hollywood, and began working as a soloist and studio musician. He endorsed the King "Liberty II" trumpet and the King "Master" Cornet. In 1940, he was engaged to be first cornet and soloist with the New York World's Fair Band under Eugene LaBarre. In 1942, he briefly returned to the Goldman Band to fill in for Leonard B. Smith, who had recently joined the Navy Band. In 1943, Staigers returned to California and resumed studio work. He stopped drinking and became one of Hollywood's most recorded musicians. He recorded forty-five jazz sessions on Tom Lord's *Jazz Discography* with The Virginians (1927-28), and is featured in the children's album, *Rusty in Orchestraville*.

Staigers died on July 12, 1950. His body was interred at the Hollywood Memorial Cemetery (also known as Hollywood Forever). He is remembered as one of the greatest cornet soloists of all time.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); O'Keeffe, Mark. "The Del Staigers Tribute Page" (www.delstaigers.com/biography.htm); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom with extract on mp3; Oct. 2008).

Stamm, Marvin ("Marv") [Louis] (b. Memphis, Tennessee, May 23, 1939). American trumpeter and flugelhornist. The trumpet caught Stamm's attention at age twelve when he first heard Clyde McCoy's recording of *Sugar Blues*. He studied under Jack Foster, A.E. McLain, and Perry Wilson (Memphis). Stamm later attended North Texas State University (now the University of North Texas), graduating in 1961 under John J. Haynie. Stamm later studied under Renold Schilke, Roger Voisin, Rick Metzger, James Stamp, and Carmine Caruso.

Stamm's talent as a lead player and jazz soloist was discovered by Stan Kenton in 1961. Stamm played in Kenton's band

from 1961 to 1962 before joining other bands led by Buddy Morrow, Lionel Hampton, Charlie Spivak, Buddy Rich, Woody Herman (1965-66), the Thad Jones-Mel Lewis Orchestra (1966-72), Duke Pearson (1967-70), Frank Sinatra (1973-74), the Benny Goodman Sextet (1974-75), Louie Bellson, Maria Schneider, Bob Mintzer (1984), the American Jazz Orchestra, Clark Terry, and the George Gruntz Concert Jazz Band (since 1987).

Having moved to New York City in late 1966, Stamm has been a top call studio player and jazz artist for over forty years. He has appeared at numerous jazz festivals and music conventions, and serves as a guest soloist with hundreds of high school and college jazz ensembles. Among his many albums are *Bop Boy* (Music Masters), *Mystery Man* (Music Masters), *Machinations* (Verve), *By Ourselves*

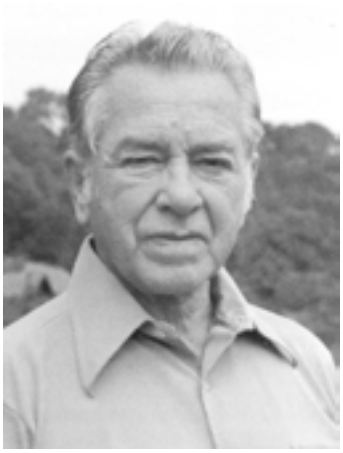
(Marstam Music), *The Stamm/Soph Project* (Marstam Music), *Elegance* (TNC Jazz), *Live at Birdland* (JazzedMedia), *Alone Together* (JazzedMedia), *Fantasy* (Palmetto), *The Nearness of Two* (GoFour), and *The Delaware River Suite* (No Blooze Music).

In addition to touring as a guest soloist, Marvin Stamm currently performs in a duo with pianist Bill Mays, and with his own

jazz quartet. A distinguished-looking and well-dressed man, Stamm has managed to stay in excellent physical shape into his early 70s.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeart Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Marvin Stamm's official website: www.marvinstamm.com.

Stamp, James (b. Carberry, Manitoba, Canada, Dec. 20, 1904; d. Whittier, California, Dec. 23, 1985). American trumpeter. Stamp grew up in Rochester, Minnesota, and began playing the trumpet at the age of sixteen. He studied the trumpet with Max Schlossberg and Harry Glantz. During his teen years, he played in the Salvation Army and Mayo Clinic Bands in Rochester. Later, he was the principal trumpet of the Minneapolis Symphony Orchestra (now the Minnesota Orchestra) for seventeen years (1927-44), and recorded with the orchestra on the RCA label with Eugene Ormandy conducting.



Stamp moved to Los Angeles in 1944, and began working in the Hollywood film, radio, and television studios. A heart attack in 1954 caused him to spend more time at home, so he filled his days away from the studios with teaching. He continued studio work until around 1960, and then performed in various community orchestras in the Los Angeles area. His teaching became well known during the 1970s, and many of the southern California professionals took trumpet lessons from him. He gave master classes in Bulle, Switzerland (1976-80), which were very influential. His numerous students included Albert Calvayrac, Pierre Dutot, William Dongois, Conrad Gozzo, Boyde Hood, John Madrid, Jack Millman, Bruno Nouvion, René Périnelli, Anthony Plog, Shorty Rogers, Thomas Stevens, John Taber, Pierre Thibaud, Bert Truax, and trombonist Raymond Katarzinski. His ability to diagnose mechanical problems was extraordinary. Thomas Stevens said of him, *I believe James Stamp was one of the finest teachers in the world. His approach was so flexible that I have never seen him fail to improve a player, whether it be an established symphony musician, jazz or "lead" player, or a twelve-year-old student*.

During the latter part of his life, Stamp published his exercise book, *Warm-ups + Studies* (1978), which has become a standard part of the trumpeter's library. BIM published a posthumous book, *Supplemental Studies* (2009). He died from heart failure at the age of eighty-one.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Mathez, Jean-Pierre and Thomas Stevens. "Homage to James Stamp" (*Brass Bulletin*, no. 53, 1986); Libs, Jean. "James Stamp: Artist, Master Teacher, and Author: An Interview with Thomas Stevens" (*International Trumpet Guild Journal*, Feb. 1993); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Stangnes, Hans Petter ("HP") (b. Heggenes, Norway, Sept. 3, 1965). Norwegian trumpeter. Stangnes studied with Arnulf Naur Nilsen at the Music Academy in Arvika, Sweden. He has performed with a variety

of ensembles including the Norwegian Chamber Orchestra, Swedish Radio Symphony Orchestra, and Mahler Chamber Orchestra. He is a fine player of the Baroque (valveless) trumpet, and has performed with Anima Eterna, Freiburg Baroque Orchester, Netherlands Baroque Society, Concerto Copenhagen, Oslo Baroque Orchestra, and the Norwegian Baroque Orchestra.

From 1999 to 2005, Stangnes was principal trumpet of the Helsinki Philharmonic. He is still a member of the Finnish Chamber Orchestra, and since 2006 has also been principal of the Kristiansand Symphony Orchestra in Norway. During the 2009-10 season, he held the same position with the Trondheim Symphony Orchestra. He established the Nordic Brass Ensemble in 1993 and serves as its artistic leader and one of its primary music arrangers.

Hans Petter is an avid hunter, fisherman, and outdoorsman, and loves to cook.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); www.nordicbrass.org.

Stańko, Tomasz (b. Rzeszów, Poland, July 11, 1942). Polish trumpeter and composer. Stańko first learned classical violin and piano from his father, a violinist and lawyer. He began playing the trumpet at age seventeen, studying at the Cracow Music Academy and graduating in 1969. Through listening to various radio broadcasts of jazz music on *Voice of America* programs, he became interested in the jazz playing of

Miles Davis, Ornette Coleman, George Russell, and Chet Baker. However, since jazz music was officially outlawed in Poland at the

time because it represented American culture and lifestyle, Stańko was forced to learn the art in relative secret until the ban was lifted.

Stańko formed his first jazz group, The Jazz Darlings, in 1962. In 1963, he joined Krzystof Komeda's quintet, but after Komeda died in an automobile accident in 1968, Stańko formed his own quintet. In 1970, he joined Alexander von Schlippenbach's Globe Unity Orchestra, and formed a new quintet. Five years later, he cofounded a new group with Adam Markowicz.

Stańko toured a great deal during the 1980s, mostly with Finnish drummer Edward Vesala. During the 1990s, Stańko lost all of his natural teeth, so he was forced to play while wearing dentures. It took a great deal of time, patience, and long tone exercises, but he managed to play again by 1998. His album, *From the Green Hill* won the 2000 German Critic's Prize for Album of the Year. In 2004, he was honored by the President of Poland with the Order of Polonia Restituta, the second highest medal awarded in his country.

During his illustrious career, Stańko has recorded dozens of albums, including *Leosia* (1993), *Lady Go* (1984), *The Montreux Performances* (1987), and *Gotland* (1991) for labels such as Power Brothers, Calis, Poljazz, ECM, Black Saint, Spree, Tutu, Muza, Intuition, Caprice, Leo, Utopia, Polonia, Gowi, and ITM. He has toured the United States and Canada (2005), as well as numerous other countries. Considered to be Poland's most famous musician, Stańko has performed or recorded with dozens of leading artists including Chico Freeman, Howard Johnson, Rufus Reid, George Adams, Nils Landgren, Manfred Schoof (since 1970), Albert Mangelsdorff (since 1970), Michael Urbaniak & Attila Zoller (1973), David Murray, Reggie Workman, Dave Holland, Jack DeJohnette, Lester Bowie, Manu Katché, and Don Cherry. The London *Times* called him "Europe's most consistently innovative jazz trumpeter." He plays on a mouthpiece bent forty-five degrees at the base, allowing a better bell angle for microphone placement.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Tomasz Stańko" (http://en.wikipedia.org); "Tomasz Stańko" (www.answers.com/topic/tomaszsta-ko-2); Tomasz Stańko's official website: www.tomaszstanko.com; Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Stapleton, William ("Bill") John (b. Blue Island, Illinois, May 4, 1945; d. Chicago, Illinois, July 15, 1984). American trumpeter. Stapleton attended North Texas State University (now the University of North Texas) from 1963-67 and in 1971. He began his career with Joe Reichman, Ralph Marterie, Buddy Morrow, Don Jacoby, studios in Dallas, Texas, and Stan Kenton's Neophonic Orchestra (1966). After playing in the North Texas Lab Band (1971), he toured with Woody Herman's band from 1972 to 1974. He then moved to Los Angeles in 1974 and soon worked with Neal Hefti (1974) and Bill Holman (1974-75). He was an active arranger who contributed several works for the bands with whom he played. One of his last significant appearances was with Woody Herman's band during the 1981 Concord Jazz Festival.

Although Stapleton did not record any albums as leader, he can be heard on CDs such as *The Raven Speaks* (with Herman on Original Jazz Classics), *Giant Steps* (for which he arranged five titles, with Herman on Original Jazz Classics), and *Palette* (with Alan Broadbent on Granite). Bill Stapleton's death at the age of thirty-nine resulted from alcoholism.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Keim); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bill Stapleton" (http://en.wikipedia.org).

Stark, Robert ("Bobby") Victor (b. New York, New York, Jan. 6, 1906; d. New York, New York, Dec. 29, 1945). American trumpeter. Stark began playing the alto horn at the age of fifteen. He later played the piano and various reed instruments before learning to play the trumpet under the noted teacher, Eugene Mikell Sr. He turned professional in 1925 and briefly played with the bands of Edgar Dowell, Leon Abbey, Duncan Mayers, Bobbie Brown, Billy Butler, Charlie Turner, McKinney's Cotton Pickers, and Chick Webb's first group (1926-27). His early style was rather staccato and harsh but displayed a wild enthusiasm for the music. During the 1930s, it became much smoother and more melodic. His playing influenced Roy Eldridge.

Stark's most important time was spent with Fletcher Henderson's orchestra from 1928 to 1933. He was a featured soloist whose 1933 recording of *King Porter Stomp* has a better trumpet solo than the later and more famous Bunny Berigan version with Benny Goodman. Stark recorded with the Chocolate Dandies in 1930 and played briefly with Elmer Snowden in 1932. He was with Chick Webb's band from 1934-39 but was not featured all that much. From 1939-40, he played in the Webb ghost band under Ella Fitzgerald.

Stark was in the Army from 1942 to 1943. After discharge, he played with Garvin Bushell (1944) and Benny Morton (1944), and recorded with Helen Humes. During his brief life, he recorded for the Columbia, Victor, Decca, Vocalion, and Parlophone labels. Sadly, he died at the young age of thirty-nine.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Steele, Colin (b. Glasgow, Scotland, Feb. 17, 1968). Scottish trumpeter and composer. Steele began his career with the pop group, Hue and Cry, during the 1980s, and toured Europe as a jazz performer from 1990 to 1996 while living for two years in France, after which he moved to England (where he attended the Guildhall School of Music and Drama) and then to Italy. He returned to Scotland in 1997.

Steele has received numerous awards as a jazz player and composer. His works are largely influenced by Scottish and Irish folk music; his CDs include *Twilight Dreams* (2002, on the Caber label), *The Journey Home* (2003, Caber), *Through the Waves* (2005, ACT), and *Stramash* (2008, GAD). He has collaborated on a number of successful theatrical projects including *The Little World of Don Camillo, Look Back In Anger, Colin Steele Quintet Plays Miles Davis*, *A Funny Valentine* (a theatre show based on the life, music, and drug addiction of trumpeter Chet Baker), and *Colin Steele's Stramash*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Colin Steele's official website: www.colinsteele.com.

Steele-Perkins, Crispian (b. Exter, England, Dec. 18, 1944). British trumpeter. Steele-Perkins was sent to boarding school when he was

seven, and began learning to play the trumpet on his own. At age eight, he started taking lessons from Bernard Brown of the London Symphony Orchestra. At age fourteen, he became a member of the National Youth Orchestra (1958) and soon attended the Guildhall College of Music where he studied with Brown, but never completed his diploma because he started to play in various professional groups in London.

Steele-Perkins became a fulltime orchestra player at age twenty-one. However, the conductor of the orchestra took a dislike to him and made his life miserable, which broke his confidence, leading to a temporary nervous breakdown. He resigned from the orchestra, but the next day, two of his friends died in an automobile accident, and he was called to substitute for one of them in the English National Opera Orchestra, and ended up becoming a member of the orchestra from 1966 to 1974 alongside Denis Egan, the principal trumpet player. He then joined the Gabrieli Brass Ensemble (1976-84), an early music ensemble that included James Watson on first trumpet. Watson had become the principal of the Royal Philharmonic Orchestra, and helped hire Steele-Perkins as assistant principal of that orchestra in 1976. Steele-Perkins was later promoted to coprincipal, and played with the orchestra through 1979, covering all first parts whenever Watson was away with the Philip Jones Brass Ensemble.

Throughout the 1980s and first half of the 1990s, Steele-Perkins spent his career playing in the London movie and television studios. He recorded over eighty soundtracks for such films as *Star Wars, Jaws, Batman, Ghandi*, *Excalibur,* and *For Your Eyes Only*. Television credits include *The Antiques Roadshow, Highway*, and *Dr. Who*. He has even played lead trumpet for Led Zeppelin, CurvedAir, and Barclay James Harvest. His interest in collecting and restoring old pre-1900 trumpets led to his performing with the King's Consort (1985-2009), Academy of Ancient Music, Collegium Musicum 90, Taverner Players, Tafelmusik of Toronto, Barcelona Chamber Orchestra, English Chamber Orchestra, English Baroque Soloists (1980-91), Amsterdam Baroque Orchestra, and Parley of Instruments. Since 2009, he has been a member of the Retrospect Ensemble.

Steele-Perkins is well known for his masterful performances of oratorios by Handel, Purcell, and other English Baroque composers. (At last count in 2013, he has recorded Handel's Messiah eighteen times!) He has released twenty solo albums using period and modern instruments, and has published the book, *Trumpet,* which details the history of the instrument and offers musical exercises. He has presented hundreds of lecture-recitals on the history of the trumpet, demonstrating many of his over one hundred historical instruments. He received the Monk Award in 2004 for his many contributions to the history of the trumpet.

Steele-Perkins and Angela Helen Hall were married in 1961 and had three children: Emma, Guy, and Kate. After Angela died in 1991, he and Jane Elizabeth Mary Steele-Perkins were married in 1995. His hobbies include antique trumpet collecting and tennis.

Bibl.: Irish, John. "Crispian Steele-Perkins: The King's Trumpeter" (*International Trumpet Guild Journal,* June 2003); Keim, Friedel. *Das große Buch der Trompete* (Schott); Crispian Steele-Perkins website (www.crispiansteeleperkins.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. video clip; Oct. 2008).

Stegmann, Richard (b. Schönau [Eisenach area], Germany, Mar. 9, 1889; d. Würzburg, Germany, Apr. 3, 1982). German trumpeter and cornetist. Stegmann was one of the greatest orchestral trumpeters and pedagogues of the early twentieth century. A cornet and trumpet virtuoso, he studied violin and trumpet at the Eisenach School of Music from 1903 to 1907. During the summer of 1907, he became principal trumpet of the spa orchestra in Bad Berneck, and from October of 1907 through September of 1909, he was drafted into the military regiment in Gotha, Thuringia. Following his service years, he joined the Kaim Orchestra in Munich (now the Munich Philharmonic, 1911-12) and, briefly, the Elberfeld-Wuppertal State Orchestra (1911-12).

Stegmann was principal of the Tonhalle Orchestra in Zurich, Switzerland, during the 1912-13 season, and became principal of the Berlin Philharmonic from 1913 to 1925. From 1938 to 1954, he served as a professor at the Bavarian State Conservatory in Würzburg. He was famous throughout all Germany for his performances of the works of J.S. Bach, including the *Second Brandenburg Concerto*.

Stegmann wrote *Elementary Method for Trumpet,* as well as his popular *Transposition Method for the Orchestral Trumpeter*. These books are part of today's standard repertoire for trumpet. He retired in 1954.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Steininger, Karl (b. Zwettl, Lower Austria, Oct. 20, 1956). Austrian trumpeter. Steininger's first lessons were with his uncle. He then studied with Franz Weiss at the University of Music and Drama in Vienna from 1970 to 1979, and while still a student, was a trumpeter in the Baden Municipal State Theater Orchestra from 1977 to 1979 and also learned the profession of brass instrument maker. From 1978 to 1980, he played in the Tonkünstlerorchester of Lower Austria.

Since 1980, Steininger has been principal trumpet of the Vienna Symphony Orchestra. He also played Baroque (valveless) trumpet in Nikolaus Harnoncourt's Concentus Musicus from 1983 to 1992. He joined the faculty at the Vienna Conservatory in 1985, and in 1988 became a guest professor at the Innsbruck dependence of the Salzburg Mozarteum. Steininger has given master classes in various countries, including Japan annually since 1992.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Karl Steininger" (www.weiner-symphoniker.at).

Steinkopf, Otto (b. Stolberg, Germany, June 28, 1904; d. Celle, Germany, Feb. 17, 1980). German manufacturer. A bassoonist and saxophonist with the Gewandhaus Orchestra of Leipzig, Berlin Chamber Orchestra, Philharmonic and Radio Symphony Orchestras, Steinkopf in 1950 restored the woodwind instruments of the Berlin musical instrument collection that had been dispersed during World War II to escape destruction. He was thus a self-taught woodwind instrument maker, and then opened his own shop in Berlin, continuing with the Hermann Moech Verlag after 1964.

Steinkopf discovered two late-eighteenth century trumpets with vent-holes, which led him to apply the idea to correct the naturally out-of-tune eleventh and thirteenth partials of the natural trumpet, plus a larger vent-hole for the too-sharp tenth partial, f". In 1958 he, with instrument designer and manufacturer Helmut Finke, produced a coiled valveless trumpet similar to the one held by Gottfried Reiche in the famous 1727 portrait of Reiche by Elias Gottlob Haussmann. Although venting holes were not common to trumpets used during the Baroque era, Steinkopf's design led to the widespread use of vent-holes in modern replicas of such instruments. He also manufactured replicas of historic woodwind instruments, making him an important figure in the revival of early music using period instruments. Steinkopf played cornetto (Zink), Baroque bassoon, and even Baroque trumpet in various early music ensembles, including the Cappella Coloniensis and the concert group of the Schola Cantorum Basiliensis, two of the first early music ensembles of the twentieth century.

Bibl.: Bate, Philip. *The Trumpet and Trombone* (W. W. Norton); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Otto Steinkopf" (*The Galpin Society Journal*, Vol. 34, Mar. 1981).

Stephan, Wolfgang (b. Dresden, Germany, Oct. 13, 1918). German trumpeter. Stephan studied with the famous "Mr. Infallible" Eduard Seifert (1870-1965) in Dresden. At age nineteen, he became the principal trumpeter of the Dresden Philharmonic Orchestra, and upon his retirement in 1969, was replaced by his student, Ludwig Güttler. Stephan was for a short while an assistant professor at the Hochschule für Musik in Dresden, and in 1958 recorded a trumpet concerto by Siegfried Kurz with the Dresden Philharmonic.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Stern, Jeffrey ("Jeff") (b. Manhattan, Kansas, Mar. 4, 1943). American trumpeter. Stern grew up in Cleveland Heights, Ohio. He began playing the trumpet at age nine; his early trumpet teachers were Richard Kolda and Harry Herforth. After graduating from Cleveland Heights High School in 1961, he attended the New England Conservatory of Music in Boston, studying trumpet with Roger Voisin, and earning a bachelor of music degree with honors in 1966, and a master of music degree in 1968. He freelanced in the Boston area from 1963 to 1976, often performing with the Boston Symphony Orchestra

and the Boston Pops. In these years, he was also principal trumpet of the Boston Philharmonia, the Handel and Haydn Society Orchestra, and the Cambridge Festival Orchestra.

Stern became principal trumpet of the Atlantic Symphony Orchestra, based in Halifax, Nova Scotia, Canada, in 1970. He has

been the trumpet instructor in the Dalhousie University department of music in Halifax since 1972, where he has also taught numerous ensemble, repertoire, and methods courses. In recent years, he has edited, arranged, and transcribed several hundred works for trumpet, various brass ensemble combinations, concert band, and jazz band.

Stern has two sons, Henry (b. 1979, employed in upper level Internet security) and Michael (b. 1982, a pediatrician). His hobbies include digital photography.

Bibl.: "Jeffrey Stern Faculty Profile" (http://music.dal.ca); personal interview, Dec. 23, 2010.

Steuart, Richard Carson (b. Weyburn, Saskatchewan, Canada, Jan. 31, 1956). Canadian trumpeter. Steuart began playing the trumpet at age nine under the direction of his father, a telecommunications engineer and amateur brass player. Six months later, he took lessons with John Harding in Regina. Steuart's progress was astounding, and by age ten he was performing solos by Herbert Clarke on regional television. At age eleven, he won first prize in the Canadian National Music Competition (for children up to age sixteen) playing Hummel's *Concerto in E-flat*. At this same time, he was featured on a national tour as soloist with a professional big band (performing solos by Al Hirt and others) as part of the Canadian National Centenary celebration.

At the age of twelve, Steuart became the second trumpet of the Regina Symphony Orchestra (1969), and was promoted to principal (1971-74). He was also a member of the National Youth Orchestra of Canada (1970-75). He won first prize in the brass division in the Canadian National Music Festival competition (1976), and first in the CBC Radio and Television Competition for all instruments. The Canada Council of the Arts awarded him funding to study abroad: he studied in Philadelphia with Frank Kaderabek (1976), in Chicago with Vincent Cichowicz (1977), in New York with Mel Broiles and Theodore Weiss (1978), and in London with Philip Jones (1978). He also took lessons from Rolf Quinque in Germany.

By 1978, Steuart's career was taking off. He began touring as a soloist, and recorded for Audite, Orfeo, Koch International, Music Minus One, Virgin, RCA, EMI-Electrola, and his own label, La Tromba. He became the principal trumpet of the German Opera on the Rheine in Düsseldorf (1978-79) and the Bamberg Symphony Orchestra (1979-83). He was a cofounder of German Brass (1979), and also founded and directed the Munich Brass (1983), German Chamber Soloists (1989), European Brass Academy (1990), and European Baroque Soloists (1991). He also won first prize in two major international solo competitions, the Munich Competition (1980) and the Geneva Competition (1981).

Steuart began teaching trumpet at the Würzburg Conservatory of Music (1983), and in 2001 additionally became teacher of historic brass instruments and chamber music at the Bavarian State University in Würzburg (2001). He received an award from the Bavarian Ministry of Culture (2008) for his twenty-five years of service to music. Two years later, he added yet another position as professor at the University of Maribor in Slovenia. He has been a jury member for several international brass competitions. As an entrepreneur, Steuart established his own line of trumpets, mouthpieces, and accessories through his company, La Tromba.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); *Music for Trumpet and Guitar* (Notes to CD, International Trumpet Guild, 2009-10); La Tromba website (www.latrombamusic.com); Michel Laplace. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Stevens, Roy (b. 1916; d. Riverside, New York, Oct. 24, 1988). American trumpeter. Stevens's father died when Roy was very young, so Stevens began playing the trumpet in order to help support his family during the Depression. He studied with William N. Costello, and developed an unusual method for playing in the high register of the trumpet.

When Costello died, Stevens published and taught the *Stevens-Costello Triple C Embouchure Technique*. He taught hundreds of students including Don Ellis, Bentley Ferguson (son of Maynard), Lew Soloff, Paul Bogosian, Lloyd Michaels, Roy Roman, Vince Penzarella, Bill Moriarity, Mike Vax, and Elmer White. Stevens played with the big bands of Jimmy Dorsey, Tommy Dorsey, Bunny Berigan, Benny Goodman (1940s), Claude Thornhill, Raymond Scott, and Coleman Hawkins. Stevens recorded with Kai Winding (1945) and the Manor All Stars (1947). His style of playing was influenced by Roy Eldridge and Dizzy Gillespie. Stevens also formed his own big band,

managed by Joe Glaser, who also managed Louis Armstrong's band. The band recorded for London Records, and won *Downbeat* magazine's Band of the Year Award in 1950. For a while, Stevens taught at the Columbia University Teachers College. Dr. Alan Geller has produced a DVD of the Stevens-Costello method. Stevens's book has influenced several teachers around the world, including Fred Gérard in France. Stevens died of heart failure at the age of seventy-one.

Bibl.: Utnes, Ole J. "Roy Stevens" (O.J.'s Page: http://abel.hive.no); "Roy Stevens" (Wikipedia: http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. excerpt on mp3; Oct. 2008).

Stevens, Thomas (b. Atascadero, California, July 29, 1938). American trumpeter and composer. Stevens's father, Thomas J. Stevens (aka Stepanian—Armenian ancestry) was a secondary school and later community college educator who taught world history and music. He died when Thomas was in his teens. Stevens's mother, Marian Stevens, was a civil servant in law enforcement who worked for the city of Taft, California. Stevens grew up in southern California and attended the University of Southern California where he received his bachelor of music degree. His early teachers were Lester Remsen and James Stamp. He played in dance bands and country bands in Bakersfield.

He studied with William Vacchiano, principal trumpet of the New York Philharmonic, prior to being drafted into the US Army where he served as solo trumpeter of the US Military Academy Band at West Point (1961-64), a position previously held by Mel Broiles, Frank Kaderabek, and Malcolm McNab. Stevens continued his weekly studies with Vacchiano on a regular basis during his military service.

Following the completion of his military obligations, Stevens accepted a one-year position as second trumpet in the Dallas Symphony Orchestra (1964-65 season), and in the following year as assistant principal trumpet. Two years later, he became associate principal trumpet of the Los Angeles Philharmonic, a position he held

until 1972, when Maestro Zubin Mehta appointed him coprincipal to share the principal trumpet duties with the incumbent principal, Robert DiVall. Following DiVall's retirement in 1980, Maestro Carlo Maria Giulini appointed Stevens sole principal trumpet with the orchestra. Stevens continued in that capacity until retiring from the orchestra in December of 1999. His reputation as an orchestral player is truly international, and he is known for his extreme accuracy, solid intonation, precise articulation, and large, dark tone. Sir Georg Solti named him principal trumpet of his World Orchestra for Peace that performed in Geneva, Switzerland, for the fiftieth anniversary of the United Nations. Stevens also maintained an active presence in the Hollywood film and television studios (1965-91), working on the soundtrack recordings of over fifty major motion pictures and numerous TV series.

Stevens was a founding member of the Los Angeles Brass Quintet that recorded and performed extensively in the U.S. (1966-74), including a concert during the 1973 National Trumpet Symposium in Denver, and made one European tour. He is perhaps best known for his solo recordings of the contemporary trumpet music of Robert Henderson, William Kraft, Peter Maxwell Davies, Hans Werner Henze, Meyer Kupferman, and others on the Crystal Records label, and he has commissioned many new works. Luciano Berio composed his *Sequenza X* for Stevens (it was dedicated to Ernest Fleischmann). Stevens has also recorded a great deal of chamber music for labels such as Sony Classical, Decca, Deutsche-Grammophon, and Summit Records. His solo albums include three different discs titled *Thomas Stevens–Trumpet* (Crystal).

Stevens recorded dozens of albums during his thirty-five

years with the Los Angeles Philharmonic, including Joseph Haydn's *Trumpet Concerto in E-flat* (1974 on Decca) and J.S. Bach's *Brandenburg Concerto No. 2* under Pinchas Zukerman (reissued on Deutsche Grammophon). He is also a versatile musician who played jazz and country and western music during his youth, both as a trumpeter and pianist, and has recorded two pop-jazz CDs, one with conductor-pianist André Previn, and the other with a group of prominent Los Angeles musicians: *André Previn–Thomas Stevens* (DRG) and *Philharmonic Standard Time* (Crystal).

As a composer, Stevens has written numerous works and etudes for trumpet and other instruments. Among his best-known trumpet works are *A New Carnival of Venice, Variations on Clifford Intervals, Triangles I, Triangles III (Encore: Doc Severinsen), Segnali (Triangles VI), Changing Meter Studies, 44 Lyric Studies, 8 Studies for 8 Trumpets, Contemporary Interval Studies,* and *The Moudon Fanfares*. Most of his works are published by Editions Bim in Switzerland, a firm with which he has held a long professional association since 1975.

As a noted clinician, Stevens has appeared throughout the world as a guest artist at the National Trumpet Symposium, International Brass Congress (Switzerland), The Trumpet Academy in Bremen (Germany), Center for Advanced Musical Studies at Chosen Vale, Lake Placid Institute, Music Academy of the West, and many other leading venues. He has also been an adjunct faculty member at the University of Southern California and CalArts. He edited James Stamp's *Warm-Ups + Studies*, and compiled and edited the James Stamp *Supplemental Studies* [2009] (Editions Bim), composing the original recorded accompaniments for the materials in both books. He has also authored several articles for *Brass Bulletin* magazine and the *International Trumpet Guild Journal*.

Stevens received the 1996 Outstanding Alumnus of the Year Award from the Thornton School of Music at USC, and was also awarded a certificate of special recognition by the US Congress for outstanding and invaluable service to the community.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Thomas Stevens Biography" (www.thomasstevensmusic.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, Jan. 17, 2010.

Photo: L.A. Philharmonic trumpet section in 1967 - Robert DiVall, Irving Bush, Thomas Stevens, and Mario Guarneri.

Stevenson, Tommy ("Steve") [H. Thomas] (b. c1914; d. New York, New York, Oct. 1944). American trumpeter. Little is known of Stevenson's early life, or how he developed his impressive upper register. He was one of the first big band lead players to display a fantastic high range. After a stay with Ben Smith's White Hot Orchestra (alongside trumpeter Dave Page in 1932), he came to prominence when he joined Jimmy Lunceford's band in 1933, making many recordings, and then joining Blanche Calloway's band (1935-36). He led his own big band (in Boston, 1936) and also played with Coleman Hawkins, Lucky Millinder, Don Redman (1939-40), and Slim Gaillard. While playing with Cootie Williams's big band in 1944, Stevenson died from a rare strain of lobar pneumonia. He was only thirty years old.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Stewart, Al[bert Pearson] (b. c1927). American trumpeter. Born to Russian and Polish parents, Stewart grew up in the Bensonhurst section

of Brooklyn, New York. He began playing trumpet while in junior high, and after graduating from high school enlisted in the US Navy in 1945. He was accepted into the Navy School of Music (studying trumpet with Leo Prager) and was transferred to the Air Force Atlantic Fleet Band in Norfolk, Virginia (1945-46). After his military obligation, he performed with the orchestras of Louis Prima (lead trumpet, 1947), Ray McKinley, Benny Goodman (lead trumpet, 1948-49), Charlie Parker, Bobby Hackett, Buck Clayton, Anita O'Day (1950), Alex Stordhal/Frank Sinatra (1951), Jerry Wald (1952), Billy May (1952), Chico O'Farrill (1952), Benny Goodman (again, 1953 alongside Ziggy Elman, Charlie Shavers, and Louis Armstrong—as a guest), and with such musicians as Maynard Ferguson, Conrad Gozzo, Bernie Glow, Gene Krupa, Claude Thornhill, Woody Herman, Tito Puente, Dizzy Gillespie, Lena Horne, Lee Morgan, Charlie Barnet, Buddy Rich, and many others. He also appeared on television shows hosted by Ed Sullivan, Harry Belafonte, Johnny Mathis, Michel Legrand, Woody Herman, Steve Lawrence and Eydie Gormé, and Jackie Gleason.

Stewart became a popular recording artist during the 1970s, and was one of the first to utilize the B-flat piccolo trumpet in jazz and rock albums. His solo albums include *Museum of Modern Brass* (RCA, 1975). Having taken a keen interest in photography during the mid 1950s, he gradually devoted all of his time to camera art.

Bibl.: Annibale, Ed. *Trumpeters Galore* (Trafford); Laplace, Michel. *Trompette, Cuivres, & XXe Siècle* (CD-Rom; Oct. 2008).

Stewart, Michael ("Patches") (b. New Orleans, Louisiana, July 31, 1955). American trumpeter. Stewart grew up in New Orleans and began playing the trumpet in junior high school after a year of French horn. At age sixteen, he made his recording debut with Patti LaBelle. Basically self-taught, Stewart took a few lessons from local teachers and received a few tips from pianist Ellis Marsalis. After graduating from St. Augustine High School, he turned down several scholarships to prominent music schools such as the Berklee College of Music so that he could begin his career as a jazz musician.

Stewart's first professional years in New Orleans were rough, but he eventually started doing studio work and playing with several rhythm and blues bands and pop groups. Along the way, he performed with the Brothers Johnson (1979-80), Quincy Jones (1981-82), David Sanborn, Lenny White, George Duke, Rickie Lee Jones, Al Jarreau (1983-90), and others.

Patches Stewart, who received his nickname while in high school because he liked to wear bell-bottom pants with large patches sewn on them, drew his inspiration from Miles Davis. Since 1989, he has been a member of Marcus Miller's group, which has become the unofficial successor to Miles Davis's band. Stewart has toured Japan, Europe, Australia, and North and South America, and has been a trumpeter with Earth, Wind and Fire, as well as Whitney Houston, Babyface, and Diana Ross. His albums include *Blue Patches* (Hip Bop), *Penetration* (Hip Bop), *Sun Don't Lie* (GRP, with Marcus Miller), *Tales* (GRP, with Marcus Miller), *When Summer Comes* (PRA, with Marcus Miller), and *Blow*. Stewart also played the trumpet voice of the character Louie, a mute trumpeter swan that ultimately finds his voice, in the animated children's film, *Trumpet of the Swan*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel.

Trompette, Cuivres & XXe Siècle (CD-Rom; Oct. 2008); Michael "Patches" Stewart's official website: http://patchesstewart.com.

Stewart, Rex [William Jr.] (b. Philadelphia, Pennsylvania, Feb. 22, 1907; d. Los Angeles, California, Sept. 7, 1967). American cornetist. Stewart grew up near Washington, D.C. and learned the piano, violin, and alto horn before taking up the cornet under Danny Doyle. He turned professional at the age of fourteen when he joined Ollie

Blackwell's Jazz Clowns and played on various riverboats (1921). He toured with the Musical Spillers (1921-23) and moved to New York in 1923 where he freelanced for most of three years before playing in Elmer Snowden's orchestra from 1925 to 1926. He also spent two months in Fletcher Henderson's band (1926) before moving on to Horace Henderson's Collegians.

Stewart was with Fletcher Henderson again from 1928 to 1930, and was one of Fletcher's top soloists. Feeling a bit uncomfortable filling the shoes of the chair Louis Armstrong had just vacated, Stewart left the band to join McKinney's Cotton Pickers (1931 and early 1932), but returned to Armstrong's old position with Henderson from 1932 to 1933. From 1933 to 1934, Stewart led his own big band and worked with Luis Russell. His recording of *Old Man River* with Russell is considered a classic. Having been influenced by Louis Armstrong, Bubber Miley, and Bix Beiderbecke, Stewart developed fantastic half-valve effects and often "talked" through his cornet in this manner.

Duke Ellington hired Stewart in late 1934. Stewart played with the Ellington orchestra for eleven years, becoming famous through his many featured solos including *Boy Meets Horn* (1938), cowritten by Stewart and Ellington. Stewart also led small groups under Ellington's supervision.

In December of 1945, Rex Stewart left the Ellington orchestra. He became a member of Jazz at the Philharmonic and formed his own combo called the Rextet that traveled to Europe in October of 1947, staying overseas until the spring of 1950. His travels included performances and recordings in Australia and a lecture at the Paris Conservatory (1948). He returned to the U.S. and settled in New Jersey, playing Dixieland and swing music into the 1950s. Stewart organized and recorded with Fletcher Henderson's Reunion Band during 1957-58, and appeared on a television special called *The Sound of Jazz* that featured other great jazz artists including Red Allen, Pee Wee Russell, and Coleman Hawkins.

Stewart made many recordings for labels such as Brunswick, Victor, Vocalion, Bluebird, Classics, and RCA. Many of these recordings are now available on CD as reissues on Prestige, Silitar, Original Jazz Classics, and Columbia/Legacy. Stewart can also be heard in a brief film appearance in the movie *Rendez-Vous de Juillet,* made while his band was in France (1949).

As his lips gave out during the 1960s, Rex Stewart reduced his playing time. He moved to Los Angeles around 1960 and took jobs as a disc jockey and music critic. He wrote a series of essays that were later compiled into a book called *Jazz Masters of the Thirties* (Da Capo Press, 1972), and, with Claire Gordon, he cowrote his autobiography *Boy Meets Horn* (University of Michigan Press, 1991).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Rex Stewart" (www.allmusic.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Stewart, Timothy ("Tim") (b. Chicago, Illinois, Feb. 21, 1949). American trumpeter. Stewart began playing trumpet while in sixth grade, studying with Harold Rolfing, and with William Scarlett of the Chicago Symphony Orchestra during high school. After graduating from Oak Park-River Forest High School in 1967, he studied with Vincent Cichowicz at Northwestern University from 1967 to 1972, receiving a bachelor of music education degree in 1971, and a master of music degree in 1972. While a student, he performed as a member of the Civic Orchestra of Chicago from 1969 through 1972. He also took lessons from Adolph Herseth between 1977 and 1986.

Stewart became second trumpet of the North Carolina Symphony in 1972, and is currently associate principal. He has performed with many ensembles, among them the Chicago Symphony Orchestra. During his long tenure with the NCS, he has taken leaves of absence to teach at several universities including the University of Northern Iowa (fall 1979) and the University of Illinois (1982-83 academic year). In addition, he has served as an adjunct faculty member at East Carolina University (1975-76) and Duke University (1976-79). He has also taught at the Brevard Music Center (summers 1974-76) and the MasterWorks Festival in Indiana (summers 2005-07).

Stewart and flutist Cathy Stewart have been married since 1979 and have three children: Chris (b. 1983), Mac (b. 1987), and Lindsay (b. 1992). His hobbies include golf, bicycling, and reading.

Bibl.: "Timothy Stewart" (www.ncsymphony.org); personal interview, Aug. 10, 2011.

Stiegler, Adolf (b. Vienna, Austria, Aug. 18, 1868; d. Vienna, Austria, Dec. 20, 1928). Austrian trumpeter. Little is known about Adolf

Stiegler, one of Europe's finest orchestral trumpeters, other than that he was a member of the Vienna Philharmonic from 1888 to 1926, serving as principal trumpet from 1893 to 1909. Stiegler's trumpet colleagues were Victor Christ, Franz Rossbach, and Max Schöniger. His younger brother Karl Stiegler (1876-1932) was a distinguished horn professor and member of the Vienna Philharmonic. Adolf recorded the cornet solo *Die Post im Walde* with horn quartet accompaniment for the HPE label.

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Viennese Horn Players" (www.pizka.de/WrHrPlay1.htm).

Stiles, Danny (b. Oct. 14, 1932; d. Orlando, Florida, Dec. 29, 1997). American trumpeter. Little is known of Stiles's early life other than that he grew up in central Indiana. While in high school, he excelled at both trumpet and baseball. He had difficulty deciding whether to go into music or professional baseball, but he chose the trumpet. He went on the road with singer Billie Holiday, ending up in New York City where he began his career as a jazz trumpeter and studio musician. He performed with Jake Hanna, Gil Evans (1959), Bette Midler, Jimmy Smith, Gerry Mulligan (1960), Woody Herman, and others. His biggest influences were Chet Baker and Dizzy Gillespie.

During the mid 1960s, Stiles became the contractor for Milt Lindsay, Merv Griffin's musical director. He played lead in the house television bands for *The Merv Griffin Show* and *The Dick Cavett Show*, but alcohol began to control his life. Stiles became best friends with Bill Watrous, a trombonist in the Griffin band. Together, they formed the group Manhattan Wildlife Refuge that became quite popular during the 1970s. They recorded two albums for Columbia, *Manhattan Wildlife Refuge* and *The Tiger of San Pedro*. Stiles also recorded three albums of his own for the Famous Door label, including *In Tandem* and *One More Time*.

Danny Stiles was known as a very talented, but often moody and brooding person. He was a perfectionist who possessed a clear and focused trumpet sound. However, continued alcoholism and discouragement with his career caused him to leave New York and move to Orlando, Florida. His music activities slowed considerably during the 1980s. In the early 1990s, he was a member of Mario Bauzá's band, but depression and alcohol took their final toll when he committed suicide on New Year's Day, 1998. He is survived by his wife and four sons.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Danny Stiles" (www.talktalk.co.uk); "New York Scene—Dick Cavatt Show Trumpet Section" (www.trumpetmaster.com).

Photo: Stiles (left) with Bill Watrous.

Stine, Charles ("Chuck") E. (b. Libertyville, Illinois, Dec. 6, 1935; d. Chicago, Illinois, June 11, 2010). American trumpeter. Born and raised in the Chicago area, Stine began playing piano, but switched to the trumpet under the direction of Ralph Meltzer and George Quinlan. He attended DePaul University where he earned a bachelor of music degree, studying with Renold Schilke. He continued his studies with Schilke at Roosevelt University, earning a master of music degree. He also had lessons with Vincent Cichowicz and Arnold Jacobs, and as a member of the Civic Orchestra of Chicago, under the coaching of Adolph Herseth.

Stine toured Europe with the 7th Army Symphony from 1958 to 1960 before continuing his career as a free-lance musician in Chicago. He played in the Chicago Pops Orchestra, and for thirty-nine years, managed the stage band for the Chicago Lyric Opera. During his fifty-five year career, he performed with the Chicago Symphony Orchestra, Joffery Ballet, American Ballet Theatre, San Francisco Ballet, and Bolshoi Ballet. A dedicated teacher, he taught at Roosevelt University (1972-84), the Sherwood Music School, and Schurz High School. He was also the founder and owner of Crown Music Press, a company devoted to publishing brass music.

Charles and trumpeter Sharon [Jacobson] Stine were married in 1991. After a three-year struggle with lung cancer, he died at the age of seventy-four. He is survived by Sharon, daughter Karen (b. 1967) from a previous marriage, and by daughter Linnea (b. 1998). He enjoyed woodworking, photography, fishing, golfing, swimming, traveling, and spending summers at the cottage he built in 1971 in Canada.

Bibl.: "Charles Stine" (obituary, *Chicago Tribune*, June 16, 2010); personal interview with Sharon Stine, June 15, 2011.

Stockham, Jeffrey ("Jeff") Ralph (b. Rochester, New York, Nov. 12, 1958). American trumpeter and horn player. Stockham learned to play the piano, French horn, and trumpet while in high school. From 1979 to 1997, he was a member of various formations including the Airport Funk Band in Syracuse, New York, and earned a master of music degree from the Eastman School in 1982. Since then, he has performed

with Rochester Philharmonic, Nate Rawls Big Band, and Central New York Jazz Orchestra which backed such artists as Phil Woods, Jimmy Heath, Slide Hampton, Howard Johnson, Rufus Reid, Marcus Printup, Allen Vizzutti, Wallace Roney, and Byron Stripling. He also played with Bob Mintzer, Chris Vadak, Veralyn & Eloquence, SLC Jazz Collective, Stan Colella Orchestra, Mario De Santis Orchestra, and Eddie Daniels. Since 1986, he has worked part-time as a graphic designer. He has also toured Africa with Jimmy Johnson (1996), and Europe with Thelonious Monk (1997).

Jeff Stockham is the founder of the Excelsior Cornet Band, a Civil War replica band. He is a specialist on the keyed bugle, and won first place in the 19th Century Historic Division of the 2008 National Trumpet Competition by performing Joseph Küffner's *Polonaise for Keyed Bugle*. He teaches jazz at Colgate University in Hamilton, New York, and is a current member of the Dreaming the Duke Ensemble, George Gruntz Concert Jazz Band, and The Jazz Police (his own group). He is also one of the few great jazz horn players

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Jeff Stockham's official website: www.jeffstockham.com.

Stockhausen, Markus ("Pirol") (b. Cologne, Germany, May 2, 1957). German trumpeter and composer. The son of composer Karlheinz Stockhausen, Markus Stockhausen began taking piano

lessons at age six. In 1974, he entered the Cologne Music School where he studied piano and classical trumpet (with Robert Platt), finishing with a concert degree in 1982. During that period he also studied jazz trumpet (with Manfred Schoof). He studied (1978-83) with Pierre Thibaud, Carmine Caruso, Thomas Stevens, and Konradin Groth at the Berlin Karajan Academy. He played with the Junge Deutsche Philharmonie, and beginning in 1972 spent the next twenty-five years collaborating with his father performing in modern music concerts. In particular, his role as Michael in his father's opera cycle, *Licht*, should be mentioned. He performed in trumpet/organ concerts with Jasper Van't Hof, played with the groups, Key (1974-76), and Riot (1979-80), performed with a Trumpet Trio with Kenny Wheeler and Ack van Rooyen (1980), and performed with Rainer Brüninghaus (1980-84). He also formed his own 1980's group, Kairos (1985-91), and is currently leading his new group, Eternal Voyage. He has also played with Simon Stockhausen, Terje Rypdal, and Bill Laswell. In 2002, he and the Dutch clarinettist Tara Bouman founded the duo Moving Sounds, playing his and his father's works and above all improving intuitively.

Stockhausen has appeared worldwide as a soloist at jazz festivals and at contemporary music festivals. He has recorded on over sixty CDs, including a dozen or so solo albums such as *New Colours of Piccolo Trumpet* (EMI), *Clown* (EMI), *Karta* (EMI), *Instantanés* (Enja), and the Haydn *Concerto* with a cadenza written by Karl-Heinz Stockhausen. (KHS has also written a cadenza to L. Mozart's *Concerto* for Markus).

As a composer, Stockhausen has received commissions from such organizations as the RIAS Chamber Choir, The London Sinfonietta, Orchestra d'Archi Italiana, Winterthur Chamber Orchestra, The 12 Cellists of the Berlin Philharmonic, Swiss Jazz Orchestra, and many others. He also composes for film. Stockhausen received the WDR Jazz Prize in 2005.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Markus Stockhausen" (http://en.wikipedia.org); Markus Stockhausen's official website: www.markusstockhausen.com.

Stoelzel, Richard ("Rich") P. (b. Cleveland, Ohio, Mar. 25, 1961). American trumpeter. Stoelzel grew up in Auburn, New York, and began playing trumpet at age twelve. His first private teachers were William Machold (ninth grade) and George Coble (tenth grade). After graduating from Auburn High School in 1979, he attended the University of Louisville under Leon Rapier, receiving a bachelor of music degree in 1984.

Stoelzel began his professional career as a member of the US Coast Guard Band (1986-88), serving as cornet soloist and principal trumpet. While in the band, he took numerous lessons with Charles Schlueter in Boston, and Philip Smith in New York. He then earned a master of music degree at the University of Connecticut (1988-89), studying with Daniel Patrylak. He accepted his first teaching post at The University of Southwestern Louisiana, and served as acting third trumpet of the New Orleans Symphony Orchestra from 1989 to 1991. Prior to his winning the national audition for principal trumpet in the newly formed Louisiana Philharmonic Orchestra (comprised mostly of former members of the bankrupt New Orleans SO), he took occasional lessons with James Thompson who was principal trumpet of the Atlanta Symphony Orchestra at the time.

Stoelzel left his positions in Louisiana to join the New World Symphony in Florida (1991-93). Then, in 1993, he became a fulltime professor at the Harid Conservatory in Boca Raton, Florida. During his nine years in Florida, he had the opportunity to perform with the Naples Philharmonic, Florida Symphonic Pops, Ballet Florida, and was principal trumpet with the Miami City Ballet Orchestra and the Palm Beach Opera Orchestra in which he still serves as principal trumpet. He also conducted the Harid Conservatory pops orchestra and the Florida Wind Symphony.

Stoelzel accepted his current teaching position at Grand Valley State University in Michigan in 2000. He founded and hosts the annual GVSU International Trumpet Seminar (since 2005), and is an active recitalist and clinician. He has performed with the Baltimore Symphony, Des Moines Opera Orchestra, Dallas Wind Symphony, Louisville Orchestra, Jacksonville Symphony, Aries Trio, Michigan Chamber Brass (on tour), and the Colorado Music Festival Orchestra. He is a Distinguished Guest Professor at the Shenyang Conservatory and Nanchang University in China, and has released two CDs, *Born to be Mild* and *A Mild Fantasie* (Albany Records). Stoelzel was the founder of the Avatar Brass and recorded two CDs with Avatar, the very popular *Magnetic Rags* and *Liturgical Fanfares* (Klavier label). Avatar was also featured as a guest group on a number of CDs, as well as maintaining a residency at the Coral Ridge Presbyterian Church in Fort Lauderdale, Florida, where they were broadcasted internationally

on a weekly basis for three years. He has been a featured artist at several conferences of the International Trumpet Guild, and served as host of the 2013 ITG conference at GVSU.

Rich married Valerie Manzie Stoelzel in 1990. She is currently Concert Manager and Arts Information Officer at GVSU. Their son, Gabriel Michael Stoelzel, was born in 1999. Rich's hobbies include martial arts, bicycling, fishing, tennis, and "trying unsuccessfully to beat my son at X-Box games."

Bibl: Keim, Friedel. *Das groβe Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Richard Stoelzel" (http://gvsu.edu/music/richard-stoelzel33.htm); Richard Stoelzel's official website: www.richardstoelzel.com; personal interview, Jan. 8, 2012.

Stokes, Irvin ("Sonny") (b. Greensboro, North Carolina, Nov. 11, 1926). American trumpeter. Stokes began taking trumpet lessons at age twelve and graduated from James P. Dudley High School in Greensboro, North Carolina. He attended the Agricultural and Technical College of North Carolina (currently North Carolina Agriculture and Technical State University) in Greensboro from 1943 to 1947 and played with Lou Donaldson (1947) before moving to New York City in 1947. He jammed in Brooklyn with Charlie Parker, Miles Davis, Leonard Gaskin, and Cecil Payne (1948-49), and began his career with Mercer Ellington's orchestra (1948-49). He later played with the Duke Ellington Orchestra (1949-50), Erskine Hawkins, Tiny Bradshaw, the Jimmy Lunceford ghost band, Andy Kirk (1953-56), Buddy Johnson (1956-58), the house band at the Apollo Theater, and in various pit orchestras for Broadway shows during the 1960s and '70s.

Stokes toured with the Thad Jones-Mel Lewis Orchestra (1978-79), Panama Francis's Savoy Sultans (1979-85), Oliver Jackson (on and off between 1982 and 1989), Illinois Jacquet's big band (1987-88), the Count Basie Orchestra (1990), and the Statesmen of Jazz (1997-98). His albums as leader include *Just Friends* (Arbors), *Remembering Doc Cheatham* (Arbors, with Chuck Folds), *Man with a Horn* (Blue Note, with Lou Donaldson), *Year of the Rabbit* (Blue Note, with Bobby Watson), *Broadway* (Black & Blue), and *The Savoy Sultons*, Vol. 2 (Classics Jazz).

A serious stroke in 1999 left Stokes unable to play the trumpet. Turning his attention to acting, he has been able to play minor roles in such movies as *Angel Heart* and *Malcolm X*.

Bibl. Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Stölzel, Heinrich David (b. Scheibenberg, Saxony, Sept. 7, 1777; d. Berlin, Germany, Feb. 16, 1844). German maker. Stölzel was a hornist in the private band of the Prince of Pless. He later (1817-29) played in the Royal Opera orchestra in Berlin, and was a Royal Chamber Musician and instrument repairer to the King of Prussia. He designed a piston-valve mechanism that rendered the cornet, trumpet, and horn capable of playing chromatically with fast technique. He was first seen performing on a horn of this system in July 1814. The instrument was built by the firm of Griesling & Schlott.

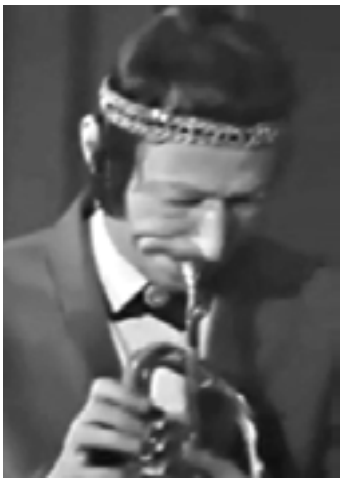
Stölzel teamed up with instrument maker Friedrich Blühmel (fl. 1808—before 1845) and obtained a ten-year patent on a tubular (piston) valve with square corners, commonly referred to as the box valve. The square design was quickly abandoned, and the "Stölzel" valve in round-tube form made its first public showing in either 1817 or 1818. The Stölzel valve was simple and inexpensive to make, and was subsequently copied by makers in countries not affected by the Stölzel-Blühmel German patent. Disputes between the two makers, over who actually invented and first manufactured the valve, eventually caused their relationship to cease, but Stölzel managed to retain the rights of the patent, paying Blühmel a one-time sum of four hundred thalers.

Stölzel-valve cornets, trumpets, and horns became ubiquitous

throughout Europe and America during the early half of the nineteenth century. They were eventually replaced, however, by the valve system patented by the French maker François Périnet, in 1838, a system still in use today. Despite the advantages of production and cost with Stölzel valves, problems such as ninety-degree bends in bore (the length of the valve was an actual wind-way) and slower action due to the overall length of the valve, made the Périnet system more appealing. Nonetheless, Herbert Heyde writes (and the *New Grove Dictionary of Musical Instruments* agrees) that according to the sources presently available, the priority problem between Stölzel and Blühmel cannot be resolved. Therefore, both Blühmel and Stölzel together are to be credited for designing and manufacturing the first fully-functioning valve system for brass instruments.

Bibl.: Bate, Philip. *The Trumpet and Trombone* (W.W. Norton); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Heyde, Herbert. *Das Ventilblasinstrument* (VEB Deutscher Verlag für Musik); "Heinrich David Stölzel" (http://en.wikipedia.org).

Stone, Fred ("Freddie") (b. Toronto, Ontario, Canada, Sept. 9, 1935; d. Toronto, Ontario, Canada, Dec. 10, 1986). Canadian flugelhornist and composer. Stone's father, Archie, was a jazz saxophone player at the Casino Theater in Toronto. Fred began learning the flugelhorn at age twelve, and by age sixteen was playing in his father's orchestra and with Benny Lewis. He studied trumpet with Donald Reinhardt in Philadelphia during the summers from 1949-55, composition with Gordon Delamont (1955-60), and composition with John Weinzweig (1960-62). Stone attended Metropolitan College in London, England, graduating with a bachelor of music degree in 1964. He became a highly versatile player and was a member of the CBC Symphony Orchestra and the Phil Nimmons band from 1965 to 1970. He also recorded with Duke Ellington as a member of Ron Collier's orchestra in a joint album called *North of the Border*. Also, from 1969 to 1970 he was a member of the Lighthouse Orchestra.



Duke Ellington hired Stone in 1970. Although his time with Ellington was brief, he did make one album with the Duke called *New Orleans Suite* (Atlantic). Stone is featured on the tune, *Aristocracy à la Lafitte*. After leaving Ellington, Stone returned to Toronto, led a few bands and did studio work for television and recordings. He experimented with amplified flugelhorn and with the use of a synthesizer to create a variety of electronically enhanced tonal colors. He also became a fine teacher of young jazz musicians, teaching as an artist-in-residence at Centennial College (1972-73), Humber College (1972-75), and George Brown College (1976). He formed and led a student jazz ensemble called Freddie's Band.

Heart problems in the early 1980s forced Stone to slow down. He continued teaching on a private basis at his home, and devoted much of his time to composing. Among his many compositions (mostly for jazz orchestra or flugelhorn with jazz ensemble) are *Leah, Maiera, Reflections on a Theme, Sunshine and Pretty Things, Rice Lake Suite, For Igor, Tribute to Igor Stravinsky, Idea for Orchestra, Stone Poem, Uranus, Alphera,* and *Young Peoples' Guide to the Jazz Orchestra*. His albums include *The Music of Fred Stone* (RCA) and *In Season* (Parasol Arts Foundation).

Stone died of heart failure at the age of fifty-one. Given annually by *Sound Symposium,* The Freddie Stone Award goes to outstanding jazz students.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Fred Stone" *The Canadian Encyclopedia* (www.thecanadianencyclopedia.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Stoner, Roger (b. Hays, Kansas, June 1, 1945). American trumpeter. Stoner grew up in Garden City, Kansas. He began playing piano and recorder before studying trumpet with Bueford Roper at the age of ten. He attended the University of Kansas from 1963 to 1967, earning a bachelor of music education degree while studying with Kenneth Bloomquist. From 1967 to 1968, he was a graduate teaching assistant to Peter Ciurczak at Emporia State University. In 1968, he joined the US Marine Band in Washington, D.C., and completed his master's degree and a DMA at Catholic University of America, studying with Lloyd Geisler from 1969 to 1973. After his service years, Stoner taught high school band in the public schools of Virginia for a year before accepting a trumpet professorship in 1973 at the University of Kansas where he was also named associate chair of the music department in 1987.

Stoner was chair of the music department at Eastern Illinois University from 1999 to December 2004. In January 2005, he began serving as Head of the music department at Missouri State University in Springfield, and since 2008 has served as the associate dean of the College of Arts and Letters. During his many years of teaching, he has taught hundreds of trumpeters, among his best-known being Jon Lewis, Alan Hamant, Jon Burgess, Tijuana Julian, Mark Auffarth, Tom Bontrager, David Burt, Greg Clemons, Will Cooper, Andrew Dubowski, Jim Haverstrom, Colin Holman, Ed Kuhn, Doug McClure, Ron McCurdy, John Prescott, David Reynolds, Charles Seipp, Michael Ray Tyler, and Dave Von Blohn.

Stoner and his wife Sheré Stoner, a dietitian and social worker, have two children, Joanne (b. 1968) and Lynn (b. 1971). His hobbies include jogging and running marathons.

Bibl.: "Roger Stoner" (www.usd379.org/index.aspx?NID=776); personal interview, May 16, 2011; Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Stoppacher, Manfred (b. Friesach, Austria, Apr. 29, 1941). Austrian trumpeter and bandleader. Stoppacher learned to play the trumpet from his father. He later studied at the State Conservatory in Klagenfurt and with Helmut Wobisch at the Vienna Hochschule für Musik.

A highly versatile musician, Stoppacher began his career playing classical music at the Vienna Opera, Volksoper, and in the Johann Strauss Orchestra, and jazz with the ORF Big Band and the

Bucktown Six (1958). He also performed with Fatty George and Bill Grah. From 1969 to 1984, he was a member of the RIAS Big Band in Berlin, which backed many famous artists including Bob Brookmeyer, Stan Kenton, Gil Evans, Oliver Nelson (1970), Toots Thielemans, Art Farmer, and Ray Conniff, among others. He toured under the name Stoppy Markus with his Original Swingtime Big Band and his Manfred Stoppacher Big Band.

Stoppacher is a noted composer and arranger who writes mostly for big band. He has been married to trumpeter Carole Dawn Reinhart since 1972, and serves as her manager. They live in Vienna.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Stork, John (b. Washington State, Nov. 29, 1954). American trumpeter and mouthpiece maker. Stork's career began as a trumpet player in the US Air Force Band for six years, after which he toured for a while with the Tommy Dorsey Orchestra.

During the fall of 1980, Stork went to the Giardinelli Band Instrument Company in New York City where he asked owner Robert Giardinelli for a job. Giardinelli hired him as his assistant, and over the next year taught Stork how to customize mouthpieces. Stork became head of the Giardinelli's Custom Pro Shop.

Stork and his wife, trumpeter Phyllis Stork, formed Stork Custom Mouthpieces in Plainfield, Vermont, to produce high quality

brass mouthpieces, which are endorsed by several celebrity artists including William Vacchiano. They coauthored the book, *Understanding the Mouthpiece* (Editions BIM, 1989). They have two sons.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "John Stork" (www.storkcustom.com).

Stork, Phyllis Elena (b. New York City, New York, Jan. 17, 1955). American trumpeter and mouthpiece maker. Stork studied at New York's High School of the Performing Arts, and was encouraged by her teacher Gerard Schwarz to attend The Juilliard School where she studied with William Vacchiano, and began working as a freelance musician in New York. She performed with the New York Trumpet Ensemble (led at the time by Schwarz), the Alexander Schneider Festival Orchestra, and the Marlboro Music Festival Orchestra (summers of 1976-80, performing with the great Rudolf Serkin.). She was selected to participate in Lincoln Center's Young Artists Program, performing at numerous area schools with a brass quintet. She has played chamber music with Gerard Schwarz, Wynton Marsalis, and violinist Joseph Silverstein.

When Stork married John Stork, they founded Stork Custom Mouthpieces to produce high quality brass mouthpieces. They have coauthored the book, *Understanding the Mouthpiece,* published in 1989 by Editions BIM in Switzerland (in six languages). She is also a frequent clinician at universities and conventions throughout the world.

The Storks have two sons. She has a fifth degree black belt in the art of Shaulin Kempo Karate.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Phyllis Stork" (www.storkcustom.com).

Photo credit: International Trumpet Guild.

Stout, Ron (b. California, May 22, 1958). American trumpeter. Stout was born into a musical family. He joined the local musicians' union at age fifteen and studied music at Orange Coast College and Golden West College. As a teenager, he won numerous national and international awards for jazz improvisation.

At age twenty-seven, Stout went on the road with the Woody Herman Band led by Frank Tiberi (1986-87). He later played with Horace Silver (1992-93), Bill Holman, Phil Norman's Tentet, Bob

Florence, Buddy Childers, Frank Capp, and Jack Sheldon. He became a top Los Angeles sideman, backing such artists as José Feliciano, Frankie Laine, Lou Rawls, Debbie Reynolds, Gloria Loring, The Righteous Brothers, Patti Page, Steve Lawrence and Eydie Gormé, Bobby Short, Tony Bennett, Frank Sinatra Jr., The Temptations, the Four Tops, Maureen McGovern, Kay Starr, Mel Tormé, Jack Jones, Cab Calloway, the Mills Brothers, Bill Watrous, Al Cohn, Arturo Sandoval, Dizzy Gillespie, Maynard Ferguson, Scott Hamilton, Buddy DeFranco, Richard Stoltzman, Billy Eckstine, Nancy Wilson, the Dukes of Dixieland, and dozens more.

Ron Stout has recorded on hundreds of albums, and is best featured on CDs such as *Live at the Lighthouse* (Seabreeze), *Yesterday's Gardenias* (Seabreeze, with Phil Norman), *It's Got to Be Funky* (Columbia, with Horace Silver), *Pencil Packin' Papa* (Columbia, with Horace Silver), and *For Chet and Other Heroes* (Jazz House).

A skilled ballad and bop player, Stout presents clinics and performances around the world. He is currently teaching on a part-time basis at California State University, Long Beach.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Ron Stout" (www.allaboutjazz.com); "Ron Stout" (www.csulb.edu/depts/music/jazz/ron_stout.html).

Stowman, William ("Bill") (b. DuBois, Pennsylvania, Sept. 22, 1963). American trumpeter and conductor. Stowman, the son of a police chief and a homemaker, grew up in Brockway, Pennsylvania.

He began learning to play the trumpet at age nine; his early teachers and mentors include George Monaco, Donald Routch, and Nancy Hills. He graduated from Brockway Area High School in 1981, and attended Indiana University of Pennsylvania from 1981 to 1984 where he earned a bachelor's degree in music education studying with Dr. William Becker. He received master of arts and master of music education degrees a year later at Eastern Kentucky University, where he studied with Dr. Kevin Eisensmith. He then accepted a position as interim director of bands at Transylvania University in Lexington during the 1993-94 academic year. From 1994 to 1996 he was a resident doctoral student and teaching assistant to Dr. Keith Johnson and John Holt at the University of North Texas, and eventually completed his DMA degree in 1998. He also studied conducting with Eugene Corporon.

Stowman has taught at Messiah College in Grantham, Pennsylvania, since the fall of 1996, where he currently teaches trumpet and directs the school's top jazz ensemble and trumpet ensemble, and during his tenure there, has also conducted the bands and choir. He is founder and director of BrassCross, a brass choir comprised of Messiah faculty and students that specializes in the music of Gabrieli. He has performed and recorded with the Messiah College Faculty Brass Quintet, Keystone Wind Ensemble, The North Texas Wind Symphony, The Philadelphia Brass, The Lexington Philharmonic, San Antonio Symphony, San Angelo Symphony, Garland Symphony, and Tromba Mundi. His solo CD is titled *Matter of Seconds* (MarkCustom Recording). He has received the Dr. Robert and Marilyn Smith Award for Excellence in Teaching at Messiah College, as well as the Citation of Excellence in Teaching at the College Level from the Pennsylvania Music Educators Association.

Stowman has been chair of the music department at Messiah College since 2001. He cohosted (with pianist Rebecca Wilt) the 2010 International Trumpet Guild Conference in Harrisburg, Pennsylvania, and has served as an artist-faculty member at the National Trumpet Competition.

Stowman and his wife Lynn have four children: Mitchell (b. 1993), Carter (b. 1996), Olivia (b. 1999), and Elliot (b. 2003). His hobbies include cycling, hunting, fishing, and being in the outdoors.

Bibl.: "William Stowman" (www.messiah.edu/departments/music/faculty/StowmanBio.htm); personal interview, Sept. 16, 2012.

Stratton, John F[ranklin] (b. West Swanzey, New Hampshire, Sept. 14, 1832; d. Brooklyn, New York, Oct. 23, 1912). American instrument maker. During his youth, Stratton learned to play the trombone, keyed bugle, and cornet; his older brother George William Stratton (b. West Swanzey, New Hampshire, Aug. 1, 1830; d. Berlin, Germany, Oct. 14, 1901) learned clarinet, and violin. John was a bandleader in Worchester, Massachusetts, and also received training as a machinist. He opened a retail music store in Hartford, Connecticut, and became leader of the Hartford Cornet Band. In 1859, he moved his store to New York City where he began producing brass and percussion instruments. He also conducted Stratton's Palace Garden Orchestra.

With the start of the Civil War in 1860, Stratton realized the potential of selling band instruments to the government. He partnered

with John Howard Foote (1833-96) to form a company called Stratton & Foote, which became a major supplier to the military, producing as many as one hundred instruments each day and employing over two hundred workers. Over sixty thousand Stratton & Foote instruments were used during the Civil War, most of them being field bugles and over-the-shoulder-trumpets. In 1865, Stratton patented what may have been the first practice mute for cornet.

In 1866, Stratton established another factory in Markneukirchen, Germany, moving it to Gohlis (near Leipzig) in 1868. He also opened a string instrument factory in Gohlis, employing three hundred workers. Becoming weary of the long commute between New York and Germany, he sold both factories in 1883.

In 1889, in partnership with his son, Frank, Stratton established a new company, Stratton & Son, which lasted until 1895. John continued running his own company until his death in 1912. He had imported thousands of instruments made in France by Courtois and M. Goulet.

Stratton was a respected musician and entrepreneur. He composed numerous marches, waltzes, polkas, and quicksteps for military brass band including *Goodnight My Angel, Arizona Quickstep, The Moon Is Above Us, Memories of Home Waltz*, and *Brin d'amour Polka*. The American Brass Quintet recently recorded these works on the album, *The Yankee Brass Band: Music from Mid-Nineteenth Century America* (New World). His brother, George William Stratton (b. West Swanzey, New Hampshire, Aug. 1, 1830; d. Berlin, Germany, Oct. 14, 1901), was a composer and publisher of military band pieces.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Schwartz, Richard I. *Supplement to The Cornet Compendium* (self-published); "John F. Stratton" (*Lord's Civil War Encyclopedia*).

Streitwieser, Franz Xaver (b. Laufen, Germany, Sept. 16, 1939). German trumpeter. Streitwieser grew up in Southern Germany, only a few miles from the Austrian boarder. His mother bought him an old Heckel B-flat rotary trumpet when he was a boy. He later enrolled in a music school in Laufen, and received his first lessons from a hornist named Franz Neumann. He also learned to play on an E-flat natural (valveless) trumpet and played in a local band. At age sixteen, he attended the Mozarteum in Salzburg where he studied with Fritz Krammer. He began performing Baroque works (his idol at the time was Adolf Scherbaum) and building a collection of instruments to

expand his repertoire. Many of the instruments he collected were "old-pitch" trumpets that were obsolete.

After graduating from the Mozarteum in 1961 at the age of twenty-two, Streitwieser received a government grant to study in Vienna with Josef Levora. In 1963, he married Katherine Schutt, a wealthy American student studying in Vienna. The couple moved to New York City where Franz attended The Juilliard School, studying with William Vacchiano. After a few months, Vacchiano told him that he would only be able to give him lessons every two weeks, so Streitwieser began studying instead with Mel Broiles at the Manhattan School of Music. Broiles had a large number of trumpets and encouraged Franz to continue building his own collection.

Streitwieser accepted a position as principal trumpet of the Philharmonic Orchestra of Freiburg in Germany and worked as an assistant professor at the Freiburg Music Academy. With his wife's help, he began searching for more instruments to collect. In 1972, Streitwieser was stricken with an aural problem that affected his sense of pitch, so he was forced to leave his positions in Freiburg. He was hospitalized for six weeks, but doctors were unable to resolve his condition, and advised him to seek treatment in the United States. The couple moved to Pennsylvania, where after three years, he was finally diagnosed as having a severe allergic reaction to milk products; after successful treatment, he resumed playing and studied with Gilbert Johnson of the Philadelphia Orchestra.

Streitwieser became an American citizen in 1975. However, in 1976 he and his family (they now had three of their four children) moved back to Freiburg where he became director of a local music school. They returned to the U.S. in 1979, and purchased a farm near Pottstown, Pennsylvania, where they established the Streitwieser

Foundation. In 1980, they opened a converted large historic barn as the Streitwieser Trumpet Museum, which held a large book library, concert stage, and several exhibition rooms for his one thousand plus instruments.

In 1992, Katherine was diagnosed with leukemia and died in March of 1993. Without the financial support of Katherine's family, Streitwieser struggled to keep the museum going. He married Kitty, a long-time friend of the family, in 1995. In the following year, the instrument collection was moved to the Kremsegg Castle in Kremsmünster, Austria, only a few miles from where Streitwieser's ancestors had once lived. The collection now includes over twelve hundred brass instruments of which approximately four hundred are on display. On October 21, 1996 Streitwieser received the Gold Medal of Merit from the Austrian government.

Streitwieser currently spends his retirement time living in Austria and Florida. He is the first trumpet and clarin-soloist of the Central Florida Bach Festival Orchestra, and has recorded a CD of works by Neruda and others on a modern B-flat (valve) posthorn. He is the author of numerous articles concerning the history of the trumpet, and has published *The Flugelhorn*, a book coauthored with Ralph T. Dudgeon.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Mathez, Jean-Pierre. "Franz Xaver Streitwieser" (*Brass Bulletin*, no. 102, II/1994).

Strickler, Benny (b. Fayetteville, Arkansas, Jan. 9, 1917; d. Fayetteville, Arkansas, Dec. 8, 1946). American trumpeter. After playing in several local bands in Arkansas, Strickler moved to California in 1936. There, he played with the orchestras of Ben Pollack,

Joe Venuti, the Seger Ellis Brass Choir (with whom he made his recording debut), Vido Musso, and Wingy Manone. He toured with Bob Wills's Texas Playboys from 1941 to 1942.

Strickler joined the military in 1942 and played with the Yerba Buena Jazz Band during World War II. The band made several radio broadcasts and recorded six tunes while he was with them. (These recordings have been reissued on record #4409 by the Good Time Jazz label.)

After only a few weeks in the military, Strickler was diagnosed with tuberculosis and had to stop playing. He returned to his hometown of Fayetteville and was placed in a sanatorium where he passed away at the age of twenty-nine due to pneumonia.

Strickler and his wife Francis had two daughters, Diane and Janet. He was a strong family man who was described by Danny Alguire as follows: *Benny was always thin and he never ate right. He was just so busy playing that he didn't think about eating. Every once and a while he'd say "Gee, I'm hungry. Let's get a hamburger or a bowl of chili," but he just lived to play, you know. So that led to TB, I'm sure. He never could get any meat on him. God, he was just a beanpole. About six feet tall and I don't think he weighed 135 pounds.*

Bib.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Smith, Hal. "Benny Strickler—A Legendary Trumpet Stylist" (*The Frisco Cricket*, Fall 1998).

Stringer, Alan (b. Dec. 8, 1928; d. Sept. 8, 2012). British trumpeter. Stringer taught himself to play the cornet in 1937 at the age of eleven. He played in brass bands and freelanced before becoming the cornet

soloist of the Royal Air Force Central Band. He also performed with the Covent Garden Opera, and was first trumpet of the Royal Liverpool Philharmonic in 1953.

As early as 1954, Stringer distinguished himself by playing difficult trumpet parts such as the *Concerto* by Leopold Mozart under Fritz Spiegl. The peak of his career was his short stay as principal trumpet in the prestigious London Symphony Orchestra (1960-61). He performed Bach's *Second Brandenburg Concerto* under Sir Adrian Boult (1964), and toured the United States with the London Philharmonic Orchestra (1971). After 1962, Stringer was back as principal trumpet in the Royal Liverpool Philharmonic until he retired from music.

Stringer is mostly remembered for his recording of Haydn's *Concerto in E-flat* (Argo). He also recorded Handel's *The Messiah* many times (London, Decca, and EMI labels), and made one recording under his own name titled *Trumpet and Organ at Liverpool Cathedral* of works by Charpentier, Clarke, Greene, Purcell, Boyce, Bach, Roman, Viviani, and Fiocco. He also recorded with the Liverpool Brass Ensemble.

Stringer taught at the Royal College of Music in Liverpool. Like Denis Egan, David Mason, Dennis Clift, and Bernard Brown, Stringer became a legend among the British orchestral trumpet players, but underrated because of his personality. Trombonist Denis Wick said of him,*...quiet and unassuming, Alan set high standards for first trumpet playing.* Stringer was able to not play his instrument for weeks, and then play as well as always. He had a lovely tone and good intonation. He quietly retired to Nérac, a little village in southern France.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Lawrence, P. "Alan Stringer, the Legend" (*Brass Herald*, Vols. 24 & 25, 2008).

Stripling, Byron [Lloyd] (b. Atlanta, Georgia, Apr. 20, 1961). American trumpeter. His father was a classically trained vocalist and teacher. Byron began playing trumpet in Lexington, Kentucky, during fourth grade. His family moved to various places during his childhood including Colorado, Minnesota, Missouri, and Texas. He spent several summers at the International Music Camp in Interlochen, Michigan, where he studied with Leon Rapier. He also took lessons with Ronald Hasselmann and Michael Brand at other times. Stripling spent his senior year of high school attending the Interlochen Arts Academy under Larry Herman.

Wanting to become an orchestral trumpeter, Stripling attended the Eastman School of Music (1979-83) where he studied during his freshman year with Sidney Mear, and his remaining years with Charles Geyer. His focus turned to jazz when he was invited to perform a twelve-week tour of Europe with Clark Terry's band (1981). Through Clark Terry's recommendation, Stripling auditioned for Lionel Hampton and joined Hampton's band in 1983. A year later, Stripling played with Woody Herman's big band (1984). In 1985, he joined the Count Basie Orchestra under the leadership of Thad Jones and later, Frank Foster. He toured and recorded with the Basie band for nearly five years until he won an audition to star in a Broadway production of *Satchmo*, a musical based on the life of Louis Armstrong (1987). The three-month tour started in New Orleans and toured northward to Boston.

After a successful run of *Satchmo*, Stripling returned to the Basie band. He then moved to New York City and played in Broadway pit orchestras for such shows as *City of Angeles, Jelly's Last Jam*, and *How to Succeed in Business*. He performed with the Carnegie Hall Orchestra led by Jon Faddis, recorded soundtracks for television including *The Young Indiana Jones Chronicles, 20/20, CNN*, and the annual *Grammy Awards Show*. Along the way, he played lead with the big bands of Buck Clayton, Dizzy Gillespie (1988), Louis Bellson, and Slide Hampton (1993).

Stripling has released two solo albums, *Byron – Get One Free*, and *Stripling Now!* He has recorded seven albums with the Basie organization and has also recorded with Tony Bennett, Natalie Cole, Sonny Rollins, Jim Hall, Jack McDuff, Carla Bley, Joe Henderson, Lena Horne, Big Daddy Kane, Gerry Mulligan, Carol Sloane, Benny Green, J.J. Johnson, Freddie Cole, and Paquito D'Rivera, plus several cast productions of Broadway musicals. He has recorded under such labels as Verve, RCA, Ken, Columbia, MCD, Warner Bros., Global, Phillips, GRP, Blue Note, Electra, Atlantic, Fantasy, Telarc, Concorde, and Denon.

Byron Stripling is in great demand as a soloist with symphony orchestras and has appeared with the Boston Pops Orchestra, Minnesota Orchestra, New York Pops, Vancouver Symphony, Rochester Philharmonic, Virginia Symphony, Seattle Symphony, Toronto Symphony, Baltimore Symphony, Cincinnati Pops, Pittsburgh Symphony, National Symphony, St. Louis Symphony, Detroit Symphony, Utah Symphony, American Jazz Philharmonic, Carnegie Hall Big Band, Lincoln Center Classical Jazz Orchestra, and the GRP All Star Big Band.

A trumpeter with a very wide range, Stripling has become one of the leading jazz trumpeters of the world. Stylistically, he credits Roy Eldridge, Cootie Williams, Lee Morgan, and Kenny Dorham as having inspired him. He leads his own quartet and is the artistic director of the Columbus (Ohio) Jazz Orchestra (since 2002). He is also a busy clinician at schools and music festivals. He lives in Westerville, Ohio with his wife Alexis (a writer, poet, and retired dancer) and their daughters.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); LaBarbera, John. "An Interview with Byron Stripling" (*International Trumpet Guild Journal*, Dec. 1995); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Byron Stripling website (www.byronstripling.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Stuart, Glenn (b. c1932; d. Laguna Beach, California, May 26, 2002). American trumpeter. Glenn Stuart received a bachelor of music degree from Ithaca College and a master of music degree from New York University. After graduation, he taught in the public schools of Maryland before moving to California. Stuart studied under Benny Baker and Louis Maggio.

Stuart was a lead trumpeter in bands led by Don Ellis (thirteen years), Tony Pastor (one year), Richard Hayman, Ralph Marterie (five years), Jimmy Dorsey (six months), Les and Larry Elgart, and Stan Kenton. His work in various television studios can be heard in episodes of *Mission Impossible, Doctor's Hospital,* and *The Ed Sullivan Show*. His movie credits include *The French Connection* (with the Don Ellis Orchestra) and *Movin' On*. He also taught high school band in the public schools of southern California. He was a featured guest artist at the 1977 International Trumpet Guild Conference at the University of Illinois.

In addition to his playing, Stuart wrote many books and articles: *The Art of Playing Lead Trumpet*, *Chord Approach to Improvising* (Colin), *Create Your Own Phrases* (Colin), *Encyclopedia of Modern Improvisation* (Colin), *Lessons in Rhythm & Syncopation* (Colin), *Jazz Improvisation* (Colin), *Jazz & Ad Lib* (Colin), *Jazz Soloist* (Colin), *Modern Jazz Passages* (Colin).

After retiring, Stuart spent much of his time sailing and traveling to Mexico. He married Lendie LaVerne who was taking care of her quadriplegic daughter (due to a 1982 automobile accident). The couple's marriage turned sour and they became separated. When Lendie filed for divorce, Glenn became depressed. According to Lendie's daughter who had become concerned when her mother did not return home, on May 26, 2002 police went to Stuart's residence to check on Lendie who was visiting that day. Police found the bodies of Glenn and Lendie in the bedroom. Evidence showed that Glenn had shot Lendie several times in the chest with a .38 caliber pistol before shooting himself twice in the head. It was a tragic end to a great lead trumpeter's life.

Bibl.: Wilson, Amy and Monica Valencia. "Laguna Murder-suicide Reported" (*The Orange County Register*, May 27, 2002); "1977 ITG Conference Faculty" (*ITG Newsletter*, Oct. 1976); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Sturdevant, Douglas Payson ("Pace") (b. Chadron, Nebraska, c1948). American trumpeter. Sturdevant's father was a high school band, choir, and orchestra director. While growing up in Ferndale, Michigan, Douglas began playing the cornet at age ten. He attended Ferndale High School for a while, but eventually transferred to the Interlochen Arts Academy where he graduated in 1966. He won a full scholarship to the University of Michigan under Clifford Lillya, graduating with a bachelor's degree in 1970, and a master's degree in 1971. While still a student, he joined the Toledo Symphony Orchestra in nearby Ohio as second trumpet in 1969. He was moved up to principal in 1970. During several summers of his college years, he attended the Aspen Music Festival, and during the summer of 1971 studied at the Mozarteum in Salzburg, Austria.

Sturdevant became second trumpet of the National Arts Centre Orchestra in Ottawa, Canada, in 1974. (Philip Collins was principal.) He was appointed principal in 1975, a position he held until retiring from the orchestra in 1999. (Karen Donnelly was his successor.) He soloed with the orchestra many times during his twenty-four-year tenure, including twice on tour. He taught at various conservatories and universities, including McGill University, the University of Ottawa, Conservatoire de Musique du Québec, and the State University of New York in Potsdam.

Pace Sturdevant is also a fine conductor who has led the Ottawa Chamber Orchestra, University of Ottawa Orchestra, and the McGill Brass Choir among other organizations. He is deeply involved in educating young musicians in Canada and has been involved with the Ottawa Youth Orchestra Academy since 1986.

Bibl.: "Ottawa Youth Orchestra Academy" (www.oyoa.ca/public/eng/index.php?p=sturdevant); "Douglas Payson Sturdevant" (www.trumpetherald.com/foreum/viewtopic.php?p=1079644).

Suddendorf, Richard ("Dick") J. (b. Cincinnati, Ohio, c1932). American trumpeter. Suddendorf earned a bachelor of music degree at the University of Cincinnati, and a master of music degree at the University of Illinois, studying with Haskell O. Sexton. He became the brass teacher and marching band director at The Ohio State University from 1956 to 1970, where he taught Thomas Battenberg (trumpet) and Gail Eugene Wilson (trombone), among others. He was also a trumpeter in the Columbus Symphony Orchestra, Columbus Brass Quintet, and the Kenley Players Orchestra.

Suddendorf moved to Westerville, Ohio, in 1970 where he assumed duties as director of bands and orchestras at Capital University. He also conducted the Columbus Junior Symphony for two years. Then, in 1979, he accepted a position as trumpet professor at Western Michigan University in Kalamazoo. One of his best-known students is Dr. Stephen G. Jones, who has been a professor of trumpet at WMU since 1972. When Suddendorf retired in 1991, he moved back to Westerville, Ohio, but decided to again teach at Capital University. He conducted the Westerville Ohio Concert Band, and founded the Vintage Brass Quintet.

Suddendorf received Distinguished Teacher Awards from each university he taught at. In 1975, he was awarded the Citation of Excellence by the National Band Association, and has also been awarded the Orpheus Award for significant contributions to music in

America. He was inducted into The Columbus Senior Musicians Hall of Fame in 2005.

Bibl.: "Richard J. Suddendorf (http://seniormusicians.homestead.com/2005.html); "Richard Suddendorf" (www.westervillebands.org/directors.html).

Sudhalter, Richard ("Dick") Merrill (b. Boston, Massachusetts, Dec. 28, 1938; d. New York, New York, Sept. 19, 2008). American trumpeter, cornetist, and writer. Sudhalter is remembered as a musician

and author. As a performer, he used the name Dick, but as a writer he went by Richard (and also the pseudonym, Art Napoleon).

Sudhalter's father Al was a jazz saxophone player who instilled a deep appreciation for early jazz in his son. Inspired by listening to the numerous Bix Beiderbecke albums from his father's record collection, young Richard (who took up the cornet at age twelve) decided to become a professional musician. Through his father's connections and friendships, Richard, while still in high school in Boston, was allowed to sit in with such jazz greats as Steve Kuhn, Chuck Israels, Pee Wee Russell, Bud Freeman, and Jimmy McPartland. Sudhalter attended Oberlin College in 1956, studying music and English literature and taking trumpet lessons from Louis Davidson of the Cleveland Orchestra.

After graduating from Oberlin College in 1960, Dick Sudhalter moved to Salzburg, Austria, and then Munich, Germany. He taught English and played in the Bavarian State Radio jazz ensemble. He joined the US Army in 1964 and became a correspondent for United Press International, covering the Soviet Union's invasion of Czechoslovakia. During the 1960s, he played with Ben Webster, Dexter Gordon, Heinz Schellerer Sextet, Dieter Seiffert Orchestra, Alfred Winter, and the Pepsi Auer-Peter Trunk Jazz Ensemble.

After his military obligations, Sudhalter continued his work for UPI (until 1972) after moving to England where he played with the Anglo-American Alliance (1966-68) and Sandy Brown (1972-74) and cofounded the New Paul Whiteman Orchestra in 1974-75.

Sudhalter returned to the U.S. in 1975, settling in New York City. He played with the New York Jazz Repertory Company (1975-79) and in several traditional and mainstream jazz groups including the New California Ramblers (1976-78), Loren Schoenberg Orchestra (beginning in 1981), Classic Jazz Quartet (1984-87), and Mister Tram Associates (1987-88). He became a writer and music critic for the *New York Post* newspaper (1978-84), wrote numerous liner notes (including the 1983 Grammy Award-winning album, *Bunny Berigan: Giants of Jazz*), and coauthored with Philip R. Evans a book titled *Bix—Man and Legend*. His second book became quite controversial; *Lost Chords: White Musicians and Their Contributions to Jazz, 1915-1944* (Oxford) and was often attacked by readers who felt that it diminished the significance of blacks in creating jazz as an American art form. Sudhalter's last book, *Stardust Memory*, a biography of composer Hoagy Carmichael, received ASCAP's Deems Taylor Special Citation for Excellence.

Sudhalter recorded several albums as leader, including *Anglo-American Alliance* (Jazzology), *Get Out and Get Under the*

Moon (Stomp Off), *After a While* (Challenge), *With Pleasure* (Audiophile), *Dick Sudhalter and Connie Jones* (Challenge), *Melodies Heard Melodies Sweet* (Challenge), and *Time Waits for No One* (Music Masters, with Loren Schoenberg). He also played on the soundtracks for films such as *Zelig, Broadway Danny Rose,* and *The Shooting Party*.

Dick Sudhalter suffered a stroke in 2003 that forced his retirement from trumpet playing. The condition later caused him to lose speech, and he ultimately died from pneumonia at the age of sixty-nine. He was survived by his two daughters, Adrian and Kimberly, from an early marriage (divorced) and Dorothy Kellogg, his twenty-two-year living companion. His sister Carol is a jazz tenor saxophone and flute player.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Martin, Douglas. "Richard M. Sudhalter, 69, Author and Trumpeter, Is Dead" (obituary, *The New York Times*, Sept. 19, 2009); "Richard Sudhalter" (http://en.wikipedia.org); "Richard Sudhalter" (obituary, Telegraph, Oct. 2, 2008); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Suggs, Robert ("Bob") (b. Stillwater, Oklahoma, Aug. 8, 1949). American trumpeter. Suggs grew up in Ponca City, Oklahoma. He began playing the cornet at age ten; his early private teachers were Larry Gebhardt and Gerald Hemphill; Homer Luther, owner of a local music store, and cornetist in Herbert L. Clarke's Long Beach Municipal Band, also influenced him. Suggs switched to trumpet in tenth grade, and after graduating from Ponca City High School in 1967, earned a bachelor of music education degree at Wichita State University, studying with Walter Myers from 1967 to 1971.

Suggs became a member of the US Army Band "Pershing's Own" in 1972, and during his three years in the band, studied with

Lloyd Geisler at Catholic University of America in Washington, D.C., receiving a master of music degree in 1974. While in the Army, he was a member of The Army Herald Trumpets for six months in 1972, and was one of the original members of the Army Brass Quintet. From 1974 to 1993, after his military service, he was a member of the Annapolis Brass Quintet, America's first fulltime performing brass ensemble, which toured the world and released fifteen record albums. The quintet's complete library of over one thousand pieces, manuscripts, correspondence, and other archival material was donated to Oberlin Conservatory, which maintains it in a special collection. From 1993 to 1998, Suggs attended the University of Maryland, studying with Emerson Head, and completing a doctor of musical arts degree. During the course of his doctoral work, he conducted extensive research into Austrian trumpet and brass ensemble literature and performance, particularly relating to Karl Pilss, Helmut Wobisch, and Richard Strauss. In 1994, he concurrently became a fulltime faculty member at Villa Julie College (now Stevenson University), and is now the director of the music program and conductor of the Greenspring Valley Orchestra that he founded in 2002. During his long and distinguished career, Suggs has performed with the Baltimore Symphony Orchestra, National Symphony Orchestra, Kennedy Center Symphony, National Gallery Orchestra, and Baltimore Opera Orchestra.

Suggs is married to Barbara Lee, a writer known primarily for her mystery novels. His hobbies include expanding his musical horizons by studying voice with William Ray (Peabody Conservatory) and piano with Ernest Ragogini (University of Notre Dame of Maryland). Other hobbies include ballroom dancing (particularly the Argentine tango), international travel, and genealogical research.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008);
"Robert Suggs" (https://apps.stevenson.edu/director/bio/sugs.cfm); personal interview, Sept. 6, 2011.

Sugiki, Minéo (b. Toyama Prefecture, Japan, Mar. 25, 1945). Japanese trumpeter. Sugiki began playing trumpet at age fourteen. He studied at the National Conservatory in Tokyo under Fujio Nakayama (1966-70), receiving a bachelor of music degree. He then studied at the Paris Conservatory with Maurice André (1970-72) and had additional studies with Pierre Thibaud. From 1972 to 1975, he was principal of the Lyons Symphony Orchestra in France, and in late 1975 returned to Japan to play with the Sapporo Symphony Orchestra and the Chamber Orchestra of Saitama. In addition, he has performed with a variety of ensembles including the Gabrieli Brass Quartet, Kioi Sinfonietta, Saito Memorial Orchestra (since 1994), Mito Orchestra (since 1994), Ensemble of Tokyo (since 1987), and the Mito Chamber Orchestra (since 2003).

Sugiki has been on the faculty of the Tokyo University of the Arts since 1981 (full professor in 2002), and since 2009 has served as director of The Performing Arts Center in Tokyo. His sons Junichio and Kaoru are trumpet players.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Minéo Sugiki" (www.geidal.ac.jp/staff/fm044e.html).

Sulieman, Idrees Dawud ibn [born as Leonard Graham] (b. St. Petersburg, Florida, Aug. 7, 1923; d. St. Petersburg, Florida, July 28, 2002). American trumpeter. Leonard Graham's early professional experience was with the Carolina Cotton Pickers (1939-43), Earl Hines Orchestra (1943-45), Benny Carter (1944-45), and Sabby Lewis big band (1943-45). He also studied at the Boston Conservatory from 1943 to 1945. He found that by converting to the Islam religion, he would be classified as "white" by the Boston police, thus being able to perform at white nightclubs. He converted and became known as Idrees Dawud ibn Sulieman.

Sulieman played with Louis Jordan (1945), Mary Lou Williams, Thelonious Monk (1947), Cab Calloway, Count Basie, Dizzy Gillespie, Illinois Jacquet's jump combo, Lionel Hampton, Miles Davis, Ella Fitzgerald, Tadd Dameron, and Friedrich Gulda (1956, at Newport). When other black musicians saw that he was able to enter white-only restaurants and bring out sandwiches for his friends, many of them also converted to Islam.

Sulieman played on a 1957 recording with Coleman Hawkins where he demonstrated circular breathing by holding a single note during several choruses of music. He worked with Randy Weston (1958-59) and toured Europe with Oscar Dennard in 1961. He moved to Sweden in the early 1960s and settled in Stockholm in 1964. He doubled on alto sax, and performed with radio orchestras and the Kenny Clarke-Francy Boland Big Band.

During his long career, Idrees Sulieman recorded with many great jazz musicians, including Thelonious Monk, Coleman Hawkins, Randy Weston, the Clarke-Boland Orchestra, Gene Ammons, John Coltrane, Donald Byrd, Max Roach, Tommy Flanagan, Mal Waldron, Eric Dolphy, Dexter Gordon, Horace Parlan, Thad Jones, and the Don Byas-Bud Powell band. His albums include *Now Is the Time* (SteepleChase), *Bird's Grass* (SteepleChase), *Groovin'* (SteepleChase), *Jammin' in Hi Fi* (Original Jazz Classics, with Gene Ammons), *Blue Gene* (Original Jazz Classics, with Gene Ammons), *Stockholm Sessions* (Enja, with Eric Dolphy), *The Hawk Flies High* (Original Jazz Classics, with Coleman Hawkins), and *Tribute to Cannonball* (Columbia/Legacy, with Bud Powell).

Sulieman returned to the United States during the mid 1990s and retired in his hometown of St. Petersburg, Florida. He died of bladder cancer one month before his seventy-ninth birthday.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Idrees Sulieman" (http://en.wikipedia.org).

Photo: Karlheinz Fünst.

Sullivan, Ira Brevard Jr. (b. Washington, District of Columbia, May 1, 1931). American trumpeter, flugelhornist and saxophonist. Sullivan comes from a musical family. His father taught him to play the trumpet at age four, and his mother taught him saxophone at about the same

time. At age six, Ira played on the radio, imitating Clyde McCoy's version of *Sugar Blues*. By age seven, he was playing professionally.

Sullivan moved to Chicago in 1947 and became a leading jazz musician. His ability to play trumpet and tenor saxophone equally well drew a great deal of attention, and he soon added all of the saxophones (soprano, alto, and baritone), flugelhorn, and flute to his arsenal of instruments. He was a member of the house band at the Bee Hive club from 1952 to 1955 where he played with Bennie Green, Paul Quinichette, Sonny Stitt, Howard McGhee, Roy Eldridge, and even Charlie Parker (Feb. 1955).

Sullivan joined Art Blakey's Jazz Messengers in New York in 1956, but after missing Chicago for a few months, he returned home. In 1962, he moved permanently to Miami, Florida, where he led several local groups in Miami and Ft. Lauderdale, and taught at the University of Miami. In 1980, he cofounded a quintet with trumpeter Red Rodney (Sullivan played mostly saxophones) that became a leading modern jazz group.

Ira Sullivan's albums include *Nicky's Tune* (Delmark), *Blue Stroll* (Delmark), *Bird Lives!* (Vee Jay), *The Incredible Ira Sullivan* (Stash), *Ira Sullivan...Does It All* (Muse), *Strings Attached* (on his own Strings-Attached label), *Horizons* (Atlantic) and *Ira Sullivan* (A&M). He also made several record albums with Red Rodney: *Hi Jinx at the Vanguard* (Muse), *Night and Day* (Muse), *Alive in New York* (Muse), and *Spirit Within* (Electra Musician). He was a hard bop player who transformed his style to free jazz when he started working with Rodney. He is now considered a jazz legend.

Bibl.: Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Sullivan, Robert ("Bob") (b. Norwood, Massachusetts, Oct. 26, 1961). American trumpeter. As a youth, Sullivan was interested in classical and jazz music, and was associate principal trumpet of the Massachusetts Youth Wind Ensemble. He realized that he wanted to be a career trumpeter when he performed *La Virgen de la Macarena* with his high school band. He attended the University of Michigan, studying with Armando Ghitalla, and also studied at the Tanglewood Institute. He participated in the All American College Band at Disneyland.

After completing studies in 1984, Sullivan joined the US Air Force Band in Washington, D.C. where he was a frequent soloist, and occasionally performed with the National Symphony Orchestra. Upon his release from the military, he joined the Chicago Chamber Brass, a quintet that toured many countries. He also spent two years touring with the trumpet-organ duo, Toccatas & Flourishes.

Sullivan began his orchestral career as associate principal trumpet of the Charleston Symphony Orchestra in South Carolina

(1989-92). He became associate principal of the New York Philharmonic in 1993, and was also a member of The Principal Brass, a quintet made up of the first chair players in the orchestra. Sadly, Sullivan's wife developed terminal cancer around 2002, and wanted to be with her family in Cleveland, Ohio. Fortunately, Robert won a position as assistant principal and third trumpet of the Cleveland Orchestra, so they moved to Cleveland in the fall of 2003. (His wife passed away soon after.) Sullivan accepted a position as principal of the Cincinnati Symphony Orchestra and Cincinnati Pops Orchestra in 2008, succeeding Philip Collins. He was a frequent soloist with both orchestras, and made his CSO solo debut with Music Director Paavo Jarvi.

Sullivan has taught at the Manhattan School of Music, Charleston Southern University, College of Charleston, the Cleveland Institute of Music, and the Mannes College of Music. In March of 2013, he accepted a position as professor of trumpet at Northwestern University to begin in the fall of that same year. He has performed with the Summit Brass, Canadian Brass, Empire Brass, and the German Brass. His two solo CDs are *Treasures for Trumpet* and *Kaleidoscope*, both on the Summit Records label. Sullivan has been a frequent recitalist, and has commissioned several works by major U.S. composers, including Eric Ewazen, James Stephenson, Jack Gallagher, and Joseph Turrin. He also taught several summers at the Hamamatsu Instrumental Music Academy in Japan and the Rafael Méndez Brass Institute hosted by Summit Brass. Sullivan has done a great deal of studio work in New York, recording for film and television, as well as performing for numerous live television specials including the *Grammy Awards*. He has been an important designer for Yamaha trumpets and mouthpieces.

Sullivan received a citation from the US Congress in recognition of his outstanding contribution to community service. His hobbies include running, cooking, and automobiles (especially his classic Porsche 911).

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Robert Sullivan" (www.cincinnatisymphony.org/content.php?id=99); "Robert Sullivan" (http://music.colstate.edu/windensemble/robert_sullivan.php); personal interview, Jan. 12, 2011.

Sullivan, William ("Bill") Dennis (b. Eureka, Utah, Feb. 8, 1925). American trumpeter. Sullivan was raised in Park City, Utah, where he began playing the trumpet at age eleven in his school's band program. After graduating from Park City High School in 1943, he enlisted in the Army and was stationed in a post band in the South Pacific. After his service years, he attended Brigham Young University from 1946 to 1950, graduating with a bachelor of music degree. Although he had no formal trumpet lessons at BYU, he did have some impromptu lessons with Benjamin Klatzkin when the Los Angeles Philharmonic was in residence at BYU for a week. He also studied with Victor Kress in San Francisco from 1950 to 1952.

Sullivan began his orchestral career as principal trumpet of the Utah Symphony in 1952. He also taught elementary school band from 1952 to 1954, but was forced to give up public school teaching when the orchestra became full time. He can be heard on many recordings with the Utah Symphony, including *A Trumpeter's Lullaby, Quiet City,* and *Lincoln Portrait*, narrated by Charlton Heston and conducted by Maestro Maurice Abravanel. He served as an adjunct professor at the University of Utah for over twenty years, and gave clinics at BYU during the summer music programs. He retired in 1981, although he continued to maintain a large private trumpet studio until 2005. He taught thousands of students of all ages.

Sullivan and his wife Norma were married in 1949 and have two children, D. Vincent (b. 1954) and K. Sean (b. 1957). He enjoyed playing golf throughout much of his life.

Bibl.: personal interview, May 8, 2011.

Summers, Bob (b. Turlock, California, Aug. 21, 1944). American trumpeter. Summers's first instrument was a bugle that he received as a Christmas present at age seven. At age eight, he began taking cornet lessons. He eventually switched to trumpet and attended the Navy School of Music in 1963. After his service years, he enrolled in the

Berklee College of Music in Boston in 1967 and graduated in 1971. He then played with Woody Herman (1971-72), Maynard Ferguson (1973-75), Bill Holman (1978-79), and Count Basie (1980-85).

After leaving Basie's band in 1985, Summers settled in Los Angeles, although he rejoined Holman's band for a while. He formed the Bob Summers Quintet and has been very active during recent years. Summers has recorded two albums as leader—*Inside Out* and *Joy Spring*, both on the Discovery label.

Bibl.: Keim, *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Sutphen, Albert H. (b. Columbus, Ohio, Jan. 21, 1897; d. Hamilton, Ohio, 1970). American trumpeter. Sutphen studied in Chicago with Alfred Wendon (1910-11), New York with Max Schlossberg (1923), and Chicago with Edward Llewellyn (1925-26). He performed in a Lyceum group called Sutphen's Metropolitan Men (with brother Frank, a trombonist, and others) and played in the house orchestra at the Ada Means (vaudeville) Theater in Lexington, Kentucky before joining the 158th Depot Brigade Band as cornet soloist at Camp Sherman in Chillicothe, Ohio. After his military years, he returned to Chicago where he was a member of the Civic Orchestra of Chicago (1922-23) and a salesman for the Conn-Chicago music store.

Sutphen replaced Albert Ulrich as third trumpet of the Chicago Symphony Orchestra in 1926, and became second trumpet of the Cleveland Orchestra during the 1926-27 season. He spent his last years as a school band director in Hamilton, Ohio.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Crown, Thomas. "The Chicago Symphony Orchestra Trumpet Section 1902-1932." (*International Trumpet Guild Journal*, June 2011).

Sutte, Jack (b. Oconomowoc, Wisconsin, Aug. 26, 1973). American trumpeter. Sutte began playing trumpet just before fifth grade (age ten) when his parents John and Nacye, both music educators, gave him his first trumpet. Jack's first trumpet teacher was his elementary school band director, Dwayne Block. He also had lessons with Rick Grothaus, Tonya Broyles-Brouillard, and David Reul. However, his primary private teacher during high school was Patricia Backhaus. Sutte also attended the Interlochen Arts Camp in Michigan where he studied with J. Craig Davis and Michael Davidson, and had an opportunity to take lessons from Adolph Herseth and Charles Geyer in Chicago.

After graduating from Oconomowoc High School in 1991, Sutte attended the Curtis Institute in Philadelphia (1991-95), studying with Frank Kaderabek. He then earned a master of music degree at The Juilliard School (1995-97) under Raymond Mase, and studied with Chris Gekker at the Aspen Music Festival and School. While freelancing in New York, he substituted as principal trumpet with the Charleston Symphony Orchestra, New World Symphony, and made his international solo debut in Mendoza, Argentina. In the fall of 1998, he accepted a fulltime position as principal of the Bergen Philharmonic in Norway. However, he resigned his position in December of that year to begin his current orchestral job as second trumpet of the Cleveland Orchestra in January of 1999.

Sutte was on the faculty of the Oberlin College Conservatory from 2000 to 2002. He has been on he faculty of the Baldwin-Wallace College Conservatory in Berea, Ohio, since 2003, and has given master classes throughout the United States, Europe, and Japan. He has released a CD titled *Beyond the Moon* (self-produced).

Sutte married attorney Audra J. Zarlenga on August 13, 2005. Their children are Maya Edith Grace (b. 2005) and Louis John ("Louie") (b. 2006). His hobbies include cycling, running, duathlons, reading, and playing historical trumpets and cornets.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Jack Sutte" (www.clevelandorchestra.com/about/sutte-jack/aspx); personal interview, Jan. 7, 2012.

Photos credit: Roger Mastroianni.

Swana, John E. (b. Norristown, Pennsylvania, Apr. 26, 1962). American trumpeter. Jazz artist John Swana is considered one of the finest and most active jazz trumpeters today. He began playing the trumpet at age eleven. His mother, a classically trained voice major at The Juilliard School and Temple University, arranged for him to take private lessons when he was twelve, but he was not interested in practicing what was assigned. As a result, he took lessons from numerous teachers but didn't get serious about music until, at seventeen, he listened to recordings of Dizzy Gillespie and Clifford Brown. After graduating from Methacton High School in Collegeville, Pennsylvania, he attended West Chester College (now West Chester University) for three years under Kenneth Laudermilch. Swana decided to switch majors from music education to jazz and transferred to Temple University in Philadelphia. After studying with Mike Natale at Temple for a few years, Swana graduated in 1987 at the age of twenty-five.

Swana's early career began in Philadelphia, but he eventually moved to New York City. He has performed with hundreds of leading jazz musicians including Shirley Scott, Tom Harrell, Joe Sudler, Brad Mehldau, Chris Potter, Jimmy Coles, Eric Alexander, Ralph Brown, Robin Eubanks, Slide Hampton, J.J. Johnson, Jon Faddis, Cecil Payne, Mickey Roker, Terrell Stafford, Bud Mintzer, Freddie Hubbard, Philly Joe Jones, Clark Terry, Don Patterson, Eddie "Lockjaw" Davis, Uri Caine, Sam Newsome, Phil Woods, and Trudy Pitts.

Most of Swana's solo albums are on the Criss Cross label. His first album was titled *John Swana and Friends*. Others include *Feeling's Mutual, In the Moment, Philly-New York Junction, Tug of War, Philly Gumbo*, and *On Target*. He has also recorded dozens of other albums with artists such as Eric Alexander, Charles Fambrough, Barbara Montgomery, Gerald Veasley, Bobby Zankel, Tom Harrell, Tito Puente, Chris Potter, Ralph Bowen, Pablo Batista, Jimmy Greene, Lou Lanza, Brian Trainor, Joel Weiskopf, Lenny White, Siora, Lisa Mason, K-Jazz All Stars, Huffamoose, Peter Leitch, Clarence Penn, J.D. Walter, Peter Smyser, Vic Stevens and Mistaken, Mike Boone, Demetrios, Orrin Evans, Benny Golson, Philadelphia Experiment, Minas, and others.

Bibl.: Almeida, John. "John Swana: Learning and Reading Through Jazz" (*International Trumpet Guild Journal*, June 2005); Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Sweet, Albert (b. Dansville, New York, July 7, 1876; d. Chicago, Illinois, May 12, 1945). American cornetist. Sweet's parents were musical: his father was a fine violinist, and his mother was an excellent pianist. At age seven, Sweet began studying the violin with his father**,** and at age ten began playing the E-flat cornet. He joined the Stowe Brothers Circus at age fourteen, and met bandmaster Marty Long, who convinced him to switch to the B-flat cornet (1890). After leaving the circus, Sweet traveled from town to town by hopping train boxcars, and played on street corners for pocket change.

At about the age of twenty, Sweet went to New York City and became acquainted with the great W. Paris Chambers. Chambers took an interest in him, and gave him lessons for free. This was the only formal instruction Sweet ever had on the cornet, and for the rest of his life he continued practising all of the fundamentals Chambers had taught him.

Between 1897 and 1899, Sweet performed in the New York area with various orchestras, and theatre and Central Park bands. In 1899, he became Music Director for the Edison Phonograph Company in East Orange, New Jersey. In addition to organizing musicians for many recordings and playing in most of the groups, he also recorded several solos for Edison. Later, he recorded a few solos for other labels such as Leeds, Catlin, and Columbia. Some of Sweet's recorded solos are *Arbucklenian Polka, In Happy Moments, Louisiana Lou, Love's Old Sweet Song, Moth & Flame, Prismatic Polka, Sea Flower Waltz,* and *Grand Russian Fantasia*.

Sweet assumed duties as the director of the Ringling Brothers Circus Band in 1905, and remained with it until the end of the 1911 season. From 1912 to 1914, he was the conductor of the Denver Municipal Band, with which he performed solos mostly by Jules Levy, John Hartmann, T.V. Short, and W. Paris Chambers. Just prior to World War I, Sweet established White Hussars, a group of nine musicians that toured the vaudeville and Chautauqua circuits. A little later, the group was booked by Mr. Dunbar, became known as Dunbar's White Hussars, and performed at fairs and other venues until 1933.

For most of Sweet's life, he preferred to travel; he claimed that staying in one place too long made him bored. He lived in Chicago his last few years, where he conducted several bands and continued to compose band music. His better known band works include *Bandolero, Bronco Busters,* and *Ringling Bros. Grand Entrance*.

Sweet was described as a very handsome and amiable man, who was always well dressed. He died at the age of sixty-eight.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Swift, George (b. South Shields, England, Sept. 26, 1911; d. Bexhill, England, Apr. 13, 1985). British trumpeter. Swift's first trumpet teacher was his father, also named George. As a boy of ten, young George played in the Bolden Colliery Band, and later in the Hebburn Colliery Band and Marsden Colliery Band. At age fifteen, he joined the St. Hilda's Colliery Band in which he played for three years.

Around 1930, Swift joined The London Sonora Band, an English dance band led by Bobby Hines that toured throughout Germany and Switzerland. It was during this tour that he met his future wife Elfriede in Dresden. He then played in the Bernard Etté dance band until 1934. He auditioned for the Jack Hylton orchestra, and played with it in London in 1935, and again in 1937-39. During World War II, he was with the Band of the Irish Guards, playing for troops in England, North Africa, and Italy. While in the military, he secretly performed at night in Mantovani's orchestra. After the war, he freelanced in London. In 1941, he joined the Sydney Kaye Orchestra and was a leading freelance musician throughout the 1940s and 1950s.

Around 1960, Swift joined the Mantovani orchestra fulltime. He became internationally known through his hit recordings with this orchestra, especially for his solo, *What Kind Of Fool Am I* in 1965. In 1961, Swift was featured in a Mantovani television show playing

Elfriede, a composition he wrote for his wife. He moved to Spain, but commuted for many performances and recordings with Mantovani during the 1960s. He and his wife opened a launderette in Marbella,

Spain where he often played at the bullfights. He premiered Iain Hamilton's *Concerto for Jazz Trumpet* with the Royal Philharmonic Orchestra in 1957. Swift left Mantovani in 1970 and returned to England to play at the London Palladium. He also played three seasons of ice shows before retiring to Spain in 1973.

After retiring as a performer, Swift taught privately from his home. His favorite trumpeters were Bunny Berigan, Harry James, and Louis Armstrong. He played an Olds "Ambassador" Trumpet.

Swift's recordings have inspired thousands, especially his early recordings of *The Jolly Twins* (1931, but released in 1934), *Sonia* (his own composition named for his daughter in 1936), *Zigeunerweisen* (1936), *Elfriede* (1938), and *La Capricciosa* (1938). These recordings were the favorite of the legendary Rafael Méndez. Swift also recorded *Elfriede* and *Il Bacio* in 1952, and *A Trumpeter's Lullaby* with Mantovani in 1960. His incredible flexibility and ease of playing in the upper register make his recordings collector's items among trumpet players everywhere. By his own admission he wanted to be able to play like Jack Mackintosh, but an octave higher!

Swift had three sons: George, Turner, and Lindy; and a daughter, Sonia. He died at a nursing home in Bexhill, England, at the age of seventy-four.

Bibl.: Keim, Friedel. *Die Trompeter-Taschenbuch* (second edition) (Schott); Utnes, Ole J. "George Swift" (*O. J.'s Trumpet Page*: http://abel.hive.no/trumpet/swift); Laplace, Michel. "George Swift, vous connaissez?" (*Brass Bulletin,* No. 55, 1986); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; incl. extracts on mp3, video clip, discography, Oct. 2008).

Szabo, Rich (b. Newark, New Jersey, Mar. 16, 1956). American trumpeter. While growing up in Livingston, New Jersey, Szabo began playing trumpet at age eight. His early teachers were Edith Rothrock

and Vernon Miller, while his idol was Maynard Ferguson. He turned professional at age sixteen, and took lessons with Stan Mark while attending high school. After graduating from Livingston High School in 1974, he earned a bachelor of music degree under Rich Gradone at Fairleigh Dickinson University (1974-78). He also studied with Jimmy Maxwell from 1973 to 1980. Soon, he fulfilled his dream by joining Maynard Ferguson's band.

After leaving Ferguson's band, Szabo moved to New York City for a short while where he formed his own band. Over the years, he also played in the bands of Buddy Rich, Sammy Kaye, Charli Persip, Xavier Cugat, Buddy Childers, Sonny Costanzo, Charlie Ventura, Ray Anthony, Billy May, Larry Elgart, Guy Lombardo, and Tito Puente. He has also performed or recorded with the Four Freshmen, The Temptations, Melissa Manchester, Regis Philbin, Frankie Valli, the Four Lads, The Chordettes, Steve Martin, Frank Sinatra Jr., Keely Smith, the Four Tops, Johnny Desmond, Joan Rivers, Natalie Cole, and many others. He was principal trumpet of the New Jersey Ballet Orchestra in 1977, and played with the New York Pops orchestra and the New Jersey Pops Orchestra. As a studio player during the late 1970s and 1980s, he recorded many jingles for companies such as Dr. Pepper, Nabisco, Coca Cola, CBS, NBC, and Burger King. He led his own big band at the New York Brass Conference for Scholarships. He lived in New Jersey for many years, but settled in Pocono Summit, Pennsylvania.

Szabo was hit by a drunk driver in 1992, making him unable to play the trumpet for over a year. He received help from Dave Stahl, Rick Henly, Joe Mosello, and Jeff Parke, and was able to overcome his physical problems. However, he became ill again in 2002 and was unable to play for six months. Thanks to the playing routine given to him earlier by Maxwell, and coaching by Henly and Dennis Noday, he came back relatively quickly.

Rich Szabo has released many CD albums: *Big Bands '80s, Vol.3* (1980), *Best of Both Worlds* (1981), *Jumpin' On The Bandstand* (1982), *Big Bands '80s, Vol.4* (1983), *Manhattan at Dusk* (1994),

Breezy Summer (1997). He is a fine composer and arranger who has received many awards and honors, and served on the Recording Industry Association of America's marketing committee (1980-81) and the Congressional Business Advisory Council (2000-06).

Szabo's hobbies include golf, fishing, photography, and gardening.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott); "Rich Szabo" (www.r-o-d-d-y-t-r-u-m-p-e-t.cc/szabo.html); Rich Szabo's official website: www.richszabo.com; personal interview, Oct. 24, 2012.

Photo by Karen Stober.

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Tabakov, Mikhail [Innokentyevich] (b. Odessa, Russia, Jan. 6, 1877; d. Moscow, Russia, Mar. 9, 1956). Russian trumpeter. Tabakov is today considered to be the father of the Soviet School of trumpet playing; his beautiful tone made him famous. His teacher, Willy Brandt, is perhaps historically more important, but Brandt was a cornetist.

Little is known of Tabakov's early life, other than that he began playing the trumpet at age twelve. He studied at the Odessa School of Music (1889-92) and then with the famous Willy "Vasily" Brandt. Tabakov made his debut in the Odessa Symphony Orchestra (1881), and then played in symphony and opera orchestras in Yalta, Sevastopol, Kharkov, Kiev, Tiflis, and Rostov-on-the-Don before finding work at the Fantasy Theatre in Moscow. After a short spell at the Moscow Private Opera (1896), he joined the famed Bolshoi Theater Orchestra as second trumpet (Feb. 2, 1898), and played in a brass quartet with Willy Brandt. When Brandt was appointed first cornet in the Bolshoi orchestra in 1903, Tabakov assumed duties as first trumpet, a position he held, with interruptions, until 1938. His powerful, but lyric sound made him famous in the works of Wagner and Skryabin. Following a performance of *Le Poème de l'Extase*, composer Skryabin said to Tabakov, *I never knew that my "Ecstacy" was written for you! When I was writing it, I didn't think about the leading role of the trumpet*. Skryabin also remarked to others, *I wish that I had enough money to buy Tabakov so that he could play only my music.*

When Maestro Koussevitsky formed a new symphony orchestra in Russia, he hired Tabakov as his first trumpet (1911-18). He was able to entice Tabakov away from the Bolshoi orchestra by paying him double the salary he was previously making. Koussevitsky also offered Tabakov the position of first trumpet in the Detroit Symphony Orchestra in the United States, but Tabakov's poor health prevented him from accepting it. Tabakov played under Sergey Rachmaninov, Fyodor Chaliapin, Alexander Glazunov, Claude Debussy, Arthur Nikisch, Otto Klemperer, and Felix Weingartner. He was also a founding member of Persimfans (an experimental orchestra without a conductor) in 1922-32. He is also said to have played at the Bayreuth Festival under Siegfried Wagner in 1911, but his name cannot be found in the records there.

As early as 1902, Tabakov taught the trumpet; later he taught at the Music College of the Moscow Philharmonic Society (1914-17), Moscow Conservatory (1918-56) and the Gnesin Music Institute (1947-56). At the All-Union Competitions in 1935 and 1941, all three prizewinners were his pupils. He was a stern man with strict rule over his students, but he taught hundreds of leading trumpeters, the most famous being Timofei Dokshitser, Vladimir Drucker, Georgy Orvid, Josef Volovnik, Leonid Yuryev, and Sergey Yeriomin. His teaching motto was: *Sound is the most valuable capital of a musician*. The Soviet government honored him with the titles of Honored Artist of the RSFSR (1924) and Honored Worker of Arts of the RSFSR (1956).

Tabakov played a B-flat trumpet made by Zimmermann. Many works, including the first concertos of the twentieth century for trumpet (not cornet) by Shchyolokov in 1929 and by Goedicke in 1930, were dedicated to him. He published his collection of etudes (mostly by other composers) as a series of four volumes called *Progressive Trumpet Method* (1946-53), and *Daily Exercises for Trumpet* (1952). He received a PhD in musicology (1940) even though his dissertation was never completed. In 1943, he established the department of instrumentation for military band at the Moscow Conservatory.

Tabakov was known to like gambling at cards. His students said that he sometimes wore large rings on all fingers of each hand. He died at the age of seventy-eight.

Bibl.: Akhmadullin, Iskander. *The Russian Trumpet Sonata*...(unpublished DMA dissertation, Univ. of N. Texas, 2003); Dokshitser, Timofei (Eng. Trans., Olga Braslavsky). *The Memoirs of Timofei Dokshizer* (International Trumpet Guild); Tarr, Edward H. *East Meets West* (Pendragon Press); Bolotin, Sergey. *Biographical Dictionary of Musicians Performing on Wind Instruments* (enlarged ed. 1995, Moscow); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Tabor, Charly (b. Vienna, Austria, Jan. 5, 1914; d. Wasserburg am Inn, Germany, July 29, 1999). Austrian trumpeter. Tabor's father was a musician in the Army. Tabor began his career by playing with Bernard Etté and Teddy Stauffer, but made his name with the Lutz Templin Orchestra (1941 to 1945). In 1941, the members of the orchestra were drafted into military service, played at the Russian front, and recorded jazz music for Nazi propaganda under the name Charlie and His Orchestra. After World War II, he was assigned by the American military to move to Munich and create a group that could perform at American clubs. Tabor then played with the Freddie Brocksieper Quintet and Big Band (1947), Willy Berking, and Max Greger (1950).

Charly Tabor became famous after he joined Bert Kaempfert's orchestra and recorded the trumpet solo, *Wonderland by Night,* in the late 1950s. Although Kaempfert had originally composed the song for a German film, the record version became a worldwide hit that sold over a million copies. Tabor was also an arranger for Kaempfert's band. He played for the Hilversum radio orchestra during the 1960s.

During the 1970s and '80s, Tabor led his own group called the Charly Tabor Band, often featured on German television. In those years, he was one of the most popular German soloists (along with Horst Fischer and Roy Etzel). At the end of his career, he led a swing big band.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Takacs, William ("Bill") Joseph (b. Chester, Pennsylvania, Dec. 23, 1973). American trumpeter. Takacs took his first trumpet lessons during elementary school with Joseph Hoffman, and during junior and senior high with Bonnie Strang. He attended West Chester University under Dr. Kenneth Laudermilch, earning a bachelor of music degree in 1995. His graduate studies were at Bowling Green State University with Todd Davidson (master of music, 1998), and Florida State University with Bryan Goff (DM, 2003).

Takacs was the first-place winner of the graduate division of the 1999 National Trumpet Competition, and in the same year toured Taiwan as principal trumpet of the New Sigmund Romberg Orchestra. He also played first trumpet in the Orquestra Sinfónica de Trujillo in Peru (summer 1999). Takacs was a finalist in the 2000 Ellsworth Smith-International Trumpet Guild Solo Competition, and during the1999-2000 academic year, was a member of the Iowa-based Skyline Brass quintet that was an artist-in-residence ensemble at several Midwestern universities. He taught at the University of West Georgia during the fall 2001 semester before assuming his current position as professor of trumpet at West Texas A&M University in Canyon in the spring of 2002. He also serves as principal of the Amarillo Symphony Orchestra and the WTA&M faculty brass quintet.

William married his wife Karen, an oboist and English horn player with the Amarillo Symphony, in 2007. They have a son, Liam (b. 2010). His hobbies include reading, exercising, and following sports.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "William Takacs" (http://en.wikipedia.org/wiki/William_Takacs); personal interview, Dec. 26, 2011.

Tamburini, James ("Jimmy") J. (b. Philadelphia, Pennsylvania, c1918; d. Florida, Feb. 13, 2011). American trumpeter. Tamburini attended the Curtis Institute of Music in Philadelphia, studying with Sol Caston, and graduating in 1940. (One of his classmates was Seymour Rosenfeld who later became second trumpet of the Philadelphia Orchestra from 1946 to 1988, and another was Leonard Bernstein.) Tamburini played in the NBC Symphony under Maestro Arturo Toscanini during the 1950s and '60s, and was principal trumpet of the Detroit Symphony Orchestra from 1944 to 1966. He also taught at the University of Windsor (in Canada, near Detroit), and conducted the

Assumption High School band in Windsor during the late 1960s. He retired to Florida in 1994.

James Tamburini was conductor of the Mount Clemens Symphony Orchestra for fourteen years. He was also the founder of the Windsor Community Orchestra (in 1984). His daughter is Lynn Tamburini Dobbins.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Graduates of the Curtis Institute of Music" (www.curtis.edu); "The Detroit Symphony Orchestra" (www.trumpetherald.com/forum/viewtopic.php?p=175566); Shaw, Ted. "James Tamburini, Windsor Community Orchestra founder, dies" (*The Windsor Star*, Feb. 21, 2011).

Tamiya, Kenji (b. Tokyo, Japan, Oct. 30, 1945). Japanese trumpeter. Tamiya studied at the Toho Gakuen School of Music in Tokyo from 1968 to 1972, before traveling to Berlin to study with Fritz Wesenigk from 1972 to 1981 at the Hochschule der Künste. Additional studies were with Delbert Dale and Pierre Thibaud. He played in the German Opera orchestra in Berlin (1972-81), and was a guest soloist in Europe, the United States, and Japan: Tokyo Metropolitan Symphony, Tokyo Philharmonic Symphony, New Japan Philharmonic Symphony. Since 1988, he has served on juries of several international trumpet competitions, and has been a member of the board of directors of the

International Trumpet Guild. Tamiya teaches at the Toho Gakuen School of Music in Toyko, and is a member of Otto Sauter's trumpet ensemble, Ten of the Best. He also teaches part-time at Tokyo Gakugei University, and is the founder of the Kenji Tamiya Brass Ensemble. He has released the solo album, *Kenji Tamiya Baroque Trumpet*, plus appears on numerous recordings with Ten of the Best and soloist Otto Sauter.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Kenji Tamiya" (www.kajimotomusic.com.cn/music/en/artists/Brass/200.htm).

Tamura, Natsuki (b. Otsu, Shiga, Japan, July 26, 1951). Japanese trumpeter and composer. Tamura began playing trumpet in his junior high school brass band. Shortly after graduating from high school, his professional career began to develop: he played with the World Sharps Orchestra, Consolation, Skyliners Orchestra, New Herd Orchestra, Music Magic Orchestra, Satoko Fujii Ensemble, as well as with his own jazz group. He worked as a studio player from about 1973 to 1982, performing for television shows such as *The Best Ten, Music Fair, Kirameku Rhythm*, and others.

Tamura came to the United States in 1986 to study at the Berklee College of Music in Boston, after which he returned to Japan to perform and teach at the Yamaha Popular Music School, as well as at private studios in Tokyo and Saitama. He also studied during the late 1980s at the New England Conservatory.

Tamura formed a jazz quartet in the city of Tobifudo in 1990, and in 1997 released a duo CD titled *How Many?* with wife Satoko Fujii on piano. His 1998 solo trumpet CD for Leo Records, *A Song for Jyaki*, received a Writers Choice award in *Coda* magazine, and Rick Marx in Jazz Central Station hailed it as *A potent mix of passion and calculated madness, with Tamura's plaintive horn cry somewhere between a blast and a bleat. Tamura initiates a solo statement that is in the great tradition of original musical storytellers...his music magically captures the sounds of nature*. He has also played with Orkestrova, Jimmy Weinstein, Misha Mengelberg, Angelo Verploegen, Larry Ochs, Chris Brown, and Gato Libre (since 2005).

A leading avant-garde jazz trumpeter, Tamura has appeared at festivals throughout the world including the 1998 Texaco New York Jazz Festival, Newport Jazz in Madareo, Festival of New Trumpet Music at Tonic in New York City, San Francisco Jazz Festival, Japan Jazz Aid, Yamaha Jazz Festival, Vancouver Jazz Festival, Moers Festival in Germany, and the San Francisco Alternative Music Festival. He has released seven albums with the New Herd Orchestra, and has recorded with the Juggernaut Big Band and the Music Magic Orchestra. Other recordings include *White & Blue* with drummers Jim Black and Aaron Alexander, *In the Tank, Strange Village, Live in Japan*, and *Angelona*.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Natsuki Tamura's official website: www.natsukitamura.com; "Natsuki Tamura" (www.allaboutjazz.com/php/musician.php?id=4802).

Tarayan, Gugush Rubenovich (b. Igdyr, Turkey, May 30, 1898; d. Yerevan, Armenia, Feb. 9, 1943). Armenian trumpeter. Tarayan graduated from the Leningrad Conservatory in 1931, studying with Alexander Gordon. His entire career was spent in Armenia, teaching at the Yerevan Music College and Conservatory from 1931 to 1943, and performing in the Yerevan Opera Orchestra from 1932 to 1943. Among his best known pupils are Mikhail Khachatrian, Shagriman Khachatrian, Gaik Marutian, and Aikas Mesiyan. He died in 1943 at the young age of forty-four.

Tarr, Edward H. *East Meets West* (Pendragon Press).

Tardy, Jack (b. c1925). American trumpeter. Tardy received his bachelor of music degree in music education. His teachers include Harry Glantz and William Vacchiano (private lessons). While in New York, he played with Hal McIntyre and Elliot Lawrence, and backed many television stars including Jack Benny, Steve Allen, and Ed Sullivan. He worked as a producer and music director of recordings for RCA and Columbia records. He then joined the US Air Force Band and Symphony in Washington, D.C. and performed for President John F. Kennedy.

Tardy spent most of his career as the principal trumpet in the Air Force Academy Band in Colorado Springs where he was also the associate conductor and trumpet soloist of the Falconaires stage band

(1970-73). He made records with the Falconaires, such as *Music by the Falconaires* and *Sketches* with Dick Nash, Herb Ellis, and Sammy Nestico. With that band, he appeared with Sammy Davis Jr., Bob Hope, Clark Terry, Terry Gibbs, and Ed Shaughnessy, and recorded with Rosemary Clooney and Irene Kral. He made personal appearances with Doc Severinsen and The Tonight Show Band, and was the Pops conductor of the Colorado Springs Symphony. He also taught on a part-time basis at the University of Southern Colorado in Pueblo. In addition, Tardy was a performer and instructor in Austria during the Internationale Kulturtage, and with the Mozart Festival Orchestra.

Jack and his wife Mary are retired and spend their time in Colorado Springs, Colorado, and Green Valley, Arizona. Jack enjoys woodworking as a hobby.

Bibl.: "Jack Tardy" (https://docs.google.com/viewer?a=v&q=cache:Trklf89Myk4J:www.afmusic.org/codas/CODA-1990-2.pdf).

Photo: The US Air Force Band in Quito, Ecuador in February of 1959. Pictured from left to right: Jack Tardy, Art Will, and Delbert Dale.

Tarkövi, Gábor (b. Esztergom, Hungary, Mar. 13, 1969). Hungarian trumpeter. Tarkövi comes from a hundred-year-old musical family, and learned to play the trumpet from his father Istvan, starting at age six. Gábor attended the conservatory in Györ (1983-87) before entering the Franz Liszt Academy in Budapest where he studied with György Geiger (1987-90). He continued studying at the academy with Frigyes Varasdy (1990-91), and graduated in 1992. Additional lessons were with Timofei Dokshitser, Anthony Plog, and György Kurtág. He was also influenced by Hans Gansch.

Tarkövi played in the Radio Symphony Orchestra of Budapest (1988-90). He moved to Germany in 1991 to become the third/assistant first trumpet of the Württemberg Philharmonic in Reuttingen (until 1994), and was a member of the Budapest Festival Orchestra (1991-98). He was principal trumpet of the Symphonieorchester Orchester Berlin (1994-2000), and from January 1, 2001 was principal trumpet of the Symphonieorchester des Bayerischen Rundfunks conducted by Lorin Maazel. Since 2004, he has been coprincipal trumpet of the Berlin Philharmonic Orchestra.

An active chamber musician who has made many recordings, Tarkövi is a member of Pro Brass (since 1995), the Austrian Brass Connection, and has occasionally played with the German Brass. He is a frequent soloist who has appeared with the Berlin Philharmonic, Munich Bach Orchestra, and the Chamber Orchestra of the Bavarian Radio. He has presented numerous master classes throughout Europe, and teaches at the Hanns Eisler Music School in Berlin (since 1997) and the Herbert von Karajan Orchestra Academy (since 2004).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Gábor Tarkövi" (World News, *Brass Bulletin*, no. 114, II/2001); Gábor Tarkövi's website (www.gabor-tarkoevi.com); Dulin, Mark. "Gábor Tarkövi Talks About His Career Path To The Berlin Philharmonic" (*International Trumpet Guild Journal*, June 2012).

Tarr, Edward H[ankins] (b. Norwich, Connecticut, June 15, 1936). American-born trumpeter living in Switzerland since 1959, and Germany since 1985 (with a brief stay in France, 1980-84). Tarr's father Donald Browne Tarr (1907-86) was a Methodist and then Congregational minister who served as a chaplain during World War II, and his mother Ruth Wilkinson Tarr (1907-76) was a schoolteacher and choir conductor who played piano. The Tarr family moved around a great deal during Edward's childhood (twelve different states across the country) before he was age twenty-three. At age nine, Edward began playing the trumpet. His first trumpet study was in the Spokane, Washington, school system. His three most influential teachers were Don Pratt, Roger Voisin, and Adolph Herseth. Tarr was put on the right track almost from the start in 1945 by his first private teacher Don Pratt (?-1995), a cornet pupil of Herbert L. Clarke; Pratt taught him to play scales and arpeggios in all keys, following Clarke's approach in *Technical Studies for the Cornet*. He later studied with Pratt for a summer. After moving to Winchester, Massachusetts (1946), he took lessons in Boston with Jacob Knuttenen who was a steady extra with the Boston Pops orchestra; as a teacher, he insisted on the ability to transpose and also taught Tarr how to play jazz rhythms, which was helpful because at the age of thirteen, Tarr had formed his own dance band. Tarr then attended the prep school, Phillips Exeter Academy in New Hampshire from 1951 to 1953, where during his first year he played and made a ten-inch LP recording with a Dixieland group, The Almost Eight; during his second year there, he led the school dance band, The Royal Exonians. During this period,

Tarr developed an interest in the Baroque trumpet. He also spent a summer at the International Music Camp at Interlochen where his teacher, Herbert Harp (later active at SUNY in Fredonia), introduced him to the Schlossberg studies. During the summer of 1953, after graduation from Exeter, he studied trumpet with Roger Voisin of the

Boston Symphony Orchestra who influenced him greatly during his later solo career.

Tarr attended Oberlin College from 1953 to 1957, studying trumpet with Arthur Williams and earning his bachelor of arts degree with a music major. From 1958 to 1959, he earned a master of music degree in history and literature of music under Dr. John F. Ohl at Northwestern University, and studied trumpet with Adolph Herseth of the Chicago Symphony Orchestra who taught him to play consistently and to respect the articulations in musical texts. In 1959, Tarr received a Rotary scholarship that enabled him to study musicology in Basel, Switzerland, under Dr. Leo Schrade from 1959 to 1964. Tarr and Madeleine née Fiorese of Basel were married in 1962 and had two children: Natalie (b. 1966, a housewife), and Philip (b. 1968, a medical doctor and player of historical timpani); their marriage ended in divorce in 1983. Tarr completed his doctorate in 1987 at the University of Hamburg under Dr. H.J. Marx.

Shortly before his move to Switzerland in 1959, Tarr had obtained a cornett (*Zink*) from the maker, Otto Steinkopf, and taught himself to play it. During his early student days in Basel, he played the instrument in the university's Collegium Musicum, which attracted the attention of the early music pioneer, August Wenzinger, under whose influence Tarr began to perform as a cornettist in concerts throughout Europe and to record for West German Broadcasting and EMI-Electrola records, both in Cologne. In 1960, Tarr read an article about a performance by Walter Holy on a coiled Baroque trumpet built by Helmut Finke and Steinkopf. He heard a live performance by Holy, Finke, and Steinkopf of J.S. Bach's *Mass in B Minor*, and curious about the possibilities of the instrument, placed an order for a Finke-Steinkopf instrument. He soon began performing with Holy in concerts, and on radio broadcasts and recordings. He also studied original instruments of the Baroque period housed in various European museums and the Wilhelm Bernoulli collection in Greifensee (near Zurich), now housed in the Basel Music Museum, and by 1967 had developed long-model Baroque trumpets based on instruments of Wolf Wilhelm Haas; copies of instruments by Hainlein and Ehe followed shortly afterwards.

Tarr also continued playing modern trumpets, and became the trumpet teacher at the Rheinische Musikschule in Cologne, Germany (1968-70), and principal trumpet of the Orchestra della RAI (Italian radio) in Rome, Italy (1969). He began teaching Baroque trumpet and cornetto at the Schola Cantorum Basiliensis in 1972, and modern trumpet at the Music Academy in 1973, both in Basel; he held both positions until retiring in 2001. From 1973 to 1974, he taught brass chamber music at the Staatliche Hochschule für Musik in Freiburg, Germany. As a guest professor and artist-in-residence, Tarr has also taught at Stanford University (1973), Musikhögskolan Stockholm (1974), Indiana University (1977), Victorian College of the Arts (Melbourne, Australia, 1979), Karlsruhe University of Music (1979-85, 2001-), University of Southern California (1985), Florida State University (1991 and 2001), and conservatories in Lausanne (2000-03), Bern (2007), and Sydney (Australia, 2009), among others. Since 2001, he has been teaching Baroque trumpet to the members of Reinhold Friedrich's trumpet class at the Karlsruhe University of Music.

Around 1964, Tarr formed a trumpet trio to perform Bach and Handel oratorios on either historical or modern trumpets. There were memorable concerts in the late 1960s with Karl Richter and the Munich Bach Choir and Orchestra, including a U.S. tour with Bach's *B Minor Mass* and *Magnificat*, and a *Christmas Oratorio I-VI* in Rome in 1968 under Lorin Maazel, whose cool conducting style apparently conflicted with Tarr's emotional way of performing; Maazel held the final note, concert d'", of Part VI much longer than in rehearsals, and

only gave the cutoff when Tarr's tone began to tremble for lack of air. Tarr avenged himself, however, by prolonging the note for another full second. When he later told Herseth about the incident, Herseth said, *Yes, very good, that's what you have to do to them!*

Tarr's solo career began in 1966 with the release of his album *Die Kunst der Trompeter*, performed on Baroque and modern trumpets. In 1968, he formed the Edward Tarr Brass Ensemble that consisted of four of the finest trumpeters and four of the finest trombonists in Europe. Their debut album, *Canzonas for Brass, Winds, Strings, and Organ* by Giovanni Gabrieli, won a Grammy Award in

1968 for "Best Chamber Music Performance." In 1969, Tarr began annual tours of the U.S. with organist George Kent, professor of organ, trumpet, and music history at the University of Rhode Island. They produced three albums entitled *Baroque Masterworks for Trumpet and Organ* (Nonesuch) and toured through 1985. Around 1980, Tarr began collaborating with the concert organist Irmtraud Krüger. They married on December 31, 1983 and eventually released five albums together, toured worldwide, and performed during the 2005 International Trumpet Guild Conference in Thailand. (Irmtraud is also a highly regarded psychotherapist and author of thirty-two books and numerous articles from her various fields of interest, including performance preparation vs. stagefright). Tarr was a member of Mauricio Kagel's Cologne Ensemble for New Music in the late 1960s and 1970s; Kagel also wrote two solo works for Tarr, *Atem* (1969-70, also for Vinko Globokar) and *Morceau de concours* (1968-71). Tarr has participated in over one hundred recordings on historical and modern instruments, and has recorded for such labels as Ariola, BIS, Capriccio, Christophorus, Columbia, Deutsche Grammophon, EMI, Haas Classic Cologne, Hungaroton, Musikproduktion Dabringhaus und Grimm, Naxos, Nonesuch, Oryx, Tudor, and Vox.

After a half year as visiting professor at the University of Southern California in Los Angeles, Tarr and Irmtraud moved to Rheinfelden, Germany, in June 1985. From 1985 to 2004, he was founder-director of the Trumpet Museum in Bad Säckingen, Germany, which he helped to acquire over one hundred rare instruments and manuscripts. Tarr, who lives a short distance from the museum, also has a large personal collection of historic trumpets and music. He has served as a consultant to numerous instrument-making companies including Ewald Meinl (formerly Meinl & Lauber), Adolf Egger & Sohn, and Yamaha. He received the first Christopher Monk Award from the Historic Brass Society (1995), Cesare Bendinelli Award from the Accademia Filarmonica in Verona, Italy (1995), ITG Honorary Award (1996), 1997 Music Prize from the Volksbank Hochrhein-Stiftung (Waldshut, Germany), Medal of Achievement from the City of Rheinfelden/Baden (2003), honorary doctorate (Oberlin College, 2003), and the title of professor at the University of Music in Karlsruhe (2004).

Tarr has published over two hundred scholarly editions of trumpet music, shedding light on many Baroque and Classical masterpieces for trumpet that were dormant for centuries. His annotated editions and translations of important Baroque trumpet methods and treatises include Cesare Bendinelli's *Tutta l'arte della trombetta* of 1614 (The Brass Press), Girolamo Fantini's *Modo per imparare a sonare di tromba* of 1638 (The Brass Press), and Johann Ernst Altenburg's *Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art* of 1795 (The Brass Press). His most popular book, *Die Trompete*, was published in Germany in 1977 and is now in its fourth edition (Schott, 2005). It was published in English in 1988 (B.T. Batsford, London) and is now in its third English edition (Hickman Music Editions, 2008). Tarr also contributed the

monumental book, *East Meets West* (Historic Brass Society, 2003), that details the Russian trumpet tradition, music, and key performers from the time of Peter the Great to the October Revolution, and coauthored with Bruce Dickey another important book, *Articulations in Early Wind Music* (Amadeus Music, 2007, in English and German).

Tarr has served on numerous international competition juries, including the Toulon International Competition (1976), International Munich Competition of the German Radio Stations (ARD) (1980, 1986,

1993, and 1995, the latter for trombone), Ellsworth Smith/ITG Solo Competition (1988, 1990, 1994), International Music Competition of the Prague Spring (1992), International Competition of Young Artists in Porcia, Italy (1993, 1996), International Competition for Wind Ensembles in Kerkrade, Holland (1996), Vassily Brandt International Trumpet Competition in Saratov, Russia (1996), International Music Competition in Markneukirchen, Germany (1998 [and 2014], the former for horn), International Trumpet Competition in Kiev, Ukraine (1998), International Handel Competition in Halle, Germany (for both modern and Baroque trumpets, 2002), International Jan Koetsier Competition for Brass Chamber Music in Munich (2002), German Conservatory Competition in Hamburg (2005), Kurt Alten Competition in Hannover (for trumpet, trombone, and horn, 2009), and many others. He was the organizer and host of the first and second International Altenburg Competition for Baroque trumpet (Bad Säckingen, 1996 and 2001), and participated on many search committees for important teaching posts at prestigious European conservatories and universities. He is a key member of the ITG, having served on its board of directors and as vice president from 1977 to 1979. He also edited a column for the ITG *Journal* called "Historical Instrument Window" from 2000 to 2005.

A prolific author, Tarr has published countless articles and reviews for the ITG *Journal*, *Historic Brass Society Journal, The New Grove Dictionary of Music and Musicians*, and other leading periodicals. With Uwe Wolf of the Bach Archive in Leipzig, he is publishing the seven-volume *Bach for Brass* (Carus-Verlag, 2002 ff.), which contains parts for the complete brass and timpani works of J.S. Bach, based on the original sources. He has also written the modern method, *The Art of Baroque Trumpet Playing* in three volumes (Schott, 1999-2000). He is an avid reader who speaks several languages including English, German, French, and Italian, and is now beginning to learn Spanish. Among his best-known students are Wolfgang Bauer, Bruce Dickey, Bengt and Niklas Eklund, Reinhold Friedrich, Håkan Hardenberger, Graham Nicholson, and Marc Ullrich. Tarr has also trained countless others in the proper manner of performing Baroque music. Indeed, all modern classical performers have been influenced either directly or indirectly by his life's work as a performer, editor, author, recording artist, and teacher. He is considered the world's leading teacher of early trumpet repertoire, and is the leading authority on the history of the trumpet. His hobbies include swimming.

Bibl.: Hunsaker, Leigh Anne. "Edward H. Tarr and the Historic Brass Revival" (*International Trumpet Guild Journal*, Jan. 2007); Keim, Friedel. *Das große Buch der Trompete* (Schott); "Edward H. Tarr" (Edward Tarr's website: www.tarr-online.de); personal interview, May 10, 2010.

Tartell, Joey (b. Amarillo, Texas, Oct. 16, 1966). American trumpeter. Tartell grew up in San Antonio, Texas. He began playing trumpet at age ten; his first teachers were Bernard Nero, John Carroll, and John Rankin. After graduating from Douglas MacArthur High School in 1984, he studied with Mel Broiles for one year at The Juilliard School in New York City. In 1985, he transferred to the Eastman School of Music where he studied with Barbara Butler, earning a bachelor of music degree and a Performers Certificate in 1988. He also studied with Vincent DiMartino.

Tartell was a member of the US Army Jazz Ambassadors from 1988 to 1992. He then attended the University of Miami from 1992 to 1994, earning a master of music degree studying with Gilbert Johnson. From 1994 to 1995, he toured with Maynard Ferguson's band, followed by a short stint as a kindergarten teacher in Kalamazoo, Michigan. In 1996, he began freelancing in Chicago. During his career, he has played with the Woody Herman band, Glenn Miller Orchestra, Smithsonian Jazz Masterworks Orchestra, and performed as a guest lead trumpeter with the symphony orchestras of Saint Louis, Cincinnati, Detroit, Indianapolis, and Baltimore. He has backed such artists as Doc Severinsen, Arturo Sandoval, Aretha Franklin, Barry Manilow,

New York Voices, Don Henley, The Manhattan Transfer, and many others. Tartell accepted a professorship at St. Joseph's College in Rennselaer, Indiana, in 2000, and in 2003 joined the music faculty at Indiana University as a trumpet professor. He is a member of the trumpet ensemble, Tromba Mundi.

Joey and his wife Ly, a jazz singer and writer, have a daughter, Jamie (b. 2000). He enjoys playing basketball and is an avid sports fan.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Joey Tartell's official website: www.joeytartell.com; personal interview, May 26, 2011.

Tasa, David Wayne (b. Milwaukee, Wisconsin, Nov. 21, 1948). American trumpeter. Tasa has spent his entire career in Germany, becoming one of the leading orchestral players and teachers in Europe. He studied at the University of Illinois with Haskell O. Sexton (1967-72), and has also studied in Chicago with Adolph Herseth and Arnold Jacobs.

Tasa moved to Germany in 1972 when he assumed duties as principal trumpet of the Northwest German Philharmonic in Herford. The following year, he performed in the State Theater orchestra in Kassel. Since 1976, he has been principal of the Frankfurt Opera and Museum orchestras, but plans to retire in the summer of 2014. He also became a teacher at the Frankfurt Hochschule for Music and Visual Arts in 1982, and was made a full professor h.c. in March of 1999; he stopped teaching there in 2007. He has taught many excellent students including Florian Balzer, Egbert Lewark, Heinrich Prinz, Gary Ritson, Karl Hanspeter, Markus Privat, Robert Hofmann, Benjamin Jung, Christian Meyers, Manuel Viehmann, Eberhard Kübler, Frank Severin, Frank Würtzl, David Williams, and Sebastian Krystek.

An active soloist, Tasa has been a guest soloist with many orchestras, and has toured North and South America, Europe and Israel with a trumpet and organ duo.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom with mp3 excerpt; Oct. 2008); personal interview with E. H. Tarr, Mar. 20, 2013.

Taylor, Nancy E. (b. El Paso, Texas, Nov. 14, 1964). American trumpeter. Taylor began playing the trumpet at age eight; her first teachers were her brother Joe, then Larry Curry. After graduating from Coronado High School in her hometown in 1983, she attended Arizona

State University (1983-87), where she studied with David Hickman and earned a bachelor of music degree. She earned a master of music degree with Allan Dean at Indiana University (1987-89) and then began work towards a DMA in trumpet performance at the University of Cincinnati College-Conservatory of Music under professor Alan Siebert.

In 1990, Taylor won an audition with the US Marine Band ("The President's Own"), making history as the first woman trumpeter to join the organization in its nearly two hundred years of existence. She was often a featured soloist with the band, was a member of its brass quintet, made three national tours, and participated in two presidential inaugurations. After resigning from the band in 1998, she taught at the University of Alabama, Wright State University, and Center College. She has also performed with the Cincinnati Pops Orchestra, Cincinnati Chamber Singers, Dayton Philharmonic, Dayton Opera orchestra, Cincinnati Brass Band, Dayton Playhouse Theatre Orchestra, Ohio Valley British Brass Band, Lexington Brass Band, Advocate Messenger Brass Band, and the Lexington Philharmonic Orchestra. She has recorded with the US Marine Band, Washington Winds (Jumping Frog Records), and The New Columbian Brass Band (Dorian).

Taylor returned to El Paso in 2008, where she joined the music faculty at the University of Texas-El Paso. In 2010, she earned a master of occupational therapy degree from UTEP, and presented her research on musicians' focal dystonia problems at the International Conference of the Performing Arts Medicine Association in Aspen, Colorado, in 2010. She has also lectured (in 2013) on "Musicians and Pain: Prevention through Understanding" to the US Marine Band, as well as the US Air Force Band, in Washington, D.C. She is on the faculty of the Conn-Selmer Institute as a specialist in injury prevention for musicians, and currently performs with The El Paso Brass, Quintessential Brass, and the El Paso Wind Symphony.

Taylor has been married to Ron Hufstader since 2012.

Bibl.: "Nancy Taylor, M.M." (http://faculty.utep.edu/netaylor); personal interview, Mar. 20, 2013.

Tchotchev, Nicolai Dimitrov (b. Vabel, Bulgaria, Dec. 15, 1946). Bulgarian trumpeter. Tchotchev studied with Petar Karparov at the music school in Sofia, and also under Stefan Vatchev and Anton Christov At age eighteen, he won first prize in a youth competition in

Sofia, and from 1968 to 1979 was principal trumpet of the Sofia City Opera Orchestra. Since 1979, he has been an active soloist with chamber and symphony orchestras, and has performed hundreds of concerts with organ accompaniment. He has released several LP and CD albums, including *Virtuose Trompetenkonzerte*. He has taught at the Royal Music School in Bernkastel-Wittlich in Germany since 1990, and has presented trumpet classes in Munich and Bayreuth. He became a German citizen in 2001.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct., 2008).

Photo: Tchotchev (on left) with Stefan Stefanof.

Teagarden, Charles ("Charlie") (b. Vernon, Texas, July 19, 1913; d. Las Vegas, Nevada, Dec. 10, 1984). American trumpeter. Teagarden came from a musical family. His mother was a ragtime pianist, older

brother Jack was a famous trombonist and bandleader, younger brother Cub was a drummer, and his older sister Nora was a fine pianist.

Charlie Teagarden's early professional experiences were with Herb Brooks's Oklahoma Joy Boys and Frank Williams's Oklahomans. He moved to New York in 1929 and, along with brother

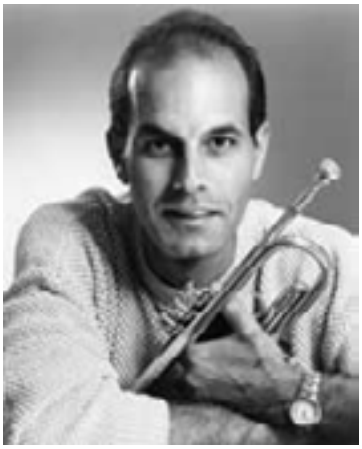
Jack, played in Ben Pollack's orchestra (1929-30) where he made his recording debut. He also played with Red Nichols (1930-31), Roger Wolfe Kahn (1932), and Paul Whiteman (1933-40). Charlie, Jack, and Frankie Trumbauer formed a trio called the Three Ts.

During the early 1940s, Charlie played with Jack's orchestra and freelanced in New York. During World War II, he joined the Army and served until 1945. In 1946 he became a member of the Harry James Orchestra and in 1947 was a member of Jack's band. He played in Jimmy Dorsey's band from 1948 to 1950 and also recorded with Dorsey's Original Dorseyland Jazz Band, a Dixieland group made up of members from the larger ensemble. With Dorsey's orchestra, he appeared in a short film titled *Catalina Interlude* (1948). Teagarden later played Dixieland music with Ben Pollack's Pick-a-Rib Boys (1950-55), a trio (1951-52), Bob Crosby (on and off from 1954 to 1958), and Pete Fountain.

Teagarden moved to Las Vegas around 1960. He played at the Monterey Jazz Festival with the Jack Teagarden Orchestra in 1963 and gigged with Lionel Hampton and Pete Fountain. He recorded a solo album in 1962 for the Coral label titled *The Big Horn of Little T.,* but it received little attention. He became less active as a performer during the 1970s. He passed away in 1984 at the age of seventy-one.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Tedesco, Chris (b. Niagara Falls, New York, Dec. 30, 1960). American trumpeter. As a teen, Tedesco displayed a remarkable ability on the trumpet, and was selected for All State, All Eastern, and National Honors bands. His early teachers were Ron Mendola and Chuck Livette. He attended the State University of New York in Fredonia where he studied with William Dederer for one year, and then transferred to the University of Miami in Florida where he spent four years studying with Gilbert Johnson. He completed degrees in music performance and music business in 1983.



Tedesco's early career included playing in western and upstate New York with the Artpark Theater Orchestra, Buffalo Philharmonic, National Ballet of Canada, and the Martha Graham Dance Company. He also toured with the Glenn Miller Band for a short while, and played with the Tommy Dorsey Orchestra for over a year, settling in Los Angeles in 1987. His career as a studio player includes backing and recording with a long list of celebrity artists such as Barry Manilow, Mel Tormé, Cher, Blood Sweat and Tears, Sammy Davis Jr., Joe Cocker, the Moody Blues, Pat Boone, Shaka, John Test, Frankie Valli, Don Rickles, Nancy Wilson, Shakire, and many others.

Tedesco has played on over one hundred movie soundtracks including *Star Trek: First Contact, Finding Nemo, The Road to Perdition, The Mexican, Star Trek: Voyager, Batman Begins, Clockwatchers, Hercules, Nixon,* and *Best in Show*. In addition to recording television commercials for Pepsi, Chevrolet, McDonald's, Kentucky Fried Chicken, Coke, Honda, Intel, Lexus, Toyota, Staples, Remax, Outback, Nike, Energizer, and Home Depot, his television credits include *American Idol, Chicago Hope, Ellen De Generes, National Geographic, Star Trek Enterprise, Star Trek, Star Trek Deep Space Nine, The Guardian* (theme), *X-Files, Mike Hammer*, and many others. His solo albums include *Living the Dream* and *Classical Duets*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Chris Tedesco's official website: www.christedesco.com.

Terran, Anthony ("Tony") (b. Buffalo, New York, May 30, 1926). Terran's family was Sicilian. He grew up in Buffalo, New York, and began his professional career at the age of seventeen, and played in local big bands and radio orchestras. At age eighteen, he toured the country with Horace Heidt, but while in Los Angeles, decided to leave the band. He asked for airfare to return home, but Heidt refused to buy his plane ticket. So, in 1944, Terran settled in Los Angeles and began working as a studio musician—first with Skinny Innes, Nelson Riddle, and Desi Arnez. With Arnez, he played on the television show *I Love Lucy*, and is today the last surviving member of that band.

During the next fifty years, Terran became a legendary trumpeter in Southern California. He has played on over 10,000 records, and backed such artists and groups as Frank Sinatra, Elvis Presley, Chicago, Tijuana Brass, Diana Ross, Dean Martin, The Beach Boys, Michael Jackson, Madonna, Bob Hope, Ella Fitzgerald, Ray Charles, the Bee Gees, Nat King Cole, Barbra Streisand, and many others. His film credits include *King Kong, The Lord of the Rings, Rocky* I, II, III, *The Deep, Foul Play, 10, Ghostbusters, An Officer and a Gentleman, The Natural, Black Stallion, Broadcast News, All the President's Men, Karate Kid* I, II, III, *Field of Dreams*, and *Close Encounters of a Third Kind*. Television shows include *Laverne and Shirley, Happy Days, Angie, I Dream of Jeannie, Star Trek, The Simpsons, Popeye, L.A. Law, Cheers, The Brady Bunch, The Carol Burnett Show*, and *Mork and Mindy*.

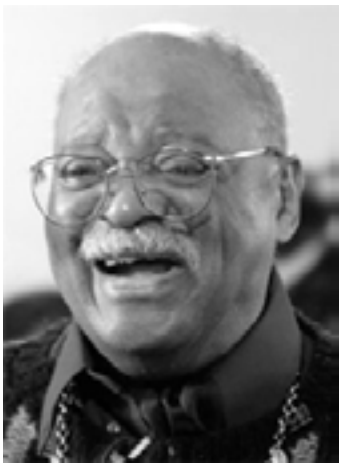
Terran received the 1974 "Most Valuable Player Award" from the National Academy of Recording Arts and Sciences. He and his wife, Adele Kathryn Terran, have five children. He is currently retired.

Bibl.: Hood, Boyde. "Ten Outstanding Trumpet Players in the Los Angeles Area" (*Brass Bulletin*, no. 41, 1983); "Tony Terran" (Wikipedia website: http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Terry, Clark (b. St. Louis, Missouri, Dec. 14, 1920). American trumpeter, fluglehornist, and composer. If any trumpeter could be considered as royalty, Clark Terry would be king. He began by fashioning his own trumpet out of a piece of garden hose with a funnel for a bell. His neighbors loved his enthusiasm for music, but hated the blatty sound he acquired from the primitive instrument. They chipped in and, at a local pawnshop, purchased for him a $12.50 trumpet. Terry played with the Tom Powell Drum and Bugle Corps at age thirteen (1933-35). During high school, Terry was introduced to the valve trombone by a school music teacher, but he later switched back to the trumpet. He received advice or lessons from Louis Cauldwell, Clarence Hydon Wilson, Leonard Small, and even consulted Joseph Gustat. He

played in his high school band conducted by Clarence Hydon Wilson and taught himself to play in the jazz style through recordings of Louis Armstrong, Dizzy Gillespie, Lester Young, and Charlie Parker.

After finishing high school, Terry played with Dollar Bill and The Small Change, the Rubin and Cherry Carnival, and Ida Cox's Darktown Scandals. He also played on riverboats with Fate Marable and Dewey Jackson (1937-41). Terry joined the Navy in 1942 and was stationed at the Great Lakes Naval Station where he played in a dance band. After his discharge in 1945, he joined Lionel Hampton's band (1945, three weeks), and also played with George Hudson (1946-47), Charlie Barnet (1947), Eddie Vinson, Charlie Ventura, Count Basie (1948-50), and Duke Ellington (1951-59). Terry began seriously playing the flugelhorn in 1957, and by 1960 it became his main instrument. Keith Ecker (Selmer) made Terry's first flugelhorn, but he later played an Olds flugelhorn with a Clark Terry-model mouthpiece made by Giardinelli.



From 1959 to 1960, Terry toured Europe with the Quincy Jones Orchestra (Free and Easy show). Roger Guerin replaced him when he returned to New York in March of 1960. He joined the NBC studios staff orchestra and was assigned to Johnny Carson's *The Tonight Show* band under Skitch Henderson. He played in the band for twelve years, often featured as soloist. When the show moved to Los Angeles in 1972, Doc Severinsen (who had replaced Henderson as leader) offered Terry a spot in the new band, but Terry decided to stay in New York and work with his B.A.D. Band (established by Terry in 1966). He also performed with his quintet co-led by Bob Brookmeyer (1961-66) and with Gerry Mulligan (1962), Charlie Mariano (Newport, 1963), J.J. Johnson (1964, Japan tour), Oscar Peterson-Ella Fitzgerald (1965, in Europe), Dizzy Gillespie-Rex Stewart-Red Allen (Monterey, 1965), a Trumpet Workshop (Newport, 1966), Michel Sardaby (Pan Cake Palace in Paris, August 1966), and Charlie Barnet (February 1967; Newport, 1968) after which he free-lanced as a jazz soloist.

From 1972 to the present, Clark Terry has toured the world many times. He has performed with nearly every major jazz artist, worked with thousands of high school and college jazz ensembles, and participated in hundreds of top jazz festivals around the world. He has recorded with Wardell Gray, Duke Ellington, Johnny Hodges, Tubby Hayes, Paul Gonsalves, Count Basie, Oscar Peterson, Shirley Scott, Charlie Byrd, Gerry Mulligan, Johnny Griffin, Quincy Jones, Ray Bryant, Ernie Wilkins, Randy Weston, Eddie Davis, Thelonious Monk, Lalo Schifrin, Milt Jackson, Eddie Jefferson, Sonny Rollins, Don Butterfield, Buell Neidlinger, Louis Armstrong, Cleo Bradford, Chico Hamilton, Jimmy Smith-Wes Montgomery, Babs Gonsalves, Manhattan Brass Choir, Lionel Hampton, Ninapinta, Gene Ammons, Jimmy Rushing, Ed Thigpen, Charlie Barnet, Louie Bellson, Oscar Pettiford, Billy Taylor, Buddy Tate, Dinah Washington, Budd Johnson & the Four Brass Giants, Ambassador Satch Band, Trumpet Kings, Statesmen of Jazz, London Symphony Orchestra, and the Dutch Metropole Orchestra, to name a few!

Terry recorded film soundtracks such as *The Hot Rock* and *L'ami de Vincent,* and can be seen in many videos including *Count Basie Sextet* (1950, Snader/Storyville), *Billie Holiday-Count Basie* (1950), *Jazz au Club St Germain* (Bud Powell Quintet, October 1959), *Jazz 625* (1965, BBC), *Clark Terry Quintet/Big Band in Concert* (London, 1965, with Bob Brookmeyer; London, 1974, with big band; Copenhagen, 1977, in quintet with Pepper Adams), *Trumpet Kings* (1985, includes Clark Terry with Benny Goodman in 1967), *A Duke Named Ellington,* (Clark Terry Big Band, 1989), *Newport All Stars* (Montreux, 1992), *Hampton & His Gold Men of Jazz* (Vienne, France, 1994), *Flip Phillips 1995—80th Birthday Party* (Arbors), *Trumpet Summit* (Marciac, 1999), *The Clark Terry Quartet* (Copenhagen, 1986), and *Live in Concert* (Santa Lucia Jazz Festival, Eagle Entertainment, 1984).

Having recorded nearly one hundred albums as leader, Clark Terry's discs include *Color Change* (Candid), *Squeeze Me* (Chiaroscuro), *The Clark Terry Spacemen* (Chiaroscuro), *One on One* (Chesky), *Tread Ye Lightly* (Cameo), *The Power of Positive Swinging* (Mainstream), *Clark After Dark* (his personal favorite, on MPS), *To Duke and Basie* (Enja), *Introducing Clark Terry* (EmArcy), *Clark Terry* (Polygram), *Out on a Limb with Clark Terry* (Argo), *Mellow Moods* (Prestige), *More* (Cameo), and *Clark Terry Tonight* (Mainstream). He has also recorded for Summit, Original Jazz Classics, Polydor, Impulse, Verve, and Vanguard. He has received a Grammy Award, two Grammy certificates, and two Grammy nominations. In 2010, Terry received the Recording Academy Lifetime Achievement Award. He

has also composed over two hundred songs, many of which he has recorded.

Terry's awards are too many to list, but among them are seven Command Performances for seven U.S. presidents, being named Jazz Ambassador by the US State Department for tours of the Middle East and Africa, thirteen honorary doctorate degrees, keys to various

cities around the world, being knighted in Germany, receiving the French Order of Arts and Letters, a star on the St. Louis Walk of Fame, and representation by a life-size figure in the Black World History Museum in St. Louis. During the 1970s, Terry was often voted as the most popular trumpeter in *Playboy* magazine's jazz poll, and he received the "Trumpeter of the Year" award from the Jazz Journalists Association. He was introduced into the Downbeat Hall of Fame in 2000. Terry has also authored three books: *Let's Talk Trumpet, Interpretation of the Jazz Language,* and *Clark Terry's System of Circular Breathing for Woodwind and Brass Instruments*.

A devoted educator, Terry established the Harlem Youth Band, as well as the Clark Terry Institute of Jazz Studies at Teikyo-Westmar University near Sioux City, Iowa. Early in his career, he and Milt Hinton purchased used instruments for needy kids, which sparked the formation of Jazzmobile in Harlem. He also established the Clark Terry Archive at William Paterson University in Wayne, New Jersey, that contains instruments, memorabilia, and over seven hundred music scores.

Clark Terry's health declined during the 1990s, and his touring schedule has subsequently slowed down a bit. He and his wife, Gwendolyn (Paris) Terry, now reside in Haworth, New Jersey. Terry's children are Victor (deceased), Hiawatha, Gary (stepson), and Tony (stepson). A perpetually cheerful man, Terry is said to possess the "happiest sound in jazz."

Bibl: Davidson, Louis. *Trumpet Profiles* (Louis Davidson); Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Clark Terry" (http://en.wikipedia.org); "Clark Terry" (www.jazztrumpetsoos.com); "Clark Terry" (www.answers.com); Clark Terry's official website: www.clarkterry.com; Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. mp3, video clip; Oct. 2008).

Terry, Dan [Daniel Kostraba] (b. Kingston, Pennsylvania, Dec. 22, 1924; d. Danville, Illinois, Dec. 27, 2011). American trumpeter, bandleader, and composer. Born as Daniel Kostraba, Terry moved to New York City at age fourteen and began playing in Muggsy Spanier's band. He joined the Marine Corps, and upon his release moved to Los Angeles where he formed the Hollywood Teenagers Band. He returned to New York in 1948 to play with Sonny Dunham for eight months, but settled in Los Angeles where he studied music theory at the College of the Pacific under the GI Bill of Rights. After a year of school, he formed another band that toured the country, performing at numerous festivals with well-known artists such as Sarah Vaughn, Dinah Washington, Billie Holiday, and others.

Terry's trumpet playing and fine compositional skill led to numerous recordings and features in movies. He recorded for

Columbia Records in 1954, and was featured in the 1954 film, *Birth of a Band*. He performed at Birdland and Carnegie Hall, and toured with the Birdland All Stars and Count Basie. In 1958, he recorded for Devere Records, and during the 1960s wrote music for and played for hit movies such as *The Hustler* starring Paul Newman and Jackie Gleason, and *The Manchurian Candidate*. He became a staff arranger and composer for Dean Martin's television specials, and wrote for many albums recorded by the Jackie Gleason Orchestra. He was also music conductor for Sammy Davis Jr., Frances Langford, Noonan and Marshall, Yma Sumac, and Barbara McNair.

Terry built and operated Club Lido in Studio City, California, from 1962 to 1965, and began a second career as a radio announcer. He appeared on NBC's *Tonight Show*, and continued his recording career. In the 1970s, he moved to Las Vegas where he and his band played at the Pussycat A-Go-Go Club, and hotels such as the Tropicana, Sahara, Dunes, Mint, and Thunderbird. He hosted a weekly radio show for

KDWN-AM, and served as president of Copyrite, Inc., a company that managed composers and arrangers.

In 1976, Terry moved to Toronto, Canada, where he formed the group, Horns of Toronto. He also lived in Phoenix, Arizona, for a while where he served as a local radio announcer. Finally residing in San Diego, California, Terry organized the San Diego Youth Swing Band for talented high school musicians.

Among Terry's many albums are *Teenage Dance Sessions* (Columbia), *Teenage Dance Party* (Harmony), *Good Feeling Blues* (Cinema), *Reedtime* (Metronome), *Lonely Place* (Metronome), and *Dan Terry Big Band* (Metronome).

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Dan Terry" (http://en.wikipedia.org/wiki/Dan_Terry); Dan Terry's official website: http://danterrybigbigband.wordpress.com).

Teste, Xavier (b. Nov. 17, 1833; d. 1905 or 1906). French trumpeter. It is not known where Teste studied. In 1854, he was principal cornet in the band of the Parisian *Guides de l'Empereur,* and shortly later became principal trumpet of the Paris *Opéra* orchestra; he was also active in the *Concerts du Conservatoire* (1872-96) and various other Parisian orchestras. In February 1874, he performed Handel's *Messiah* several times with the Concerts Lamoureux on a D trumpet specially made for the occasion. Lengthening its slides created the C trumpet, which Teste thus introduced in France. Resistance to use of the new instrument by his colleagues was high, so he was often forced to use the larger F trumpet.

In 1879-80, during Maury's illness, Teste substituted as cornet professor at the Paris Conservatory. On December 28, 1880 in Paris, he performed the world premiere of Saint-Saens's *Septet* on an alto E-flat trumpet. In 1885, he requested F. Besson to create a piccolo G trumpet that he used in a performance of Bach's *Magnificat*. He was often called on to perform works by Handel with the Société des Concerts du Conservatoire; two of his known performances between 1879 and 1890 are of the *Ode for St. Cecilia's Day* on January 26 and February 2, 1890 with the famous soprano Nellie Melba. A newspaper review of his performance of Bach's *Mass in B Minor* stated that he played with "lightning brilliance," and was "fearless and error-free." He retired from active playing during the 1895-96 season.

Bibl.: Cassone, Gabriele (Eng. Trans Tom Dambly). *The Trumpet Book* (Zucchini Editore); Tarr, Edward H. *East Meets West* (Pendragon Press); Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions); Michel Laplace. "Des faits et des hommes. Xavier Teste, le trompettiste de Lamoureux et Saint-Saens" (*La Gazette des Cuivres*, no. 14, II-2009).

Teubig [Täubig], [Johannes] Heinrich (b. Buhla, Germany, Dec. 18, 1881; d. Leipzig, Germany, Nov. 30, 1968). German trumpeter. Little is known about his early life, but Teubig was the principal trumpet of the Leipzig Gewandhaus Orchestra from 1909 to 1946. He was one of the first to perform the high trumpet works of Bach on the modern valve trumpets in piccolo D and F. He was the teacher of Hellmut Schneidewind, Armin Männel, and Rolf Quinque. He died at the age of eighty-six.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions).

Thein, Max (b. c1950). German maker. The Thein family of instrument makers has been known for over one hundred years, first as fine piano makers. (One of their pianos was on the ocean liner, Titanic.) The Thein family was situated in Bremen, Germany. In 1971, Max's brother Heinrich began making brass instruments in a shop in an old house in the historic center of Bremen, at the site of the medieval St. Johannis Church. Max joined his brother in the venture in 1974. Since then, they developed a complete brass line from piccolo trumpets to tubas, have produced thousands of instruments, and have won several prizes for superiority of design and craftsmanship. The Thein company exhibited their brass instruments for the first time at the International Brass Congress (1976) in Montreux, Switzerland.

As the company grew, a larger location was utilized starting in 1993. Besides Max and Heinrich, as many as ten other workers are employed. Thein rotary trumpets are now played in many symphony orchestras, including the New York Philharmonic, Vienna Philharmonic, and the Chicago Symphony Orchestra.

Bibl.: Thein Brothers catalog, c1976; "Thein Brass History" (www.thein-brass.de).

Photo: Heinrich and Max Thein.

Theurer, Britton (b. Detroit, Michigan, 1953). American trumpeter and composer. Theurer studied with Donald Bullock and Stephen Jones at Western Michigan University, earning a bachelor of music degree. He also studied with Robert Gray. He earned his master of music degree at Bowling Green State University in Ohio where he studied with Edwin Betts, and his doctor of music degree under Bryan Goff at Florida State University. He studied composition with Ramon Zupko and Roy Johnson.

Theurer toured with the American Wind Symphony in 1976, and was principal trumpet of the Midland-Odessa Symphony Orchestra for four years. He taught at Odessa College, Delta State University, and the University of Wyoming before accepting his current position at East Carolina University where he is a member of the East Carolina Brass Quintet and New Music Camerata. He has performed throughout the United States, and has appeared in China, Japan, and Canada.

Theurer has published several trumpet compositions through Balquhidder Music, and has released the CD, *Fantasia,* (Capstone), which features him performing his own compositions. He also recorded with the Seattle Symphony under Gerard Schwarz (Hankyu Express, MMO) and the Meridian Arts Ensemble.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Britton Theurer" (www.ecu.edu/cs-cfac/music/directory/theurer.cfm.

Theurillat, Olivier Anthony (b. La Chaux-de-Fonds, Switzerland, Oct. 18, 1971). Swiss trumpeter. Theurillat's father, Pierre-Yves Theurillat, was a professor of geography, and his mother, Marie-Hélène (Souiller) Theurillat, a homemaker. Olivier attended the Lycée Blaise-Cendrars in La Chaux-de-Fonds where he graduated in 1990. Concurrently with his general studies, he studied with Patrick Lehmann at La Chaux-de-Fonds Conservatoire from which he graduated in 1991. Additional studies were at the Versailles Conservatoire (1991-92 with Roger Delmotte), Paris Conservatoire CNSM (1992-95 with Antoine Curé), and The Juilliard School (1995-96 with Raymond Mase).

Theurillat has won numerous prizes at solo trumpet competitions including those in Munich (ARD), Geneva (CIEM), Albertville (Maurice André International Competition), Paris (Yamaha Music Foundation of Europe Scholarship), and the United States (National Trumpet Competition). He has appeared as a soloist throughout Europe and the United States, and has performed more than thirty different solo works with such ensembles as the Bavarian Radio Symphony, Suisse Romande Orchestra, Lausanne Chamber Orchestra, Virtuosi di Praga, Orchestre de Picardie, Orchestre Symphonique Français, Festival Strings Lucerne, Camerata Schweiz, Collegium Musicum Basel, Cornell Chamber Orchestra, and many others. As an active performer working with composers, Theurillat has premiered new works written by Jean Balissat, Emile de Ceuninck, Arturo Corrales, Xavier Dayer, Richard Dubugnon, Vivian Fung, Jacques Henry, Horatiu Radulescu, Jean-Claude Schlaepfer, and Julien-François Zbinden. Having been trained in jazz at the Paris Conservatoire, he has worked and performed with jazz artists such as pianist Antoine Hervé, vibraphonist Franck Tortiller, and saxophonist Daniel Schnyder.

Theurillat is currently principal trumpet of the Berne Symphony Orchestra and professor of trumpet at the Lausanne Conservatoire of Music. He also teaches orchestral playing at the Hochschule der Künste in Berne. He has appeared as guest professor, performer, and conductor at the 4th International Trumpet Festival in West Chester University (PA), Campos do Jordão International Winter Festival (São Paulo), Swiss Youth Orchestra, Junge Philharmonie Elbe-Weser, The Juilliard School, at the Strasbourg, Lyons, Geneva, Lucerne and Fribourg Conservatoires, and at Eurocuivres Summer Academy (France), Tibor Varga Summer Academy in Sion (Switzerland), Bitola (Macedonia), and Curitiba (Brazil). He conducts the ensemble "Brass & Rhythm", and has appeared as a guest conductor at numerous festivals and with symphony orchestras around the world. In addition, he has been a guest trumpeter with the Royal Philharmonic Orchestra, Philharmonia Orchestra, Orchestre National de France, Ensemble InterContemporain, Orchestre National du Capitole de Toulouse, Mahler Chamber Orchestra, Lucerne Festival Orchestra, Camerata Salzburg, Klangforum Wien, and all the major Swiss orchestras. He has recorded as a soloist and orchestral player for numerous labels including Claves, Teldec, EuroArts, Deutsche Grammophon, Swiss Radio, Grammont, Arte Nova, Dabringhaus & Grimm, and Gallo-VDE.

Theurillat's solo CD, *Nocturne,* has received wide acclaim. Wynton Marsalis said of him, *His eagerness and "vivre" for music and the trumpet quickly made an impression on me. ... With the 2002 release of this CD Nocturne, the trumpet community and musicians in general have a work that is a fine example of lyrical playing. In particular, Nocturne demonstrates the depth and humanity of Olivier's sound. It was soulful, too! Olivier's continual quest for a greater understanding of music and his strong musical goals set him apart from many other musicians. He seeks to reach an understanding in music that is pure and logical.* Theurillat's hobbies include tennis, soccer, golf, skiing, traveling, cooking, and painting.

Bibl.: "Olivier Theurillat" (www.wcutrumpetfest.com); personal interview, Jan. 27, 2010.

Thibaud, Pierre [Jacques] (b. Proissans, France, June 22, 1929; d. Paris, France, Oct. 29, 2004). French trumpeter. Thibaud's father conducted the municipal band in Sarlat in which Pierre played cornet, trombone, and tuba. Thibaud studied violin and brass instruments with his father, then studied violin (first prize) and cornet with the legendary Noël Laborie at the Bordeaux Conservatory (receiving his prize in 1949). Laborie was the favorite French cornet/trumpet player of Arturo Toscanini when he conducted in France.

Thibaud began his career as a trumpet and violin player in Bordeaux with the Londeix band (including the world famous Jean-Marie Londeix on saxophone). He served in the army in the 2nd "Region de l'Air" Band and attended the Paris Superior Conservatory of Music (1950-51), studying with Eugène Foveau, and after only one year of lessons, won the first cornet prize. He quickly became a lead trumpeter and soloist in jazz and popular music of the 1950s. Among others, Thibaud played with the Gruss Circus (1954-55), Jacques Hélian Orchestra (1955-57), Moustach & Son Rock'n Roll at Medrano Circus (1957), Aimé Barelli at the Sporting Club in Monaco, Quincy Jones (1957-58, and on the soundtrack for the popular television film, *Les Cinq dernières minutes*), at the Lido (1957-59) and Olympia, with Benny Bennett, and with his own orchestra at the Moulin-Rouge (1958). Thibaud made many recordings—some under his own name—the best being *Terrific Trumpet* (1958, boleros including *Besame Mucho*). During this period, Thibaud also performed a few serious works with the Société des Concerts du Conservatoire (1957, along with Louis Menardi, from whom he received useful advice), Concerts Colonne, and Concerts Lamoureux Orchestras.

On Foveau's recommendation, Thibaud studied privately with Raymond Sabarich (1956-60) who sent him to Tel Aviv to play principal trumpet in the Israel Philharmonic (1960-63), in which he played under conductors such as Joseph Krips, John Barbirolli, Charles

Münch, and Lorin Maazel, among others. Thibaud made his first trip to the United States with the orchestra, and was introduced to important brass people such as Vincent Bach. Thibaud was very open-minded to the new methods and trumpets used in America, so when he returned to Paris, he began introducing these methods utilizing medium-large bore trumpets; the great French tradition of trumpet playing at the time utilized only small bore trumpets by French makers. Thibaud again studied with Raymond Sabarich (1963-66), and returned to the Concert Colonne Orchestra. He began to perform contemporary music under Marius Constant (from 1963, with the Ars Nova Ensemble), was a member of the Garde Républicaine band (1964-66), and cofounded the Ars Nova Brass Quintet with the noted hornist, Georges Barboteu (1966-74). In 1965, he began performing Bach's *Brandenburg Concerto No. 2*, and worked with Karl Richter's Munich Bach Orchestra (1966). He established a reputation in Europe for his numerous performances and recordings of the *Brandenburg*, which led

to several solo albums for Deutsche Grammophon, Philips, Harmonia Mundi, Erato, Disques Festival, Camerata, and other labels. But he became primarily known for performing contemporary music. He played at the Domaine Musical under Pierre Boulez and with Musique Vivante conducted by Diego Masson. As a soloist, Thibaud played with many French radio orchestras including Orchestre de Chambre de l'ORTF and Orchestre Philharmonique de l'ORTF.

Thibaud was principal cornet of the Paris Opera Orchestra from May 2, 1966 to 1984 (with Roger Delmotte, principal trumpet). He also toured and recorded as a member of Otto Sauter's Ten of the Best, an all-star trumpet ensemble consisting of some of Europe's leading players. Although a very nervous performer in live solo concerts, his innate musicianship and strong embouchure led to many highly successful concert appearances. He was a featured artist at the First International Brass Congress in Montreux, Switzerland (1976).

Thibaud is considered to have been one of Europe's finest teachers, having taught at the Superior Conservatory in Paris from October 1975 to 1994, as well as having been one of the instructors in Tokyo and at the Bremen Trumpet Academy in Germany. Among his many students are Gérard Hostein, Bruno Nouvion, Patrick Lagorce, Dominique Derasse, Antoine Illouz (his favorite), Pierre Gillet, Matthias Persson, Stephen Burns, Niklas Eklund, Reinhold Friedrich, Clément Garrec, Håkan Hardenberger, Philippe Hechler, David Lewis, Philippe Litzler, Mauro Maur, Bo Nilsson, Jean-Pierre Odasso, René Périnelli, Roy Poper, Frank Pulcini, Claude Rippas, Otto Sauter, Max Sommerhalder, Mineo Sugiki, Kenji Tamiya, Hiroki Yamashiro, Donald Green, and Frits Damrow. His stern style of teaching was reminiscent of Raymond Sabarich, Maurice André's former teacher at the conservatory. Although Thibaud was considered uncompromising and sometimes harsh, he could be equally gentle and loving to his students as people. Thibaud is important in the French trumpet history because he introduced all the American methods (Caruso, Spaulding, and Stamp–from whom he took lessons in Moudon in 1976), which broke the French tradition represented by Arban, Franquin, Foveau, Sabarich, and Delmotte. Thibaud oriented the evolution of French teaching toward an international playing concept. He very much liked jazz trumpet players, having been impressed by Miles Davis's *Birth of the Cool* album during the early part of his career. Along with Roger Delmotte and Maurice André, Thibaud is one of the more influential and important classical French trumpet players of the second half of the twentieth century.

Several method books and studies have been published that contain materials and pedagogical information from Thibaud's teachings: *Technique nouvelle de la Trompette* (Leduc), *L'Abc du jeune trompettiste, vol.1, vol.2, vol.3* (Billaudot), *Cahier de gammes* (Billaudot), *Douze études de virtuosité dans le style d'Arban* (Billaudot), *Exercices d'échauffement et vocalises* (Orchestra Musician's CD Rom library), *Method for the Advanced Trumpeter*, *Daily Routines and Vocalises for the Advanced Trumpeter*, and *Chromatic Exercises and Technical Studies for the Advanced Trumpeter* (2002, Balquhidder Music)

Bibl.: "Pierre Thibaud 1929-2004" (www.trumpetguild.org/news/news04/263thibaud.htm); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Michel Laplace's personal interview with P. T. on Feb. 3, 2001 (at Thibaud's home in St. Denis).

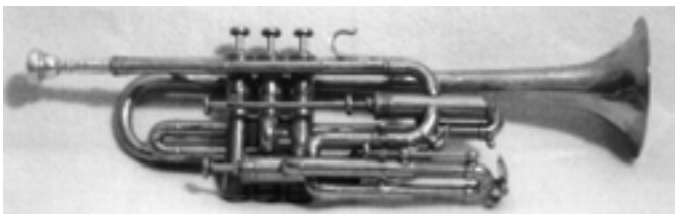
Thibouville-Lamy, [Louis Emile] Jérôme (b. La Couture, France, Feb. 1, 1833; d. 1902). French instrument maker. The Thibouville-

Lamy family of instrument makers dates back to 1730 in La Couture-Boussey, France. The company became quite large and, at its zenith around 1850, had three factories: woodwinds in La Couture, brass in Grenelle, and strings in Mirecourt. Jérôme started off working in the Mirecourt plant, and around 1865 became the sole owner of the firm.

Thibouville-Lamy was the first firm to introduce machine-made instruments, which it began to exhibit in 1867, and over the years the company won medals in numerous countries. As early as 1878, Thibouville-Lamy produced a four-valve trumpet. Between 1880 and 1925, the company became the largest manufacturer of musical instruments in France, and by the turn of the nineteenth century had a 204-page catalog that also included percussion instruments. A New York distribution branch was opened in 1895.

From 1898 to 1925, Merri Franquin, professor of trumpet at the Paris Conservatory from 1894 to 1929, worked closely with the Thibouville-Lamy company to develop trumpets with four and five valves that could be played in two or more keys. The most popular version was the four-valve model that could be played in C or D. This

instrument, revised by Franquin in 1915, was later made popular by Roger Voisin, a French trumpeter who played in the Boston Symphony Orchestra from 1934 to 1973 (principal 1950-65). Franquin and Thibouville-Lamy also developed the "Franquin-model" five-valve



trumpet in 1916, although Franquin had worked on the idea as early as 1888 (Thibouville-Lamy also made a six-valve trumpet.) Although the five-valve instrument became popular at the Paris Conservatory during Franquin's years there, Paris trumpeters outside the conservatory disliked the instrument, claiming that it was a "secret weapon," and that the conservatory students were "cheating." Trumpeters René Voisin and Julien Porret rejected the five- and six-valve models, and production ceased after Franquin's death. On the other hand, the four-valve model was quite successful in Paris with players like Julien Porret and Emmanuel Chaine, long before Roger Voisin's time. Other makers such as Millereau and Milliens produced similar four-valve models.

Thibouville-Lamy was awarded the Chevalier of the Legion of Honor ribbon in 1877. He died in 1902, and the company closed its brass factory in 1961. Other branches also eventually closed. The firm exists today in London, but manufactures only musical instrument accessories.

Bibl.: Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jérôme Thibouville-Lamy" (www.answers.com/topic/Thibouville [information taken from the Oxford Grove Music Encyclopedia]); "Thibouville-Lamy" (www.gegoux.com/fiddleshop/jtl.htm).

Photos: Thibouville-Lamy plant, 1901. Thibouville-Lamy C/D trumpet. Thibouville-Lamy five-valve Franquin.

Thieck, William Adelbert (b. Naumburg, Germany, Mar. 27, 1883; d. Watertown, Wisconsin, Nov. 10, 1930). American trumpeter. Very little is known of Thieck's early life other than he was born in Naumburg, Germany (not Mecklenburg as is often written) and played in the Laube Orchestra in Hamburg. He was principal trumpet of the Russian Symphony Orchestra in New York from 1906 to 1908, Saint Paul Chamber Orchestra (1908-12), principal of the Minneapolis Symphony Orchestra (now the Minnesota Orchestra) from 1912 to 1920, Grauman's Symphony Orchestra (1920) in Los Angeles, and principal of the San Francisco Symphony Orchestra from 1921 to 1922. He wrote *Daily Studies for the Cornet or Trumpet* in 1928, and a highly regarded method titled *The Art of Trumpet Playing* (reprinted by Colin Publications with preface by Mel Broiles).

William Thieck married Anthonea Thieck from Cedarburg, Wisconsin, in 1908. Both were accomplished on the violin and piano.

According to his granddaughter, Lori Brosh, whenever William returned home from a long trip, he would play a love song on his trumpet as he walked towards his house. His wife, a professional opera singer, would open a window and sing the song with him. Their neighbors taught their children that this was true love.

In 1922, Thieck became leader of the 150th Cavalry Band in Madison, Wisconsin. The Thieck family eventually settled in Cedarburg, Wisconsin, where his wife grew up. He and Anthonea had three daughters, each named after famous operas—Isolde (b. 1909), Mignon (b. 1914), and Bruennhilde (b. 1916).

Apparently distraught, William Thieck supposedly hanged himself on November 10, 1930 in Watertown, Wisconsin, but the family has

always suspected foul play. Anthonea died in 1965 and is buried in Cedarburg, Wisconsin. William's ashes were placed in her coffin.

Bibl.: "William Thieck" (www.TrumpetHerald.com; information provided by Lori Brosh, granddaughter of William Thieck); Thieck military registration record provided by Derek Reaban (see photo); "William Adelbert Thieck" (www.stokowski.org/Principal_Musicians_San_Francisco_Symphony.htm); personal correspondence with Lori Brosh.

Photos provided by Lori Brosh.

Thomas, Jay (b. Seattle, Washington, Oct. 27, 1949). American trumpeter, flugelhornist, and saxophonist. Thomas's father, Marvin, was a big band trumpeter in the Seattle area who later became a pharmacist. Jay began playing the trumpet in fourth grade. He added various saxophones to his repertoire of instruments while in high school and began gigging on sax within one month. After graduating from high school in 1967, he attended the Berklee School of Music in Boston for a short while, where he also began playing the flute. His trumpet teacher was Carmine Caruso.

One summer during his college years, Thomas played with Machito's Latin band in New York City. Unfortunately, being young and impressionable, he was influenced by the other band members who abused drugs, and by the end of the summer, Thomas was totally addicted.

Thomas moved to San Francisco in 1974 where he played with Slim Gaillard, John Stowell, Herb Ellis, and Jessica Williams. Still struggling with his drug addiction, he decided to return home to Seattle in 1978, and with the help of friends and family, was able to give up his drug habit for good.

Playing on over sixty albums to date, Jay Thomas has recorded with Gaillard, Ellis, James Moody, Dave Friesen, James Knapp, Jessica Williams, the Ramsay-Kleeb Orchestra, Elvin Jones, Phil Kelly, Brian Owen, Doug Miller, Kelly Harland, the Seattle

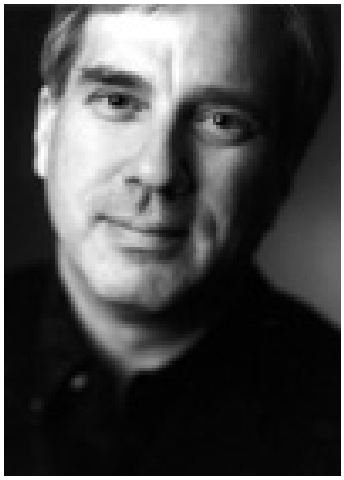
Repertory Jazz Orchestra, and his wife, singer Becca Duran. His albums as leader include *Easy Does It* (Discovery), *360 Degrees* (Hep), *Live at Tula's* (McVonty), *Blues for McVonty* (Stash), *12th and Jackson Blues* (McVonty), *Rapture* (Jazz Focus), *Roll Call* (Justice, with Herb Ellis), *Jay* (Focus, with Jessica Williams), and *Jessica's Blues* (Focus, with Jessica Williams). He also played with Mel Lewis, Harold Land, Zoot Sims, and Cedar Walton.

A highly versatile musician, Thomas was selected as one of the top ten players in the "Brass on Fire" search conducted by *JAZZIT* magazine. He is skilled at bop and swing, and plays trumpet and saxophone equally well.

Bibl.: Ramsey, Doug. "A Biography of Jay Thomas" (www.jaythomasjazz.com/main.html); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo by Steve Korn.

Thomas, John (b. Ft. Worth, Texas, Feb. 14, 1950). American trumpeter. Thomas began playing trumpet at age ten and graduated from Paschal High School in 1968. His teachers were Don Thomas, Don Jacoby, Bob Lanese, John Haynie, James Stamp, Boyde Hood, and Carmine Caruso. He earned a bachelor of music degree from North Texas State University (now the University of North Texas) in 1984, and a master of music degree from the University of Southern California in 1987.



Thomas began his career at age seventeen when he joined the Jimmy Dorsey Orchestra. He played lead trumpet with Woody Herman from 1971 to 1973, with the Count Basie Orchestra from 1975 to 1976, and with Chick Corea's band from 1976 to 1979. As a top jazz artist in Los Angeles, he has performed with Maria Schneider, Bill Holman, Joe Williams, Louis Bellson, Matt Catingub, Bob Florence, the Smithsonian Jazz Orchestra, Bobby Caldwell, Burt Bacharach, Elvis

Costello, and many others. He has toured with Ella Fitzgerald, Frank Sinatra, Andy Williams, The Osmonds, Tom Jones, Lionel Hampton, Sammy Davis Jr., Nancy Wilson, Stevie Wonder, Dionne Warwick, Don Ellis, James Brown, and B.B. King. He is currently playing lead in the Harry James Orchestra and the Glenn Miller Orchestra. He can be heard on the soundtrack of the movie, *Ray.*

Thomas is a professor of jazz at the University of Southern California, and has released an instructional DVD titled *Trumpet Secrets Revealed* (Hal Leonard). He is a Senior Specialist for the Fulbright Scholarship Board, and has received many awards including a State Department Specialist Grant (to teach in Croatia), "Outstanding Jazz Studies Graduate" award from USC (1987), and a Fulbright Senior Specialist Award. He has served on the board of the International Association of Jazz Educators (California unit), and was voted into the trumpet section of the University of North Texas All Star Alumni One O'Clock Band in 1987 and 1997. He was a featured artist at the 2005 International Trumpet Guild Conference in Bangkok, Thailand.

John is married to Irène Gabriel-Thomas, a chiropractor. He has a daughter Celeste (b. 1981) from a former marriage, and a stepdaughter Mara Gabriel (b. 1992). His hobbies include motorcycle riding and hiking.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct., 2008); "John Thomas" (www.usc.edu/schools/music/private/faculty/johnthom.php); John Thomas's official website: www.trumpetsecrets.com; personal interview, May 16, 2011.

Thomas, John Charles (b. Springfield, Ohio, Feb. 24, 1959). American trumpeter. Thomas grew up in Springfield, Ohio, and graduated from Springfield North High School in 1977, studying trumpet with Lowell "Bud" Arthur. He attended the Jordan Conservatory at Butler University in Indianapolis, Indiana, from 1977 to 1979, studying with Marvin C. Perry II. He transferred to Indiana University during his junior year, completing his bachelor of music degree with distinction in 1981. His primary teacher at IU was Charles Gorham, but he also studied with Louis Davidson and William Adam.

Thomas moved to Europe in June of 1981 on a Rotary Graduate Fellowship, attending the Musikhochschule des Saarlandes and studying with Manfred Endres from October to December 1981. From January through May 1982, he studied music composition at the Hochschule für Musik und darstellende Kunst in Vienna. After completing school, he toured several European countries, performing *Porgy and Bess* with the New York Harlem Opera Company. From January 1983 through May 1984, he again attended Indiana University, earning a master of music degree with Allan Dean.

Thomas settled in the New York area in 1984, working with a wide variety of performers and ensembles such as Dave Brubeck, James Taylor, Nancy Wilson, the Temptations, New York Philharmonic, l'Orchestre de la Suisse Romande, Solisti New York, American Symphony Orchestra, Julie Taymor, Elliot Goldenthal, and others. He has also performed with the Vienna Symphony, San Francisco Symphony, and the Trier Bach Soloists in Germany. A highly versatile performer, Thomas has recorded numerous film scores and soundtracks, including *Peace Love & Misunderstanding*, *S.W.A.T.*, *Sphere*, *Highway*, *Titus*, *Juan Darién*, and *The Power of Myth*. He is currently the principal trumpet of the Ridgefield Symphony Orchestra, Waterbury Symphony Orchestra, and assistant principal with the Queens Symphony Orchestra. He has been a member of the Grammy Award-winning quintet, The Chestnut Brass, since 2001, and is also a member of the Modern Brass Quintet. He is an active soloist, performing about fifteen recitals each year and appearing with various orchestras.

As a teacher, Thomas has served on the faculties of Ithaca College (2009), State University of New York-Stony Brook, Marist College, Packer Collegiate Institute, and The Parsons School. He received his doctor of musical arts degree from SUNY-Stony Brook in 1991, studying with Ronald K. Anderson. Thomas is currently teaching at Bard College.

Thomas's hobbies include hiking, bicycling, reading, international traveling, and visiting art museums, outdoor art installations, and cultural sites.

Bibl: "John Charles Thomas" (www.bachbrass.com/artists/profiles.php?aid=925); personal interview, Mar. 19, 2011.

Photo credit: Paul Nixdorf.

Thomas, Joseph ("Joe") Lewis (b. Webster Groves, Missouri, July 24, 1909; d. New York, Aug. 6, 1984). American trumpeter. Thomas

studied trumpet with P.G. Lankford in St. Louis and began his career in several Midwest territorial bands including those of Cecil Scott (1928), Darrell Harris (1929), Eli Rice (1928-32), Shuffle Abernathy (1932-33), Harold Flood (1933), Ira Coffey (1933-34), Ferman Tapp (1934), and Charlie Turner (1934).

Thomas moved to New York City in late 1934 and soon played with Fletcher Henderson (1934), Fats Waller, Baron Lee (1934-35), Henderson again (1936-37), Willie Bryant (1937), Claude Hopkins (1938-39), and Benny Carter's big band (1939-40). During the 1940s, he tended to play in small groups such as those of James P. Johnson, Joe Sullivan, Teddy Wilson (1942-43), Barney Bigard (1944-45), Cozy Cole (1948), and Bud Freeman (1949).

Thomas recorded quite a bit during the 1940s. He led recording sessions for Keynote (1946) and Hot Record Society (HRS, 1946). He also recorded with Lil Armstrong, Red Norvo, Don Byas, and Art Tatum. Labels include Decca, Vocalion, Victor, Black and White, Famous Door, Emarcy, Trip, HRS, but mainly Keynote. His best solo album is *Black Butterfly* (Keynote).

Thomas was a fine swing player known for his large, dark, rich tone and ability to play staccato during slow melodic solos; his command of rhythmic space was intriguing. He was greatly influenced by Louis Armstrong, but as bebop music came to prominence during the 1950s, Thomas's style of playing became passé. He was often ignored in favor of younger bebop players and his reputation as a top soloist began to fade. He mostly freelanced in New York during the 1950s and '60s, but played traditional jazz with Henderson's reunion band (1957), Eddie Condon (1964), and Claude Hopkins (1966). His health became problematic during the 1970s and he retired. He died at the age of seventy-five.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Thompson, Emery ("Fats") [aka Umar Uthman Sharif] (b. New Orleans, Louisiana, 1927; d. Norcross, Georgia, Oct. 16, 1998). American trumpeter. It is amazing that Thompson's influence is still felt today, considering that he dropped out of professional music for twenty years of his life to become an Islamic minister (1955-74). His reputation as a trumpet player in New Orleans during the early 1940s rivaled that of the great Louis Armstrong.

Thompson began playing the trumpet at age five; his first teachers were his grandfather, Professor Jim B. Humphrey, and his cousin, Willie Humphrey. He attended the Gilbert Academy (currently De La Salle High School), and later graduated from Booker T. Washington High School in New Orleans (1943). His career began when he was only fourteen, performing with the local Music Masters (1941), and Luis Russell and Jimmie Lunceford's bands in 1942. From 1943 to 1944, he was a member of territory big bands led by Herbert Leary (1943) and Dooky Chase (1944). After graduating from high school, he attended Southern University in Baton Rouge, but left school in 1944 to join Snookum Russell's Band in Oklahoma City. He played with Louis Armstrong (1944-46, tours and recordings [the Armstrong discographies list him as Ernest Thompson, on baritone sax!]), Louis Jordan, Joe Turner, Lonnie Johnson (1947), Lionel Hampton (1947-48), and then toured with the road show, *Bronze Manikins* (that included Fletcher Henderson) until 1949. During Thompson's prime, he shared the stage with many great artists including Frank Sinatra, Ella Fitzgerald (both in New Orleans during 1979-80), and Sammy Green's Hot Harlem Review.

Thompson became interested in the Islamic faith during the early 1950s, and in 1954 was given the Muslin name Umar Uthman Sharif. He stopped playing professionally in 1954 in order to teach the Islamic religion in New Orleans. In 1974, he moved to Chicago where he managed a restaurant and began playing professionally again as a member of the house bands at the Blackstone Hotel and the Palmer House Hotel. He was later invited by Wynton Marsalis to perform with the Lincoln Center Jazz Orchestra in New York City. Dizzy Gillespie once said of Thompson, *Whenever Emery picked up his horn, everyone put theirs down and just listened.*

Thompson [Umar Uthman Sharif] and Aidah Sharif were married in 1959, and had two sons and two daughters. One of their sons, Jamil Sharif, is a well-known trumpeter.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Emery Humphrey Thompson" (http://hallemasworld.com/MyFamilysMusicaLegacy.aspx).

Thompson, James (b. Frankfurt, Germany, May 12, 1949). American trumpeter. Thompson grew up in Phoenix, Arizona, and began playing the trumpet at age ten. He heard a live performance of Rafael Méndez when he was eleven, which sparked his desire to become a professional trumpeter; other early influences were recordings of Maynard Ferguson, Doc Severinsen, and Maurice André. His first teacher was Rich Longfield.

Thompson began teaching while in high school, charging fifty cents per half-hour. After graduation, he studied in Boston with Roger Voisin; orchestral recordings by Adolph Herseth and Gilbert Johnson also influenced him. He became the principal trumpet of The Phoenix Symphony in 1970. Three years later, he moved to Mexico as principal trumpet of the Mexico State Orchestra (1973-74) and the National Orchestra of Mexico (1974-76). He also taught at the National Conservatory of Music in Mexico City. Thompson became the principal trumpet of the Montreal Symphony Orchestra in Canada (1976-90), and taught at McGill University before accepting the principal trumpet chair of the Atlanta Symphony Orchestra in 1990. In 1979, he was a prize-winner in the Maurice André International Solo Competition in Paris.

After eight seasons with the Atlanta Symphony Orchestra, Thompson accepted a professorship at the Eastman School of Music in Rochester, New York. Since starting there in 1998, he has toured the world as a guest soloist, recitalist, and clinician for the Yamaha Corporation. He has recorded solo CDs for Chandos and the International Trumpet Guild, toured with the Summit Brass ensemble, and performed

with Chicago's Music of the Baroque. He has taught at the Bremen Trumpet Days in Germany and has been a guest principal of the New York Philharmonic, Los Angeles Philharmonic, Baltimore Symphony Orchestra, Seattle Symphony Orchestra, and the Boston Symphony Orchestra.

During the opening ceremonies of the 1996 Olympic Games in Atlanta, Thompson was heard on worldwide television performing gospel music on his trumpet. He published two volumes of *Buzzing Basics* in 1995, which are now published by BIM as *The Buzzing Book*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Ware, David. "Developing the Craft of Trumpet: An Interview with James Thompson" (*International Trumpet Guild Journal*, Oct. 2006); James Thompson's website: (www.jamesthompsonmusic.com); Eastman School of Music website: (www.esm.rochester.edu).

Thompson, Malachi Richard (b. Princeton, Kentucky, Aug. 21, 1949; d. Chicago, Illinois, July 16, 2006). American trumpeter. Thompson grew up in Chicago. He began playing the piano at age five, and the trumpet at eleven; he studied with William Brimfield. In 1966, he played in Troy Robinson's Jazz Workshop Ensemble, and joined the Association of Creative Musicians in 1967. An excellent early avant-garde jazz player, Thompson performed in Chicago with Muhal Richard Abrams, Henry Threadgill, John Stubblefield, Kalaparusha Maurice McIntyre, and various ensembles led by Lester Bowie. In 1968, he was a member of Dr. Martin Luther King's Operation Breadbasket Orchestra.

Thompson graduated from Governor's State University in 1974 with a degree in music composition. He then moved to New York City where he studied with Freddie Hubbard, Woody Shaw, and Joe Summerhill. He performed with the Collective Black Artists Orchestra, Jesse Jackson, Dick Gregory, Eddie Harris, Elvin Jones, the Temptations, Joe Henderson, Jackie McLean, Frank Foster, James Spaulding, Leon Thomas, Sam Rivers, Cecil Taylor, Billy Hart, Muse Big Band led by Reggie Workman, David Murray, Jackie McLean, Sam Rivers, Joe Henderson, Ken McIntyre, Roland Alexander (1975-79), Sam Wooding (1976), and Archie Shepp (on and off between 1979-88).

Thompson was diagnosed with T-cell lymphoma in 1989 and told that he had only one more year to live, but his illness went into remission after radiation treatment. He moved to Washington, D.C. for a short while, and then moved to Vienna, Austria. He was able to make a full comeback to trumpet playing, and moved to Chicago in 1991. He formed his group, Africa Brass, in 1991 and founded the Sutherland Community Arts Institution (a nonprofit organization) during that same year. He also led his own Freebop Band for many years, as well as his Brass Proud band.

Thompson recorded thirteen albums as leader, plus twenty-six other recordings. He toured the world and was selected as a 1995 Arts Midwest Jazz Master. He also was named "Chicagoan of the Year" by the *Chicago Tribune* newspaper in 1996. His albums include *The Jaz Life* (Delmark), *Lift Every Voice* (Delmark), *New Standards* (Delmark), *Timeline* (Delmark), *Blue Jazz* (Delmark), *Spirit* (Delmark), *47th Street* (Delmark), *Rising Daystar* (Delmark), *Freebop Now!* (Delmark), *The Seventh Son* (Ra), and *Legends and Heroes* (Ra).

Thompson died of cancer, just one month before his fifty-seventh birthday. He was survived by his son, daughter, and two sisters.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Malichi Thompson" (http://en.wikipedia.org); "Malachi Thompson Dies" (obituary, *The New York Times*, July 20, 2006); "Malachi Thompson" (www.allaboutjazz.com).

Thompson, Michael ("Mike") R. (b. Des Moines, Iowa, May 17, 1959). American trumpeter. Thompson grew up in Earlham, Iowa, on his parents' dairy farm. He began playing trumpet at the age of eleven, and studied with Mark Wells until he entered high school, when he studied with Robert Weast. After graduating from Earlham Community High School in 1978, he enrolled in William Penn College in Oskaloosa, Iowa, studying with Stan Hahn and earning a bachelor of music education degree in 1982.

Thompson began teaching high school band in Tabor, Iowa, from 1982 to 1986, and in 1986 began teaching strings in the Omaha public schools in Nebraska, an activity he still enjoys. He attended the University of Nebraska in Lincoln, studying with Dennis L. Schneider, but completed his master of music degree in 1988 at the University of Nebraska-Omaha studying with Steven Erickson. Thompson was a member of the Omaha Symphony from 1983 to 2008 and second trumpet of the Lincoln Symphony from 1983 to 2004. Since 2004, he has been principal of the Lincoln Symphony, as well as performing as an extra with the San Diego Symphony Orchestra. He is a member and manager of the Palladium Brass Quintet (since 1986), the Omaha Brass Ensemble (since 1991), and the Plymouth Brass in Lincoln. He was president of the musicians' union of Omaha from 1995 to 2007. In 1997, he formed Mike Thompson Music Service out of the basement of his home, and in 2005, leased a building for what is now Thompson Music, one of the largest retail music stores in the nation.

Michael and Kristy Thompson, a florist, were married in 1979, and have two daughters: Anne (b. 1980) and Emily (b. 1983). He enjoys wine collecting and sports cars.

Bibl.: personal interview, May 27, 2011.

Thornburg, Lee R[ankin] (b. Cleveland, Ohio, Nov. 5, 1954). American trumpeter. As a boy, Thornburg took lessons in Syracuse, New York from Elliot Topalian (1970) and played in the Syracuse Youth Symphony. During high school, he studied with Harry Herforth of the Cleveland Orchestra. He later attended the Manhattan School of Music in New York City.

A top commercial performer with a wide range, Thornburg has been a member of such groups as Chicago, Supertramp, Tower of Power, John Mach and the Heart Attack, and The Tonight Show Band. He has also performed with Wayne Cochran and the C.C. Riders, Nicolette Larson's band, Lowell George, Tom Petty, Aaron Neville, Ray Charles, Jimmy Dorsey, Frankie Valli, Bonnie Raitt, Huey Lewis, Dwight Yoakam, and Clint Black.

In 2008, Thornburg played on Willy DeVille's *Pistola* album, and in 2009 performed at the Royal Albert Hall in London, a performance recorded on Joe Bonamassa's latest DVD release.

Thornburg also plays trombone, horn, and saxophone. He resides in the Los Angeles area. He is the older brother of Scott Thornburg (b. 1960), professor of trumpet at Western Michigan University.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Lee Thornburg" (http://en.wikipedia.org).

Thornburg, Scott W. (b. Cleveland, Ohio, May 19, 1960). American trumpeter. Scott's father was a brass player, and his older brother Lee (b. 1954) also plays trumpet professionally; they influenced him to take up the trumpet at age nine. Scott's first teacher was a young band director named Jean Holley, and he soon took private lessons with Leroy Strickland, George Coble, and Elliot Topalian. After graduating from North Syracuse Central High School in Syracuse, New York in 1978, he attended the University of Miami under Gilbert Johnson from 1978 to 1982, receiving a bachelor of music degree. He then studied with William Vacchiano and Raymond Mase at The Juilliard School in New York City (1982-84), earning a master of music degree.

Thornburg began his impressive career by performing with the Orchestra of St. Luke's (1983-89), as well as other ensembles: Toccatas & Flourishes trumpet and organ duo (1984-88), Musica Sacra (1984-86), Philharmonic Virtuosi (1984-90), New York Trumpet Ensemble (1984-94), New York City Symphony (1985-89), Stamford Symphony Orchestra (1986-87), Hartford Symphony Orchestra (substitute principal, 1986), Canadian Brass (1987), New York Brass (1987-89), Brass Band of Battle Creek (1991 to present), American Brass Quintet (1997), and Boston Brass (2004-09). He has also performed with Summit Brass, Parnassus, Spectrum Brass Quintet, and many other groups.

Since 1989, Thornburg has been a trumpet professor at Western Michigan University in Kalamazoo. He is a member of the Western Brass Quintet, Kalamazoo Symphony Orchestra, and is an active soloist who released the CD, *Music for Trumpet and Piano* on the Centaur label. In 1996, he gave master classes in Spain and Russia.

Thornburg has been married to Sue Ruth Larsen, an elementary vocal music teacher, since 1986. Their children are Laura (b. 1988), Lee (b. 1993), and Eric (b. 1995). His hobbies include collecting cars.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Scott Thornburg" (www.spectrumbrassquintet.com/Scottphp); personal interview, Jan. 12, 2012.

Thornton, Clifford Edward III (b. Philadelphia, Pennsylvania, Sept. 6, 1936; d. Geneva, Switzerland, Nov. 25, 1983). American trumpeter, cornetist, and valve trombonist. Thornton studied at New York's High School of Music & Art and studied privately with jazz trumpeter Donald Byrd. He attended Temple University in Philadelphia in 1954-56, but dropped out to play tuba with Ray Draper's group (1956-57). After being drafted into the Army in 1958, Thornton spent the next four years playing in an Army band in Korea and Japan (1958-61). After his military obligations, he lived in New York City where he played free jazz with Sun Ra, Pharoah Sanders (1963-67), Marzette Watts, and John Tchicai, and also led the New Arts Ensemble (1967-68). During 1964-65, he studied in Würzburg at the Bavarian State Conservatory.

Thornton moved to Europe in 1969, and toured with Archie Shepp, Dave Burrell, Sunny Murray, and others. He became outspoken in his political views and was banned from France because he was thought to have been a member of the Black Panther Party. He returned to the U.S. in 1970 and joined the jazz faculty at Wesleyan University. He also performed with the Jazz Composers Orchestra in 1974.

Forming his own label, Third World Records, Thornton released *Freedom and Unity* and *Communications Network*. He also recorded *The Panther and the Lash* (American) and *The Gardens of Harlem* (JCOA). An excellent free jazz player on a variety of instruments, Thornton has been an underrated and often overlooked musician.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books).

Thow, George A. ("Gus") (b. Cleveland, Ohio, July 8, 1908; d. California, Apr., 1987). American trumpeter. Thow was an honor student at West High School in Cleveland, Ohio. He received a scholarship to attend Harvard University (1925-30) where he received a bachelor's degree in French literature. He studied trumpet with Billy Hruby, and while in school, played in Johnny Green's big band. After graduating, he joined Isham Jones's band (1932-34), and played for a short while with the fledgling Benny Goodman band.

In 1934, Thow replaced Bunny Berigan in the Dorsey Brothers Band, and when the band broke up in 1935, Thow then played with the Jimmy Dorsey Orchestra (until 1937), as well as the bands of Jack Teagarden (1955) and Artie Shaw. He also played with Gordon Jenkins (1937-56).

Thow moved to California and played at the Warner Bros. studios (1943-45), and became a member of the NBC Television staff

orchestra. He is best known for his many television broadcasts as a member of the Lawrence Welk Orchestra (1956-62). He then became part of the production staff for the Welk organization, and occasionally appeared on televised performances with Welk in a short solo or Dixieland tune. His last years were spent as a private trumpet teacher, arranger, and composer.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Mosbrook, Joe. "Jazzed in Cleveland" (www.cleveland.oh.us/wmv_news/jazz78.htm); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Tinguely, Laurent (b. Fribourg, Switzerland, Sept. 29, 1967). Swiss trumpeter. After studying with his father beginning at nine years of age, Tinguely took lessons from Jean-François Michel from 1985 to

1987. Since 1989, he has been principal trumpet of the Zurich Opera House Orchestra. He is also a member of the Philharmonic Brass Lucerne, and teaches at the Musikhochschule in Zurich-Winterthur.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Tison, Donald R[ex] (b. Pontiac, Michigan, Mar. 19, 1935). American trumpeter. Tison grew up in Pontiac, Michigan. He joined his seventh grade band in order to avoid taking a physical education class under a mean coach. His first lessons were with his band director, Donald Polosky, and while in high school, studied with Paul Wilwerth. After

graduating from high school, he joined the Navy and played solo cornet in the Naval Academy Band in Fairfax, Virginia, from 1954 to 1957. He commuted to Washington, D.C. each week for lessons with Lloyd Geisler who was principal trumpet of the National Symphony Orchestra.

After his service years, Tison attended the University of Michigan from 1958 to 1962 where he studied with Clifford Lillya, and earned bachelor and master of music degrees. After graduating, he took a few lessons with Vincent Cichowicz in Chicago. His early inspirations came from listening to recordings of Harry James, Harry Glantz, Mannie Klein, Rafael Méndez, and Maurice André. During his junior year of college, he landed a summer job as soloist with Frank Bryan's municipal band at the Ann Arbor May Festival (summer of 1960), a position he held again from 1962 to 1966. During his last year of college, he was invited to audition for the principal chair of the New Orleans Philharmonic, a position he held from 1962 to 1969. He also played with the New Orleans Opera Orchestra.

Tison became principal of the Baltimore Symphony Orchestra in 1969. During his thirty-eight years there, he made many recordings with the orchestra. During this period, he often subbed with the Philadelphia Orchestra and studied with Gilbert Johnson and Vincent Cichowicz (1974). He also gave numerous concerts for trumpet and organ. In 1981, he also premiered Donald Erb's *Concerto for Trumpet and Orchestra* at Carnegie Hall in New York City. He taught at the Peabody Conservatory of Music from 1971 to 1982. Tison retired in 2000. His hobbies include producing videos, juggling (his son is a champion juggler), playing mandolin, and motorcycling.

Bibl.: Engelke, Luis. "An Interview with Don Tison: Remembering Three Decades in Baltimore" (*International Trumpet Guild Journal*, June 2004); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres &XXe Siècle* (CD-Rom incl. Extract on mp3; Oct. 2008).

Tofanelli, Andrea ("Tofa") (b. Viareggio, Tuscany, Italy, July 26, 1965). Italian trumpeter. As a boy of eight, Tofanelli learned solfege from a retired music teacher, and at age eleven began taking trumpet lessons from Marino Peruzzi and Mauro Franceschi. At age sixteen, he attended the conservatory in Lucca, and studied languages at a high school for five years. He had additional trumpet lessons with Vincenzo Camaglia and Giuseppe Bodanza, and jazz lessons with Oscar Valdambrini and Sergio Fanni. His teacher at the conservatory changed his embouchure, leaving him unable to play for three years.

Fortunately, Tofanelli attended a ten-day master class with Armando Ghitalla, former principal of the Boston Symphony Orchestra, who helped him straighten out his embouchure.

Tofanelli began playing lead trumpet in a big band when he was fourteen. After he received his diploma from the conservatory (cum laude), he embarked on a remarkable international career. He has performed with such artists as Maynard Ferguson, Randy Brecker, Claudio Roditi, Peter Erskine, Kenny Wheeler, Tom Harrell, Dave Liebman, Lee Konitz, Allen Vizzutti, Paul Anka, George Michael, Joe Cocker, Tom Jones, Burt Bacharach, Michael Bublè, New York Voices, Gloria Gaynor, Lew Soloff, Roger Ingram, and many others. He has worked in the Italian movie and television studios, recording hundreds of television commercials, over eighty CDs, and film soundtracks. His own albums include *Mattia's Walk* (Splasc(H)), *Ricordo di...Napoli* (Fonotec nica) and *Flamingo* (ACM). All this is possible because his superb high register is on a par with that of Maynard Ferguson or Arturo Sandoval.

Tofanelli is conductor of the L. Boccherini Institute of Music Jazz Orchestra in Lucca. He is professor of trumpet at Vecchi-Tonelli Conservatory in Modena, and since 2000 has been the artistic director of the Dean Benedetti Jazz Festival in Torre del Lago Puccini. He has been a featured artist at numerous international trumpet and jazz festivals, including the 2008, 2010, and 2012 conferences of the International Trumpet Guild. He has also received the Visa O-1 award for extraordinary ability in the arts.

In 2003, Tofanelli developed a serious lip infection from a broken cyst in the middle of his upper lip, leaving him unable to play. He had it surgically removed, but began playing again too soon, resulting in a new infection. In order to continue playing and financially support his family, he learned to play from the side of his mouth while the center of his lip healed properly. Six months later, he was successful in returning to his normal embouchure.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Evans, Brian. "A Tale of Two Andreas" (*The Brass Herald*, Aug. 2010, and Dec. 2010); Keim, Friedel. *Das große Buch der Trompete* (Schott); "Andrea Tofanelli" (www.allaboutjazz.com).

Tolley, Richard ("Dick") Earl (b. Pennsylvania, c1932). American trumpeter. Tolley grew up in Pennsylvania and Binghamton, New York. He studied cornet with Clarence W. Chase, and attended the University of Illinois, studying with Haskell O. Sexton and receiving bachelor and master of music degrees. He then served as a member of the 33rd US Army Band in Heidelberg, Germany, from 1956 to 1958.

Tolley became professor of trumpet at Texas Tech University in Lubbock in 1959. He played principal trumpet in the Lubbock Symphony Orchestra, and freelanced as a classical and jazz musician, often playing at clubs in a jazz combo with wife Betty. He released one self-produced solo album, *Brass is Beautiful*, for trumpet and piano. Tolley also composed *Red Raider Fanfare* and *Ride Raider Ride* (1961), the latter a school fight song performed by the Texas Tech Marching Band. He retired in 1991.

Bibl.: Tolley, Richard. *Brass Is Beautiful* (liner notes to LP album, self-published); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Texas Tech University Goin' Band From Raiderland" (http://en.wikipedia.org).

Tolliver, Charles (b. Jacksonville, Florida, Mar. 6, 1942). American trumpeter. Tolliver grew up in New York City. At age eight his grandmother gave him a cornet, which he taught himself to play. He attended Howard University where he studied to become a pharmacist, but his desire to play music fulltime was too strong, and he dropped out of school to play with Jackie McLean, Joe Henderson (1963-65), Archie Shepp (1964), Art Blakey's Jazz Messengers (1965), and Roy Haynes (1966).

Tolliver moved to Los Angeles in 1966, and played with Willie Bobo and the Gerald Wilson Orchestra for a year, but returned to New York in 1967. He performed and recorded with Max Roach (1966-69), the Horace Silver Quintet (1967), McCoy Tyner, Booker Ervin, Andrew Hill, Gary Bartz, Roy Ayers, Oliver Nelson, Sonny Rollins, Louis Hayes, and others, and played in Europe (1968-69: Paris, Hamburg, London). A skilled hard bopper and avant-garde performer, Tolliver and pianist Stanley Cowell formed a quartet called Music Inc. and also cofounded Strata East Records in 1971. In 1968, Tolliver formed a group called Charles Tolliver and His All Stars, and in the same year, was voted top trumpeter in *Downbeat* magazine's Critics Choice poll.

During the mid 1970s, Tolliver became a music teacher and was much less active as a performer. He later toured the United States, Europe, South America, Japan, and Scandinavia. He recorded many albums, a few of which are *Grand Max* (Black Lion), *Live at Slugs* (Strata East), *Compassion* (Strata East), *Live in Tokyo* (Strata East), *Paper Man* (Black Lion), *The Ringer* (Freedom), *Impact* (Enja), *Action* (Blue Note, with Jackie McLean), *Dance With Death* (Blue Note, with Andrew hill), *Serenade to a Soul Sister* (Blue Note, with Horace Silver), *Jacknife* (Blue Note), and *It's Time* (Blue Note, with Jackie McLean).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Charles Tolliver" (www.serecs.com/CharlesTolliver.html).

Törner, Gösta (b. Stockholm, Sweden, Oct. 27, 1912; d. Stockholm, Sweden, Nov. 11, 1982). Swedish trumpeter and bandleader. Törner became one of Sweden's leading swing and Dixieland trumpeters. He

began playing professionally in the late 1920s and later worked with Sune Lundwall (1933-35), the Sonora Swing Singers (1936-38), Arne Hülphers (1937-40), Sven Fors (1940-42), and Thore Ehrling (1941-50). In 1949, Törner gave a brilliant performance with the Swedish All Stars at the Paris Jazz Festival.

Törner led his own group (1943-47) and made numerous recordings including a full LP album called *Living Legend* (Phontastic, 1964). The musical scores used by his band (several of which he composed) now reside in the Svensk Visarkiv in Stockholm. Much of his recorded music has been reissued on CDs such as *Trumpet Player* (Phontastic), *Flash* (Phontastic), and *Parisorkestern 1949* (Dragon).

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Westin, Bo. *Gösta Törner* (Tecknara, 1993); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Tottle, William [Hamilton Jr.] (b. c1900; d. Oct. 27, 1976). American instrument maker. William Tottle Sr. was a German immigrant to Boston, and became the trumpet designer for the Vega Company. He also owned a retail music store in downtown Boston. When the Vega Company laid him off in 1931 because of financial difficulty during the Great Depression, he established the firm, Tottle, and began repairing and making custom modifications to trumpets. His son, William Jr., became a trumpeter who played with many big bands during the height of the swing era. William Jr. joined the firm, and it was renamed Tottle & Son. After William Sr. died, his son took over the business.

Tottle Jr. became a leader in improving standard trumpets. One of his innovations was a sliding bell trumpet based on the 1937 Conn "38A Victor" cornet that had a U-shaped crook in the bell that

incorporated a tuning slide, but Tottle's design eliminated the tuning slide, and instead allowed the entire bell to move forward or backward. This instrument was made famous during the 1960s by Armando Ghitalla, principal of the Boston Symphony Orchestra, and was dubbed the "Tottlephone." Several years later, Renold Schilke managed to patent the design. Tottle was also an excellent mouthpiece maker. He was one of the first to develop component mouthpieces (the first was Théo Charlier), as well as an adjustable-cup trumpet mouthpiece that was used by Ghitalla. Bill Chase also played on a (nonadjustable) custom Tottle mouthpiece.

Another important instrument made by Tottle was a C/D trumpet that was made for Ghitalla. Taking Ghitalla's standard Bach C trumpet, Tottle added a sliding bell and a fourth (rotary) valve located in the center of the main tuning slide crook. The instrument was shortened in various places so that it could play in C or D when the rotary valve was manipulated. The instrument's design was taken from the C/D trumpets made by the Thibouville-Lamy Company. [See biography on Jérôme Thibouville-Lamy.]

Tottle was a witty and personable man who loved to tell humorous stories. Bill Osmun said of him, *He was a consummate craftsman with an incredibly fertile and inventive mind. His specialty was trumpet customizing: he developed the original bell tuning instruments. He was also a fine mouthpiece maker. Bill was a kind, generous, and very funny man who is missed by all who knew him.* After Tottle died in 1976, the company was taken over by his nephew, Bill "Muzzy" Mazzocca, a jazz tenor saxophone player who wanted

the company to focus on mouthpiece sales, but the company struggled to survive. After a serious motorcycle accident, Mazzocca's medical complications and expenses forced him to sell all rights, equipment, and inventory, which were purchased by Bob Osmun, who had apprenticed under Tottle for seven years.

Bibl.: *Osmun Brass Instruments Newsletter*, Vol. 1, no. 2, fall 1984; Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bill Tottle" (http://blog.osmun.com).

Touvron, Guy [Michel] (b. Vichy, France, Feb. 15, 1950). French trumpeter. Touvron began playing the cornet at age ten, studying with André Relin, and playing in the Saint-Yorre Fanfare. At age sixteen, he studied with Maurice André at the Paris Conservatory (1967-69). He won first prize in the annual cornet competition (1969), and first prize in trumpet (1972). While in school, he was a member of the Lyons Opera Orchestra, known as Orchestre Rhône-Alpes (1969-72). He became principal trumpet of the Philharmonic Orchestra of French Radio-Television (1972-77). He formed the Guy Touvron Brass Ensemble in 1977.

Touvron began a highly successful career as a trumpet soloist, having won prizes in the international competitions in Munich (second prize, 1971), Geneva (second prize, 1975), Paris (Maurice André, first prize, 1975), and Prague (second prize, 1974). To date, he has performed over three thousand solo concerts, and appeared on over seventy recordings, dozens of which are solo albums. Among his CDs are *Etudes Françaises du XXé Siècle, Sonnez Trompettes, Le Concert, Fantasia per tromba e organo, Pavane, Ragtime, Gershwin, De List à Nougaro, Touvron, Capricci armonici*, and *Splendor and Magnificence*.

He has recorded for many labels, including RCA, EMI, Ligia, Forlane, BMG, Erato, and Philips.

Touvron was professor of trumpet at the Lyons Regional Conservatory (1974-90), and was appointed professor at the Paris Regional Conservatory (1990), replacing Pierre Pollin. Among his best-known students are Alexander Kastner, Simon Fournier, Stéphane Fyon, Eric Gallon, Ibrahim Maalouf, Balàzs Nemes, Shona Taylor, and members of Trompettes de Lyon (Pierre Ballester, André Bonnici, Didier Chaffard, Ludovic Roux, Jean-Luc Richard). He has written a biography on his mentor titled *Maurice André: Une trompette pour la renommée* (Trumpet of Fame) (Rocher, 2003). He premiered the *Second Concerto for Trumpet* by Charles Chaynes (1995), and has soloed with hundreds of symphony orchestras throughout the world, including the English Chamber Orchestra, Mozarteum Orchestra Salzburg, Prague Chamber Orchestra, Lucerne Festival Strings, Czech Philharmonic, National Orchestra of Lyons, Bavarian Radio Symphony Orchestra, and the Dresden Philharmonic.

Touvron was a featured artist during the International Trumpet Guild Conferences in Albuquerque, New Mexico (1982), and Manchester, England (2002), and has served as a judge at numerous international solo competitions. He has presented master classes at schools and festivals around the world. Touvron has received the title of Officer of the Ordre National du Mérite of France.

Bibl.: Keim, Friedel *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Guy Touvron" (http://en.wikipedia.org).

Travis, Nick [Travascio, Nicholas Anthony] (b. Philadelphia, Pennsylvania, Nov. 16, 1925; d. New York, Oct. 7, 1964). American trumpeter. Travis attended the Mastbaum School of Music and played professionally by the age of fifteen. His early experiences were with Johnny McGhee, Mitchell Ayres, Vido Musso (1942), and Woody Herman (on and off, 1942-44). He was drafted during World War II and played in various military bands in Paris (1944-46).

After his service, Travis played in the big bands of Ray McKinley (on and off, 1946-49), Benny Goodman (1948-49), Jerry Wald, Gene Krupa, Ina Ray Hutton, Tommy Dorsey, Tex Beneke, Woody Herman again (1950-51), Jerry Gray, Bob Chester, Elliot Lawrence, and Jimmy Dorsey (1952). He was a star soloist with the Sauter-Finegan Orchestra (1953-56) and a staff musician in New York for NBC from 1957. He later played with Gerry Mulligan's concert jazz band (1960-62) and lead trumpet in Thelonious Monk's concerts at Lincoln Center and Carnegie Hall (1963).

Travis recorded with many jazz artists including Zoot Sims, Al Cohn, Bill Holman, Maynard Ferguson, Manny Albam, Tony Aless, Joe Morello, Stan Getz, Tom Talbert, Coleman Hawkins, Billy Byers, and Gerry Mulligan. He led one solo album, an LP recording titled *The Picnic Is Over* for RCA (1954).

Unfortunately, Travis became seriously ill with ulcers and died at the age of thirty-eight, ending his very promising career.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat

Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Treutel, Edward [Frazier] (b. Philadelphia, Pennsylvania, May 27, 1913; d. Englewood, New Jersey, Oct. 17, 1997). American trumpeter. Treutel studied trumpet with Harold Rehrig and Herbert Clarke before taking lessons from Max Schlossberg of the New York Philharmonic (from 1934). He entered the Preparatory Division of The Juilliard School, and became a teacher there in 1937 while still a student; he was made a professor in 1946. He remained the Preparatory Division's only trumpet teacher until his retirement in 1995.

Although most of Treutel's career was devoted to teaching, he performed in the Pittsburgh Symphony Orchestra and the New York City Center Opera Company orchestra in 1938. He also played in the 1939-40 World's Fair Band. He participated in the first performance of Copland's *Billy the Kid* ballet (conducted by Fritz Reiner), Moore's *The Devil and Daniel Webster*, and gave the first U.S. performance of Shostakovich's *Piano Concerto No. 1*.

In addition to being on the faculty at Juilliard, Treutel taught at various times at the Manhattan School of Music, Trenton State University, SUNY-Purchase, Long Island University, and the Teachers College of Columbia University. Of his legions of students are Philip Smith, Carole Dawn Reinhart, Vincent LaSelva, and Lew Soloff. Treutel was married to Helen Leonora Marsteller-Treutel. He died at the age of eighty-four.

Bibl.: "Edward Treutel (1913-1997)" (News Item, *International Trumpet Guild Journal*, Dec. 1997); "Edward Treutel, 84" (*The New York Times*, Oct. 25, 1997); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Treybig, Joel (b. Berea, Ohio, Aug. 28, 1969). American trumpeter. Treybig began playing trumpet at age ten; his early teachers were Jim Fudale and Mary Squire. After graduating from Berea High School in 1987, he studied with James Darling and Mary Squire at Baldwin-Wallace College from 1987 to 1992, earning a bachelor of music degree. He then studied with Scott Johnston at the University of Akron from 1992 to 1994, earning a master of music degree. He continued his education studying with Murray Greig at the Royal Northern College of Music in Manchester, England in 1994-95, and completed his musical education studying with Raymond Crisara at the University of Texas in Austin from 1995 to 1999, earning a DMA degree. His doctoral dissertation is titled *An Investigation and Analysis of Karel Husa's Concerto for Trumpet and Wind Orchestra.*

Treybig began his teaching career at Bowling Green State University (1999-2000), and continued teaching at the University of Southern Mississippi (2000-05) before accepting his current position at Belmont University in Nashville in 2005. He is a member of the Belmont Brass Quintet, and an active recitalist and freelance performer. He has performed with the Nashville Symphony, Nashville Opera, and several early music ensembles (on Baroque trumpet).

Treybig and his wife, flutist Carolyn Treybig, have been married since 1994 and have two children, Paige (b. 2005) and Ivy (b. 2008). He enjoys music arranging, art, cinema, cooking, and spending time with his family.

Bibl.: "Joel Treybig" (www.belmont.edu/music/faculty/faculty_current/treybig_joel.html); personal interview, Dec. 4, 2012.

Trigg, Dave. American trumpeter. Trigg began his career with the Ringling Brothers Show Band in Florida. He then toured with *Holiday on Ice*, and joined Woody Herman's band as lead trumpet during the summer of 1982. He returned to Florida where he played with bands at Disney World, Epcot Center, and MGM for ten years. He played two tours with Maynard Ferguson's band in 1991, recording the *Hollywood* album. He has backed such celebrities as Frank Sinatra, Mel Tormé, Ray Charles, Tony Bennett, Henry Mancini, Rosemary Clooney, Donna Summer, Whitney Houston, Aretha Franklin, and Chaka Khan. He joined Natalie Cole's band in 1992 and moved to Los Angeles where he was also a studio musician. His television credits include the *Arsenio Hall Show, Late Night with David Letterman, Rosie O'Donnell Show, Today Show, The Tonight Show*, and the *1994 Grammy Awards Show*. He has also recorded soundtracks for films including *Miracle on 34th Street, Private Parts*, and *Shaft*.

Trigg moved to New York City in late 1992, and has been a studio player, Broadway show performer (*Legally Blonde, Catch Me If You Can, Irving Berlin's White Christmas, Liza's at the Palace*), and is currently in the house band for Fox Television's *American Idol*. He is a regular performer with Liza Minnelli's band, and has also played with the big bands of Bill Watrous, Bill Holman, Bob Florence, Roger Neumann, Med Flory, the West Coast Brass, and the Capp/Pierce Juggernaut.

Bibl.: "Dave Trigg" (www.gregblackmouthpieces.com/gallery/trigg.htm).

Trimble, Sam (b. Coatsville, Pennsylvania, Mar. 12, 1942). American trumpeter and bandleader. Trimble began playing the trumpet on his ninth birthday after his father traded a spotlight from a 1938 DeSoto automobile for a used trumpet. After graduating from high school, he

performed with a US Navy band for four years. He then received a scholarship to attend the University of South Florida. His master of music degree was from North Texas State University (now the University of North Texas) where he served as a graduate trumpet teaching assistant under John J. Haynie.

During the late 1960s and early 1970s, Trimble embarked on a career with the touring big bands of Glenn Miller, Les Brown, Stan Kenton, and Les Elgart. He became music director of bands for celebrities such as Bob Hope, Red Skelton, Gladys Knight, James Taylor, and Danny Thomas. He also played lead trumpet in show bands backing Tony Bennett, Jack Jones, Sonny & Cher, and Bob Dylan. He has performed with many jazz greats including Clark Terry, Ed Shaughnessy, Chris Vadala, Dizzy Gillespie, Bobby Shew, Kai Winding, Carl Fontana, and Tony Campise.

Trimble became professor of trumpet and jazz bands at the University of Texas-El Paso in 1972. He also teaches at the El Paso Conservatory of Music. He is the founder and manager of the El Paso Brass, a quintet that has released two CDs, *Happy Holidays* and *Effervescent Brass*. In addition, he was principal trumpet of the El Paso Opera orchestra for fourteen seasons.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Sam Trimble" (http://music.nmsu.edu/ensemble/jazz/nmsu-jazz-festival-clinicians).

Trinkle, Steven Wayne (b. c1950). American trumpeter and conductor. Trinkle grew up in Silver Lake, Kansas. He attended Washburn University in Topeka, Kansas, where he earned a bachelor of music degree in 1972. He studied trumpet at the graduate level at Ithaca College (NY) with Herbert Mueller. He later studied with Roger Blackburn of the Philadelphia Orchestra, and then completed some coursework towards a DMA in trumpet at the University of Wisconsin-Madison. He studied conducting with David Becker, Donald Portnoy, Kirk Muspratt, Sam Jones, and Paul Vermel.

Trinkle's orchestral playing experience includes the Orchestra da Camera Italiana and Orchestra Sinfonica della RAI in Turin, Italy (1979), Missouri Symphony Orchestra (1981-82), Shreveport Symphony and Opera (1982-83), Dubuque (IA) Symphony Orchestra (1986-89), Greenville (SC) Symphony Orchestra (1993-97), Asheville (NC) Symphony Orchestra (1995-97), Augusta (GA) Symphony Orchestra (1992-97), and the Wyoming Symphony Orchestra (Casper, WY, 2004-06). He has also played as an extra or substitute trumpeter in the Kansas City Philharmonic, Houston Symphony Orchestra, Houston Grand Opera Orchestra, and the Milwaukee Symphony Orchestra. In addition, he was assistant principal with the Orquestra Sinfónica de Maracaibo, Venezuela.

Trinkle is a founding member of the Chestnut Brass Company, with which he played in 1976-77 and 1983-84. He is founder and director of Trinkle Brass Works, Inc., a trio consisting of trumpet, marimba, and bass. He has presented many concerts in Brazil, and in 2000 was made an Honorary Member of the Association of Brazilian Trumpet Players. He has taught at Casper College and Shenandoah University, and has served as an adjunct faculty member at State University College at Cortland (NY), Edgewood University (Omaha, Nebraska), Fayetteville State University, University of North

Carolina at Pembroke, University of South Carolina, and Lord Fairfax Community College in Middletown, Virginia. He is currently an adjunct associate professor at the University of Nevada-Las Vegas, and is the conductor of the Powder River Symphony.

Bibl.: Frink, Laurie. "ITG Profile: Steven Trinkle" (*International Trumpet Guild Journal,* Oct. 2001); Steven Trinkle's website: (www.trinklebrassworks.com).

Triscari, Joseph ("Joe") (b. June 25, 1914; d. Oct. 10, 1961). American trumpeter. Triscari began his career with Red Nichols (1941), Gene Krupa (1942-47), and the *Victor Borge Show* (1946-47). Like his brother Ray, Joe was a top trumpet player in Los Angeles during the 1950s and '60s, and is perhaps best known for his participation in the famous 1957 *Tutti's Trumpets* recording that also included trumpeters Conrad Gozzo, Uan Rasey, Mannie Klein, Shorty Sherock, and Pete Candoli. However, he also recorded hundreds of albums with such musical dignitaries as Bing Crosby, Harry Belafonte, Billy May, Gene Krupa, Bobby Darin, Gerry Mulligan, Dean Martin, Peggy Lee, Buddy De Franco, Benny Goodman, Anita O'Day, Mel Tormé, Pete Rugolo, the Four Freshmen, Johnny Mercer, Billy Eckstine, Ella Fitzgerald, Rosemary Clooney, Perez Prado, and Frankie Laine.

Triscari was first trumpet of the MGM studio orchestra during the 1950s. He recorded hundreds of soundtracks for films such as *Ben Hur* and *An American in Paris*.

His nephew, also named Joe Triscari, plays trumpet on the West Coast.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Annibale, Ed. *Trumpeters Galore* (Trafford Pub.).

Triscari, Ray (b. May 27, 1923; d. Sept. 8, 1996). American trumpeter. Along with his brother Joe, Ray was one of the top Los Angeles trumpet players during the 1950's and '60s. He recorded with Al Cohn

and Pete Rugolo, and toured and recorded with hundreds of leading musicians including Ray Anthony, Chet Baker, Buddy Bregman, Rosemary Clooney, Mel Tormé, Ray Charles, Frank Sinatra, Gerry Mulligan, Peggy Lee, Stan Kenton, Dizzy Gillespie, Benny Carter, Les Brown, Frankie Laine, Quincy Jones, Bobby Darin, Nancy Wilson, The Fifth Dimension, Terry Gibbs, Sarah Vaughn, The Turtles, and the Four Freshmen.

Triscari retired at the relatively young age of fifty-four.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Annibale, Ed. *Trumpeters Galore* (Trafford Pub.).

Photo: Working on the set of the Peter Gunn Series. From left: unknown, Ray Triscari, Henry Mancini, and Pete Candoli.

Trognée, Emile Joseph [Germanowitsch] ("Tronié") (b. Thirimont, Belgium, July 4, 1868; d. Leningrad, Russia, Aug. 15, 1942). Belgian trumpeter and cornetist. Trognée attended the Brussels Conservatory, and took a position with the Helsinki Orchestral Society during the 1899-1900 season. He was a reputed recital cornet soloist, and toured Germany and France. He also gave concerts in Prague, performed with the Shanghai Symphony Orchestra, and in 1902 won a European solo competition. He then immigrated to Russia where he became a member of the St. Petersburg/Leningrad Opera Orchestra at the famed Marinsky Theatre from 1902 to 1927. He taught at the Baltic Fleet music school from 1911 to 1917, and at the Rimsky-Korsakov Conservatory in Leningrad from 1928 to 1941.

Trognée composed and published *Studies for Trumpet*, a set of etudes dedicated to the great Russian trumpeter Mikhail Tabakov. He also composed many cornet solos, among them *Valse Lente* and *Fantasie-Caprice*, the latter appearing in Tabakov's *Elementary Progressive Trumpet Tutor* in 1946. Recently, Editions BIM published *30 Etudes mélodiques* edited by Anatoly Selianin, part of a compilation of three volumes of previously unpublished etudes by Trognée. Trognée recorded works under his own name (wrongly spelled Tronne), such as *Weber's Last Waltz* and *Carnival of Venice* with piano accompaniment.

Trognée was also a fine conductor. His musicianship was described by Karl Eliasberg: *Trognée had a unique feeling of ensemble; his playing was remarkable for accurate dynamics and for an infallible*

sensitivity towards the meaning and character of the musical phrase. His sound was never forced but was always bright, powerful, and even in all registers. He was a great master of very soft sound production (without using the tongue). He was noted for his performances of Wagner's Ring, Rienzi, Lohengrin, and of operas by Tchaikovsky and Verdi.

Trognée, a huge man with an exceptionally large vital capacity, died of starvation during the Siege of Leningrad. He was seventy-four.

Bibl.: Bolotin, Sergey. *Biographical Dictionary of Musicians performing on Wind Instruments* (expanded edition 1995, Moscow); Keim, Friedel. *Das große Buch der Trompete* (Schott); Selianin, Anatoly. "Notes" to *30 Etudes mélodiques* (Editions BIM); Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Trottier, Nappy (b. Norway, Michigan, Oct. 3, 1915; d. Appleton, Wisconsin, Sept. 21, 1997). American trumpeter. Little is known about Trottier's early life other than that he began his career with Frank Gillis's Dixie 5 in Detroit. His early experience also included some work in Jack Teagarden's band.

Trottier moved to Chicago and played Dixieland music at the Jazz Ltd. with Miff Mole. He also played traditional jazz with Don

Ewell (including an album recorded in 1959), Darnell Howard, George Brunies, Clancy Hayes, and recorded with the Al Capone Memorial Jazz Band in 1973.

Although he made his living as a real estate agent, Trottier was widely known for his performances and recordings with Art Hodes

during the late 1960s. He also appeared on Hodes's live television show (later released on videotape in 1968 as *Art Hodes' Jazz Alley, Vol. 2* on Storyville). Most of his recordings were made with Art Hodes's group on the Delmark label. One of his best Delmark CDs was made under the name Barney Bigard.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Truax, Bert (b. San Rafael, California, Feb. 5, 1954). American trumpeter and composer. Truax began playing trumpet at age seven, and at age ten, took lessons from Joseph Alessi Sr. A talented youth, he was selected at age thirteen to be a soloist with the San Francisco Symphony Orchestra. He studied with Thomas Stevens, James Stamp, and William Adam before graduating from San Rafael High School in 1971. He attended the Curtis Institute from 1972 to 1976, where he studied with Gilbert Johnson and Frank Kaderabek.

Truax began his career in 1976 as second trumpet of the Dallas Symphony Orchestra, a position he held until 2000. He took a year's leave of absence during the 1986-87 season to play second trumpet in the Philadelphia Orchestra. He is currently principal trumpet of the Richardson Symphony Orchestra (near Dallas) and is founder and instructor of The Bert Truax School of Trumpet (since 2000), a series of annual camps since 1995. He was on the faculty at Texas A&M University in Commerce from 2002 through 2010, and has released a tutorial DVD titled *Bert's Basic Brass*. His other DVD is titled *Listen With Your Heart* (both are self-published). In addition, he released the album *Dallas Trumpets* (Crystal) with fellow Dallas Symphony Orchestra trumpeters Richard Giangiulio and Thomas Booth, and a solo CD titled *Sea of Treasures* that features classical, jazz, and rock music. He has performed with the Dallas Bach Society, Memphis Symphony Orchestra, East Texas Symphony, Fort Worth Symphony, and the Lewisville Lake Symphony.

As a composer, Truax has written numerous works for trumpet including *Fantasy for Trumpet and Orchestra*, commissioned in 1995 by the Dallas Symphony Orchestra for David Bilger. Other trumpet works include *Grace, In His Light, Hymn to Gil* (for Gilbert Johnson), *Praise the Lord, Adagio and Allegro* (for three trumpets), *Fanfare for Three Trumpets Organ and Timpani*, and *Listen to Your Heart*.

During his free time, Truax enjoys scuba diving.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Bert Truax" (www.whiterockmusic.com); personal interview, July 7, 2012.

Trudell, John ("Johnny") R. (b. Detroit, Michigan, May 11, 1939). American trumpeter and bandleader. Trudell grew up in the Detroit area and learned to play the trombone at age six. A year later, he started playing trumpet and took lessons from his two uncles, Bob Kunst and Pete Bentz. As a boy, he listened to many of the big bands that performed at the Detroit Theater.

After graduating from Cass Technical High School in 1958, he attended the Detroit Institute of Technology from 1958 to 1959, but left school in order to tour with various professional big bands including those of Tommy Dorsey, Tex Beneke, Bob Crosby, Buddy Morrow, and Quincy Jones. He also performed with Dizzy Gillespie, Jon Faddis, Donald Byrd, Bob Hope, Wayne Newton, Sammy Davis Jr., Paul Anka, Tony Bennett, Johnny Carson, Red Skelton, Jerry Lewis, Bill Cosby, and many other celebrities. During his long and illustrious career, he has recorded with The Spinners, Diana Ross, The Temptations, Stevie Wonder, Marvin Gaye, the Four Tops, Smokey Robinson, Gladys Knight, and The Supremes.

Trudell formed his own big band in 1960, a group that has performed for Presidents George Bush and Ronald Reagan. His albums include *Dream Dance* and *But Beautiful?* In addition to playing trumpet and leading his band, he has been a musicians' contractor in Detroit for over fifty years. He has also served as conductor and/or contractor of the Detroit Lions Orchestra, Fox Theater, and the Meadow Brook Music Festival.

Johnny Trudell is married to Sharon Trudell, a former real estate agent. His children are Michael, Steve, Michelle, and Jeffrey. He enjoys boating, fishing, golf, and cooking.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Annibale, Ed. *Trumpeters Galore* (Trafford); personal interview, Jan. 23, 2012.

Truffaz, Erik Michel (b. Chêne-Bourg [near Geneva], Switzerland, Apr. 3, 1960). Swiss trumpeter. Truffaz was exposed to music by his father, a dance band sax player. His first performance on trumpet was at age ten, in his father's band. He later enrolled in the Geneva Conservatory where he studied theory, composition, and music history. After graduation, he played for a short while with the Suiss de Romande Orchestra, and with various jazz groups. During the late 1980s, he formed his first jazz ensemble, Orange.

Truffaz recorded his first album in 1991, *Nina Valeria*. In the same year, he also received the Prix Special, a prestigious jazz award

in France. In 1994, he toured Latin America, Asia, and Europe under a grant from Switzerland's Pro Helvetia Foundation. A string of successful albums followed: *Out of a Dream* (EMI, 1997), *The Dawn* (EMI, 1998), *Bending New Corners* (EMI, 1999), *The Mask* (Blue Note, 2000), *Reviste* (Blue Note, 2001), *Magrouni* (Blue Note, 2002), *Mantis* (Blue Note), *The Walk of the Giant Turtle* (Blue Note, 2003), *Saloua* (Blue Note, 2005), *Face-à-face* (two CDs live/DVD, Blue Note, 2006), *Arkhangelsk* (Blue Note, 2007), *Paris* (Blue Note, 2008), *Mexico* (Blue Note, 2008), *Benares* (Blue Note, 2008), *In Between* (Blue Note, 2010).

A contemporary jazz artist, Erik Truffaz's music was initially inspired by the album, *Kind of Blue*, by Miles Davis and Jon Hassel. His music combines various styles, including rock, fusion, electronica, acid rock, and hip-hop.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Erik Truffaz" (www.answers.com/topic/erik-truffaz).

Tsuken, Naohiro (b. Naha City, Okinawa, Japan, 1950). Japanese trumpeter. Tsuken studied with Genzo Kitamura at the Kunitachi College of Music, and during the 1980s with Paul Lachenmeier of the Bavarian State Opera. He was a member of the Japan Shinsei Symphony Orchestra, Tokyo Philharmonic, and NHK Symphony Orchestra (principal until 2010). He is a professor at the Tokyo College of Music, and served as a guest professor at the Kunitachi College of Music and the Senzoku Gakuen College of Music.

Tsuken is a skilled composer who has written works for orchestra, trumpet, brass ensembles, and other mediums. As a composer, his penname in Marcel Kentsubitsh.

Bibl.: Information provided by Yuka and Hiroki Ito on Mar. 31, 2013.

Tunnell, Michael ("Mike") H. (b. Tucson, Arizona, Oct. 2, 1954). American trumpeter. Tunnell grew up in Powell, Tennessee (near Knoxville). He began playing the trumpet at age eleven; his first teacher was Dave Durham. After graduating from Powell High School in 1972, he attended the University of Tennessee (1972-76), studying with Horace Little and Edgar Niedens, and earning a bachelor of music degree. He studied with Leon Rapier at the University of Louisville (1976-78), earning a master of music degree. He also began doctoral work at the University of Southern Mississippi, studying with Allan Cox (1978-80) while serving as a graduate trumpet teaching assistant. He became an Instructor of trumpet there (1980-82), and completed his DMA in trumpet in 1982. Additionally, he studied with Arnold Jacobs, Armando Ghitalla, Adolph Herseth, Vincent Cichowicz, and William Vacchiano.

Tunnell taught at the State University of New York-Potsdam during the 1982-83 academic year before accepting a position at the University of Illinois (1983-88). Since 1988, he has been teaching at the University of Louisville, becoming a full professor in 1997. In July 2001, he worked as a visiting professor at Catholic University of Chile in Santiago. He received the Distinguished Teaching Award from the University of Louisville in 2003, and the Red Apple Award for Teaching from the University of Louisville Alumni Association in 2004. Tunnell was appointed a University Scholar in 2010 by the University of Louisville.

An active soloist and chamber musician, Tunnell has toured the Far East and South America. He has been a member of—or substitute with—the Meridian Symphony Orchestra, Pensacola Symphony Orchestra, Gulf Coast Symphony Orchestra, Sinfonia de Camera of Illinois, Champaign-Urbana Symphony, Louisville Orchestra, Derby City Brass Band, Louisville Bach Society (principal),

Sonus Brass Quintet (founding member), Louisville Brass, Kentucky Baroque Trumpets, Illinois Brass Quintet, Southern Arts Brass Quintet, and New Louisville Brass Quintet. In addition, he was codirector of the Louisville Historic Brass Ensemble. Tunnell is a specialist on the modern *corno da caccia*, a horn-like instrument, and has made many recordings with it, both of older works for high horn as well as premiere performances of works he commissioned from leading contemporary composers. He was a member of the board of directors of the International Trumpet Guild from 1983 to 1991, and 2000 to 2009. His solo CDs include *The Morning Trumpet* (Centaur), à la Chasse (Centaur), *Passages* (Centaur), *Lumen* (Coronet), *Mixed Doubles* (Coronet), and *Melancholia* (Coronet).

Tunnell and his wife Meme, a professional pianist, were married in 1978, and have two children, Morgan (b. 1983) and Robert (b. 1987). Michael's hobbies include history, baseball, and his dogs.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom;

Oct. 2008); "Michael Tunnell" (http://louisville.edu/music/faculty-staff/bios/mike-tunnell.html); personal interview, Mar. 26, 2011.

Turnbull, David Ray (b. Chanutte, Kansas, Mar. 17, 1961). American trumpeter. Turnbull attended Grand Island High School in Grand Island, Nebraska, before studying with John Mills at Hastings College where he received a bachelor of music education degree in 1983. In 1986, he earned a master's degree in performance at Arizona State University, studying with David Hickman; he continued studies at ASU toward a DMA in trumpet.

Turnbull was a visiting professor at the University of Kansas during the 1987-88 academic year, and was an assistant professor there from 1988 to 1992. In 1992, he also served as second trumpet of the Kansas City Symphony. Turnbull left KU in 1993 to join the Royal Brass Ensemble at Huis Ten Bosch near Nagasaki, Japan. In 1994, after one year in Japan, he became the temporary assistant professor of trumpet at Washington State University, and since 1996, has been a regular professor there. Turnbull completed his doctorate degree at ASU in 2001. He is a member of the WSU Faculty Brass Quintet, Camaradschaft, En Chamada, Jazz Northwest, and is principal of the Washington-Idaho Symphony Orchestra.

Bibl.: Turnbull, David Ray. *An Analysis, Clarification, and Revaluation of Donald Reinhardt's Pivot System for Brass Instruments* (unpublished diss., Arizona State University, 2001); "David Turnbull" (http://libarts.wsu.edu/music/faculty-staff/?=bull).

Turner, Virginia ("Ginger") S. (b. Austin, Texas, June 7, 1960). American trumpeter. Turner grew up in Las Cruces, New Mexico, and began playing the trumpet at age twelve under Sam Trimble. Her father Ralph was a biochemistry professor at New Mexico State University, and her mother Penny was a cornetist and public school band director. After graduating from Las Cruces High School in 1978, she attended New Mexico State University where she earned a bachelor of music education degree in 1983 under Sam Trimble. She then taught music in the public schools of Weslaco, Texas (1983-86), after which she continued graduate studies with David Hickman at Arizona State University (1986-90), earning a master of music degree and completing coursework towards a DMA in performance.

Turner won a position in the US Army Field Band in Washington, D.C. in 1990, and is currently a Sergeant Major and former principal trumpet of the Concert Band. She is the first woman to become a noncommissioned officer in charge of the band. She is active with the International Women's Brass Congress, and has served on its board of directors. Since 2004, she has hosted an annual holiday concert in Baltimore that raises funds for the IWBC. As part of her band duties, Turner was a member of the Embassy Brass Quintet, an ensemble that has performed at numerous brass conferences, music festivals, and summer music camps. They have appeared on television shows such as *Good Morning America* and *CNN News*. She has also studied with Anthony Plog, Edward Hoffman, Susan Slaughter, and Charles Geyer.

Bibl.: "ITG Profile: Virginia Turner" (*International Trumpet Guild Journal*, Mar. 2002); personal interview, Mar. 11, 2010.

Türpe, [Georg] Hugo (b. Mohsdorf, Germany, Sept. 3, 1859; d. Diethensdorf [near Burgstädt], Germany, July 2, 1891). German cornetist. Hugo was the eighth child born to Ferdinand Türpe (a stocking maker and village band director) and Amalie (née Horn) Türpe (a pianist). He studied cornet despite his father's objections—he wished for his son also to become a stocking maker—and apprenticed with municipal music director Grau in Mittweida in 1874. A sponsor sent him to the Dresden Conservatory for half a year and made him a present of a French cornet. Hugo distinguished himself as a genius on the cornet at a young age, and by 1881 was called "The Master of the Pistons." He performed

with Hermann Gustav Mannsfeldt (1880-81) in the Dresden Trade House Orchestra, and as cornet soloist (succeeding Theodor Hoch) in Benjamin Bilse's famous orchestra in Berlin (1881-85). Türpe toured Germany and Europe extensively with Bilse, even performing in Russia during the summer of 1882 for Tsar Alexander III, who gave him a golden cornet with silver garnishings. In 1883, he performed in Erfurt before Liszt, who declared that he would otherwise not have believed it possible to play in such a way. He often performed as many as fifty concerts in as many days, usually in sold-out auditoriums. In 1886, at the age of twenty-seven, he and his sixty-nine-year-old mother toured the United States to great acclaim. He composed a number of cornet solos, his most popular being *Ocean Fantasy, Fantasy Virtuoso, Fantasy "Appassionata" for Cornet in A* (the only one which has survived; an edition by Tarr with Spaeth & Schmid in Nagold, Germany is available), and *Nocturne for Harp and Cornet*. He returned to Europe in 1889. The strain of travel and concertizing began to exhaust Türpe. He died of tuberculosis at the age of thirty-one.

Bibl.: Tarr, Edward H. "Der göttliche Hugo, oder Hugo Türpe (1859-91), ein zu Unrecht vergessener Kornettsolist des 19. Jahrhunderts" [Divine Hugo, or an unjustly forgotten cornet soloist of the 19th century], *Mitteilungen der Benjamin Bilse Gesellschaft e. V.*, ed. Jochen Georg Güntzel, 9/21 (August 2009), 1-26 [slightly shortened version of the following article]; *Musikforschung der Hochschule der Künste Bern*, ed. Claudio Bacciagaluppi, Bd. 4 (Bern, Edition Argus, since 2010 in prep.); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Hugo Türpe: The World's Greatest Cornet Virtuoso" (www.architek-techmann.de/tuerpe_exhibit.htm). "Hugo Türpe" (http://wikipedia.qwika.com/de2en/Hugo_T%C3%BCrpe).

Turrentine, Tommy [Thomas Walter Jr.] (b. Pittsburgh, Pennsylvania, Apr. 22, 1928; d. New York, New York, May 13, 1997). American trumpeter. The son of a saxophone player, Turrentine was

the second of four children in the family (all of whom were musical), the best known being Stanley. Tommy learned to play the violin as a young child and began playing the trumpet at age eleven when his Aunt Dolly gave him his first trumpet, which he taught himself to play. At age sixteen he studied theory and harmony with Cal Massey, but quit school at the age of sixteen and went on the road with Snookum Russell's Band (1945-46).

In 1946, Turrentine joined Benny Carter's band, but was fired because of his lack of sight-reading ability. He then played with

George Hudson (1947-49), Count Basie (1951-52), a short while with Gay Crosse (1952), Earl Bostic (1952-53), Billy Eckstine, and one week with Dizzy Gillespie's band when subbing for someone. His most productive time was with Max Roach (1959-60), recording five albums and playing a European tour.

Turrentine recorded one solo album, *Tommy Turrentine*, for Time records in 1960. Over the years, he also recorded as a sideman with Horace Parlan, Paul Chambers, Abbey Lincoln, Booker Ervin, Jackie McLean, Sonny Clark, Dexter Gordon, Lou Donaldson, Big John Patton, Philly Joe Jones, and his brother Stanley. His playing style was influenced by Dizzy Gillespie, Fats Navarro, John Coltrane, and Freddie Hubbard.

Beginning in the mid 1960s, ill health made it difficult for Turrentine to maintain his abilities and performance schedule. He gradually lost prominence during the 1970s, but made a slight comeback in the early 1980s when he played with Clarence "C" Sharpe and Barry Harris, and with Sun Ra in 1988.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Tommy Turrentine" (*New York Public Library* (www.nypl.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Left photo: Turrentine on right.

Tuscher, Peter (b. Munich, Germany, Dec. 19, 1954). German trumpeter. At age sixteen, Tuscher was influenced by the music of Louis Armstrong and started to play trumpet. In 1981, at age twenty-seven, he had the opportunity to learn from the great jazz trumpeter Marcus Belgrave in Detroit, Michigan. Tuscher has played with Paul Grabowsky's Clock, Albert Mangelsdorff's German-French Jazz Ensemble, Henri Texier, Dee Dee Bridgewater, Charly Antolini, Charlie Mariano, Al Cohn, Conte Candoli, Joe Nay's Message, and the big band of Harald Rüschenbaum. During the 1990s, Tuscher formed his own quartet, and was a member of The Quintet. He also played with Connexion Latina (a popular Salsa group) and a big band led by

trumpeter Al Porcino, and in 1996, was with Gerd Baumann's jazz opera, *NYX*. Tuscher teaches at the Bruckner Conservatory of Music in Linz, and gives jazz workshops at the Bayerische Musikakademie.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Tyle, Chris (b. Vancouver, Washington, May 10, 1955). American trumpeter. Tyle grew up in Portland, Oregon. His father Axel (1912-81) was a professional jazz drummer who instilled in Chris an interest in music. As a teen, Chris played with Don Kinch's Conductors

Ragtime Band and his father's Castle Jazz Band. After graduating from high school, he moved to San Francisco and worked with Turk Murphy's band (1979), and formed his own group called the Wholly Cats.

Tyle's career leaped forward after he moved to New Orleans in 1989. He played with all of the leading musicians of the city, including Hal Smith, Steve Pistorius's Mahogany Hall Stompers, John Gills's Crescent City Rhythm Kings, Jacques Gauthé's Creole Rice Jazz Band, New Orleans River Boys, The Minstrels of Annie Street, Arrowhead Jazz Band, and his own groups, Frisco Syncopators and the Silver Leaf Jazz Band.

Tyle is an expert in early jazz styles. He has recorded tributes to King Oliver, Jelly Roll Morton, Benny Strickler, Danny Barker, Freddie Keppard, Bunk Johnson, and others. He has recorded with the Down Home Five, John Gill, Jacques Gauthé, Duke Heitger, Hal Smith, Danny Barker, Tom Saunders, Andrew Hall, and many others. His CDs as leader include *A Tribute to Benny Strickler* (Stomp Off), *The Smiles* (Stomp Off), *Sugar Blues* (Stomp Off), *A Natural High* (Bainbridge), *Jelly's Best Jam* (Concord), *Here Comes the Hot Tamales Man* (Stomp Off), and *New Orleans Wiggle* (Jazzology).

Tyle is a versatile musician who plays trumpet, cornet, drums, clarinet (specialist of the Albert and Boehm systems), and saxophone. He has performed throughout the world at many leading jazz festivals such as Ascona (with Lars Edegran) and Marciac (with Jacques Gauthé), and is a member of the International Association of Jazz Educators and the Jazz Journalists Association. He has authored many articles and reviews for Riverwalkjazz.com and JazzStandards.com.

Tyle left New Orleans in 2002. From 2006 to 2007, he played in the orchestra for the show, *A la Recherche de Joséphine* in Paris, France. He now lives in Portland, Oregon, where he subs in several local groups, and is cornetist and musical director of the group, Combo de Luxe.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Chris Tyle" (http://en.wikipedia.org); Chris Tyle's official website: www.mediaweavers.net/christyle.htm.

Tyzik, Jeff (b. Hyde Park, New York, Aug. 1, 1951). American trumpeter, composer, arranger, producer, and conductor. Tyzik began studying the trumpet at age nine with Elmer Musselman, a member of the Goldman Band during the 1920s, and continued studying with Gerald Conklin throughout junior and senior high school. After graduating from Franklin D. Roosevelt High School in Hyde Park, New York, in 1969, Tyzik enrolled at the Eastman School where he studied with Sidney Mear and Richard Jones from 1969 to 1973. In addition to his trumpet studies, Tyzik studied composition for three years with American composer Samuel Adler. After receiving his bachelor of music degree, he toured as lead trumpet with Chuck Mangione from 1975 to 1980, and in addition to performing, coproduced four albums with Mangione including *Live at the Hollywood Bowl* and *Children of Sanchez*. He began working with Doc Severinsen in 1978 as arranger, composer, and record producer. His skills as a composer and arranger soon drew a great deal of attention, and he was asked to contribute arrangements for The Tonight Show Band and the bands of Maynard Ferguson and Woody Herman. He also composed many television themes including those for *HBO, NBC Olympics*, and *ABC Sunday Night at the Movies*.

During the early 1980s, Tyzik and Allen Vizzutti developed a pops program for symphony orchestras, one result of which was a compact disc titled *High Class Brass*. Tyzik also produced four CDs with the Tonight Show Band (*The Tonight Show Band with Doc Severinsen*, *Vols. 1 & 2*, *Once More with Feeling*, and *Merry Christmas from Doc Severinsen and The Tonight Show Band*) for Amherst Records, some of which were either nominated for, or won a Grammy Award. He also produced (with Allen Vizzutti) his favorite Doc Severinsen album, *FACETS* (Grammy nominee).

Tyzik began conducting orchestras starting in 1983, and developed a reputation for unique pops programming, which led to his current position as Pops Conductor of the Rochester Philharmonic beginning in 1994. His ability to play and write in virtually all musical styles has placed him in demand by numerous orchestras throughout the world, including those of Detroit, Philadelphia, Los Angeles, Milwaukee, Dallas, Toronto, Vancouver, Seattle, Houston, Phoenix, Monte Carlo, and the Royal Scottish National Orchestra. He was a faculty member of the 1983 International Trumpet Guild Conference.

Tyzik recorded six solo albums between 1979 and 1990: *Farthest Corner of My Mind* (Amherst), *Prophecy* (self-produced), *Radiance* (Capitol), *Jammin' in Manhattan* (Polydor), *Smile* (Polydor), and *Distant Dreams* (Amherst). He has also played on, arranged or composed for, or produced over fifty other recordings for labels such as Summit, Telarc, VSO, De Haske, Firstline, A&M, Capitol, Amherst, Polydor, and Perelandra. A few of his best-known compositions are *Blues Suite for String Quartet, Bravo! Colorado, Sonata for Trumpet and Piano, Transitions, Pleasant Valley, New York Cityscapes for Brass Quintet and Wind Ensemble,* and *Concerto for Trombone*, the latter being the result of a National Endowment for the Arts Grant.

Tyzik received the first ever Distinguished Alumnus Award from the Eastman School in 2009, was given the Rotary International Fellowship for outstanding community service, and has served on the Board of Managers of the Eastman School of Music.

Jeff and his wife Jill have been married since 1972, and have a daughter, Jami (b. 1979), a mezzo-soprano who debuted with Doc Severinsen and the Milwaukee Symphony Orchestra, Buffalo Philharmonic, and the Minnesota Orchestra. His hobbies include cooking and exercising.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jeff Tyzik" (http://en.wikipedia.org); Jeff Tyzik's official website: www.jefftyzik.com; personal interview, Sept. 11, 2011.

U

Uhle, Andreas (b. Haldensleben, Germany, Jan. 1, 1951). German trumpeter. Uhle began playing trumpet at age eight, and was a student of Ludwig Güttler. A specialist in early music for trumpet, Uhle is well known as a member of Ludwig Güttler's brass ensemble. He has also performed with Musici Medici and Telemannchor Magdeburg, and plays cornetto (zink) with Susato and the Baroque Ensemble of Hedwigs Cathedral. He often presents concerts for trumpet & organ. His son, Matthias, is a keyboardist.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Ullrich, Marc [François] (b. Mulhouse, France, Sept. 7, 1954). French trumpeter. Ullrich began his studies with René Christ at l'Ecole Nationale de Musique de Mulhouse before attending the Conservatory National de Région de Versailles where he studied with Roger Delmotte (1971). He also studied with Leon Rapier at the National Music Camp in Interlochen, Michigan (1972). Finally, he studied with Maurice André at the Paris Conservatory (1974), and Baroque (valveless) trumpet with Edward Tarr at the Schola Cantorum Basiliensis in Basel, Switzerland.

Ullrich was principal trumpet of the Mulhouse Symphony Orchestra from 1971 to 1977, and played with the Edward Tarr Brass Ensemble (International Brass Congress, Montreux, Switzerland, 1976). He then moved to Switzerland to become principal of the Radio Symphony Orchestra Basel (1978). He was a substitute in Ensemble de Trompettes de Paris (International Trumpet Guild Conference, London, 1986, with P. Fabert, B. Nouvion, D. Collmar, P. Gillet, trumpets). He performed Bach's *Christmas Oratorio* (Regensburg, 1987, with Edward Tarr and Klaus Rehm on Baroque trumpets), and played with the Arcana Ensemble, Basel Sinfonietta (Milan, May 1987 in Jolivet's *Second Concerto*), and Boptett (a bebop group). Ullrich was principal of the Basel Symphony Orchestra and a member of the Basel Brass Quintet for many years, but in September of 2012 moved to assistant principal. He regularly performs with the Bach-Kollegium of Stuttgart, English Baroque Soloists in London, Zurich Chamber Orchestra, and the Edward Tarr Trumpet Ensemble.

A fantastic soloist on piccolo and Baroque trumpets, Ullrich can be heard on many recordings with Edward Tarr, Niklas Eklund, and others. He has recorded for the Archiv, Arion, and Naxos labels, and was a featured solo artist during the 1999 conference of the ITG in Sweden. He is also a skilled jazz (bebop) player.

Bibl.: Tarr, Edward H. *The Trumpet* (Third English Edition) (Hickman Music Editions); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Marc Ullrich" (www.baselbrassquintet.com/marcullrich_e.htm).

Ulrich, Albert [Sr.] (b. Magdeburg, Germany, Feb. 15, 1857; d. Chicago, Illinois, Nov. 17, 1935). German trumpeter. Ulrich studied violin and trumpet in Berlin before immigrating to America in 1880 at the age of twenty-three; in 1881 he and his parents, brother, and sister moved to Chicago. He soon began playing occasionally with the Theodore Thomas Orchestra, which later became the Chicago Symphony Orchestra. In 1883, he participated in a lengthy tour of the U.S. with the Theodore Thomas Orchestra (New York to San Francisco), and became a regular member of the orchestra for eight years. When the orchestra became the CSO, Ulrich played for an additional thirty-four years.

Ulrich began contracting orchestra members for various concerts outside of the orchestra. However, the principal cornetist of the orchestra, Christian Rodenkirchen, was also a contractor, so it wasn't long before the two became rivals. Ulrich became more influential when he was hired as assistant conductor of the CSO under Frederick Stock; he was also personnel manager of the orchestra, so naturally, most of the musicians were politically tied to Ulrich. To end the rivalry, Ulrich fired Rodenkirchen. However, his heavy-handed tactics were too severe on other occasions. For instance, when he fired several CSO members in 1908 for performing concerts arranged by other contractors, his actions were called into serious question by the CSO administration. Then, in the same year he was brought before the local board of the American Federation of Musicians union because he had charged a venue a premium of seven dollars for each CSO musician, but had only paid these players four dollars.

Ulrich remained with the CSO until his retirement in 1925 at the age of sixty-eight. During his many years with the orchestra, he held the position of principal trumpet, principal cornet, second violin, assistant conductor, personnel contractor, and orchestra spokesperson. His son, Albert (Bruno) Jr., was a CSO violinist from 1919 to 1927. His nephew, Homer Ulrich, played cello and bassoon.

Bibl.: Crown, Thomas. "Christian Rodenkirchen" (www.tomcrownmutes.com); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Crown, Thomas. "Christian Rodenkirchen and the First Chicago Symphony Orchestra Trumpet Section" (*International Trumpet Guild Journal*, June 2010).

Ulrich, P. Bradley (b. Salina, Kansas, Dec. 30, 1961). American trumpeter. His father**,** Paul Andrew Ulrich, was in the US Air Force until retirement, after which he worked for the Social Security Administration. His mother, LaVerne Emily Ulrich, was a homemaker. Brad attended Winter Park High School in Winter Park, Florida, where he graduated in 1980.

Ulrich received his bachelor of music degree in 1984 from Florida State University, where he studied with Bryan Goff. He studied with Raymond Sasaki and Michael Tunnell at the University of Illinois, where he earned master (1986) and doctor (1989) of music degrees. Additionally, he has studied with Raymond Mase, George Vosburgh, Adolph Herseth, James Thompson, Vincent DiMartino, and Crispian Steele-Perkins.

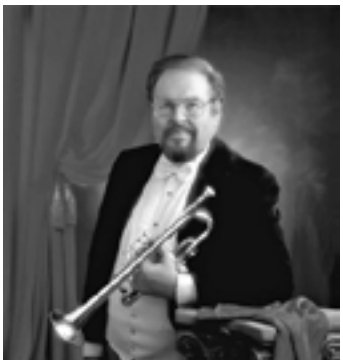
Ulrich became professor of trumpet at Western Carolina University in 1989. He is also the second trumpet of the Asheville Symphony Orchestra. He is an active recitalist**,** and the director and first trumpeter of the Smoky Mountain Brass Quintet, which gave its

New York debut in Weill Recital Hall at Carnegie Hall (June 2007). He has previously performed with the Springfield (Illinois) Symphony Orchestra, Hendersonville Symphony Orchestra, Brevard (North Carolina) Chamber Orchestra, Champaign-Urbana (Illinois) Symphony, and the Cedar Falls-Waterloo Symphony in Iowa. He has published numerous articles in the *International Trumpet Guild Journal* and is the ITG Public Relations Director. Ulrich has presented master classes and concerts throughout the United States, Russia, Canada, England, Ireland, Wales, St. Barths, and Italy.

Bradley and his wife, Caroline Jane (Boden) Ulrich, a professional flutist, have two children, Paul Arthur and Katherine Helen. Ulrich's hobbies include hiking, boating, coaching youth sports teams, and making wooden pens.

Bibl.: "P. Bradley Ulrich" (www.wcu.edu); "P. Bradley Ulrich" (www.wcutrumpetfest.com); personal interview, Jan. 27, 2010.

Underwood, James B. (b. Kokomo, Indiana, Aug. 19, 1948; d. Columbus, Ohio, Aug. 4, 2006). American trumpeter and cornetist. Underwood grew up in Garden City, Michigan. He began playing the trumpet in seventh grade under the guidance of Richard Kitzman. During several summers in high school and college, he attended the National Music Camp at Interlochen, Michigan, where he took lessons with Gordon Mathie, and was selected to play in the Michigan Youth Orchestra. He also began a longtime relationship with Frank Kadarabek, principal trumpet of the Detroit Symphony Orchestra. He attended the University of Michigan where he studied with Clifford Lillya from 1966 to 1969.



After graduating from college, Underwood joined the US Marine Band, and soon became its cornet soloist (1969-73). After discharge, he won an audition to play in the Detroit Symphony Orchestra and the Michigan Theater Orchestra. He also performed with the Detroit Concert Brass (sextet) and the Detroit Concert Band. In 1975, Kaderabek became principal of the Philadelphia Orchestra, and when the Philadelphia Orchestra played a three-week tour of South America in 1988, Kaderabek invited Underwood to participate. Later that year, Kaderabek received a telephone call from the Columbus Symphony Orchestra in Ohio, asking for his recommendation for a principal trumpeter. Kaderabek did not hesitate to forward the name of Underwood. Subsequently, Underwood was hired as acting principal for the 1988-89 season; he won the permanent position and began playing in that capacity in the fall of 1989.

Underwood was considered to be a wonderful player throughout his career. Unfortunately, in 2002 he began to feel pain in the right side of his face that was diagnosed as salivary gland cancer. After six months of radiation treatments, doctors removed a large portion of his salivary glands that necessitated his being out of the orchestra during the 2002-03 season. A series of increasingly aggressive surgeries followed, until a large portion of Underwood's face had been removed. Undaunted and never complaining, Underwood struggled to continue playing as principal trumpet of the Columbus Symphony Orchestra. With the help of his dentist, Underwood designed a mouthpiece that had a one-inch diameter piece of wood next to it (held together with dental casting material), humorously referred to by Underwood as the "bongo outrigger." The wood prevented the right side of his embouchure from bulging from air pressure. He was able to successfully perform with this mouthpiece until his death on August 4, 2006, just two weeks before his fifty-eighth birthday.

Underwood was a very beloved musician and person. His four-year struggle with cancer was an inspiration to all who knew him. He was survived by his wife of nearly thirty years: Marty, and daughters Sonia and Jamie, and son Alvin.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Stokes, James M. Jr. *The Musical Life and Career of James B. Underwood* (unpublished DMA paper, The Ohio State University, 2008); "James Underwood" (www.trumpetguild.org/news/news067/588underwood.htm).

Photo: Columbus Symphony Orchestra

Usov, Yury Alexeyevich (b. Moscow, Russia, Dec. 3, 1930; d. Moscow, Russia, Apr. 25, 1999). Russian trumpeter. Usov began as a violinist, but earned a diploma in trumpet from the Kaluga Music College in 1951, studying with Yuri Zhdanov. He attended the Moscow Conservatory from 1951 to 1959, studying with Sergey Yeryomin, and earning a master's degree. From 1955 to 1959, he taught at the Moscow Music College, the preparatory school for the Moscow Conservatory. In 1957, he won a prize at the Sixth International Youth Festival in Moscow. He earned two doctoral degrees: music performance in 1972, and musicology in 1980.

Usov was appointed trumpet teacher at the Tchaikovsky Conservatory in Moscow in 1959, becoming a full professor in 1981. He performed extensively

as a soloist, touring Russia, Germany, Poland, Finland, Hungary, and Romania. He produced one LP album of solos by Russian composers, *Music for Trumpet and Piano* (1976, Melodiya), and premiered several new compositions. Among his best-known students are Vadim Novikov, Yury Vlasenko, Alexander Bevz, Igor Belov, Alexey Parshenkov, Ivan Maloshtanov, Leonid Gouriev, Aman Chakanov, Nestor Chobanu, Yevgeny Khlinov, Boris Panko, and A. Rapoport.

Usov died of a heart attack at the age of sixty-nine, and was survived by his wife, Irina Mikhailova Usova, a choral conducting faculty member at the Moscow Conservatory.

Bibl.: Candelaria, Leonard. "Jury A. Usov (1930-1999)" (www.trumpetguild.org/news/news99/usov.htm); Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Utley, Joe Roy (b. Western Oklahoma, 1935; d. Jan. 15, 2001). American medical doctor and musical instrument collector. Utley was raised on a farm in Oklahoma, and played the trumpet in his school band. While in high school, he worked at a music store in Elk City, Oklahoma, and during his senior year, met Joella Faye Jordan. They were married in 1956 just after each graduated from Oklahoma City University. Joe was enrolled in premedicine, and Joella in piano and music education. The couple moved to St. Louis where Joe finished medical school at Washington University while Joella worked as a schoolteacher. In 1960, Joella began pursuing a medical degree.

Joe enlisted in the Air Force in 1960 and after his military service, the couple moved to San Francisco where Joe began working as a surgeon, while Joella fulfilled her medical residency requirements. They began collecting high brass musical instruments at about this time. In 1972, they moved to Lexington, Kentucky, where they both worked at the University of Kentucky Medical Center. After moving to California, they were on the faculty of the University of California-San Diego from 1977 until 1983.

In 1983, the Utleys moved to Spartanburg, South Carolina, and opened a private medical practice. By this time, their instrument collection was extensive enough for them to devote a large room to it. Many of the instruments they purchased did not have cases, so Joe built wood cases for them. Joe played in the Spartanburg Symphony Orchestra, served as president of the Spartanburg Music Foundation, was on the board of directors of the Greenville Symphony Orchestra, and was chairman of the board of the Brevard Music Center in North Carolina. He also earned a master of business administration (MBA) degree from Duke University.

The Utleys retired in 1995 and purchased a 175-acre cattle farm at the base of the Appalachian Mountains in southern South Carolina. They built their house around their huge instrument collection, which at the time contained more than five hundred rare trumpets, cornets, keyed bugles, echo cornets, keyed trumpets, and precision-made replicas of Baroque trumpets commissioned from leading brass instrument makers. They donated their entire collection, named the Joe R. and Joella F. Utley Collection of High Brass Instruments, to The National Music Museum at the University of South Dakota in Vermillion in 1999 and established the Utley Institute for Brass Studies within the museum.

Joe Utley was a respected surgeon and musician, and an avid arts supporter and administrator; he also learned to fly small planes. After a long struggle with cancer, he died on January 15, 2001. The Utleys' children include Jennifer and Ben.

Bibl.: Klaus, Sabine K. "The Joe R. and Joella F. Utley Collection of High Brass Instruments: A Trumpeter's Dream Come True" (*International Trumpet Guild Journal,* June 2010); "The Joe R. and Joella F. Utley Collection of Brass Instruments" (http://orgs.usd.edu/nmm/UtleyPages/JoeUtley/Utley.html); Klaus, Sabine K. *Trumpets and Other High Brass: A History Inspired by the Joe R. and Joella F. Utley Collection, Vol. I: Instruments of the Single Harmonic Series* (Vermillion, South Dakota, National Music Museum 2012).

V

Vacchiano, William Anthony (b. Portland, Maine, May 23, 1912; d. New York, New York, Sept. 19, 2005). American trumpeter. Vacchiano's career as an orchestral trumpeter and teacher was one of the longest, as well as one of the most important. He was the seventh child of eight born to Rafaello and Anna Vacchiano. At age six, he was taken by his father to a performance of Verdi's opera *La Traviata* at the Portland City Hall Auditorium, an experience that changed his life forever, for it was at that moment that he wanted to become a musician.

Vacchiano's first music studies were at age ten with Mr. DiNobile [DiNobili], his school band director. Two years later DiNobile introduced him to Frank Knapp, the solo cornetist of

Liberati's band, who accepted Vacchiano as a student. *Mr. Knapp had the most beautiful sound I ever heard*, reported Vacchiano. Lessons cost two dollars each, a large sum at the time. Vacchiano also learned to play the piano and studied solfège. At age fourteen, he joined the 240th Artillery Coast Guard Band of Portland. The minimum age to become a member was eighteen. *When I told the security officer I was 18, he let me play with the band, although he knew I was fibbing*, said Vacchiano. Vacchiano took lessons from Del Staigers, Herbert L. Clarke (six lessons), and John Dolan (one lesson).

Vacchiano's high school band played at the start of each week's assembly, and Vacchiano was often featured as soloist. *By the end of high school I knew approximately 60 solos*. Knapp appointed Vacchiano as third trumpet in the Portland Municipal Orchestra (now the Portland Symphony Orchestra), where Knapp played principal. During his last two years of high school, Vacchiano traveled to Boston for occasional lessons with Georges Mager, Louis Kloepfel, Walter M. Smith, and Gustav Heim. Vacchiano credited Mager with helping him make the correct mouthpiece choice, and Heim as the person who introduced him to the use of smaller trumpets. *I owe practically all of my success to Gustav Heim. I have attributed my long career to the ability to play all these different pitched trumpets and he taught me the proper way to do it*. Vacchiano recorded the *Second Brandenburg Concerto* by Bach in 1949 (historically, it is the second American LP that included the work; Roger Voisin made the first American recording in 1946).

When Wall Street crashed in 1929, Vacchiano decided to pursue a more practical career, and chose to go to school to become a certified public accountant. He traveled to Brooklyn, New York, to apply at St. John's University, but was rejected because the grading system in Maine was different from the one used in New York. While in New York, Vacchiano went to see Times Square where he ran into an old friend from Portland, a cornetist named Oscar Jones, who was playing at Radio City Music Hall. Jones urged him to take a lesson with Max Schlossberg who was principal trumpet of the New York Philharmonic. After the lesson, Schlossberg said, *Vacchiano, you are very talented. I want you to stay here. I will give you a full scholarship to the Institute of Musical Art* [now The Juilliard School]. Schlossberg had him work mainly from three books: Arban's *Complete Conservatory Method*, St. Jacome's *Grand Method*, and Sachse's *100 Studies in Transposition*. Schlossberg also provided handwritten exercises that were later compiled by Schlossberg's son-in-law Harry Freistadt, and published as Schlossberg's *Daily Drills and Technical Studies for Trumpet.*

At school, Vacchiano met a piano major named Ethel Josephine LaParde. They married and had two children: Ralph (b. 1939; d. 1976) and Jo Ann (b. 1944; d. 2011). He worked as a freelance musician, and performed in several pickup orchestras in New York City including the George Barrere Symphony and the Chautauqua Orchestra. While still a student at the Institute, Vacchiano auditioned on the same day for first trumpet of the Metropolitan Opera Orchestra, and for third/assistant principal trumpet of the New York Philharmonic. He won both auditions, but accepted the position with the New York Philharmonic where he began in 1935. The rest of the trumpet section comprised Harry Glantz (principal), Nat Prager (second), and Max Schlossberg (fourth). That same year, he was appointed to the faculty at The Juilliard School.

Making a nice salary, William and Josephine purchased a $6,000 home in Flushing, New York (a ninety minute commute from downtown Manhattan) where he lived until his death in 2005. He also joined the faculties of the Manhattan School of Music and the Mannes College of Music in 1937. In addition to duties with the Philharmonic, he continued to perform radio broadcasts and record with various orchestras in the city, eventually appearing on over four hundred albums. Some of the orchestras included the Columbia Orchestra, Stokowski & His Orchestra, Kostelanetz & His Orchestra, Longines Symphonette, Firestone Orchestra, Celanese Orchestra, Radio City Symphony Orchestra, and the RCA Orchestra.

After World War II, the G.I. Bill of Rights paid for many students to attend the schools where Vacchiano was teaching. *I found myself teaching every spare hour of the week. As I look back on it, I wonder how I did it. I taught as many as 30 hours a week in addition to my regular orchestra duties*. He advised students to find secure jobs. *The ideal situation for the musician today is the one with a university position where he can play solos, give brass quintet concerts, and play in a local orchestra*. To demonstrate to his students the importance of education, he went back to school and finished his bachelor of music and master of music degrees at the Manhattan School of Music in 1952 and 1953, respectively.

After thirty-eight years in the New York Philharmonic (thirty-one years as principal trumpet), Vacchiano retired from the orchestra, but continued playing in less stressful situations. *Thirty-eight years with the Philharmonic was enough time—it was a tremendous*

strain. I was making more money on the outside anyway by teaching and playing radio dates. I was making fifty percent more and I didn't have to worry. I could now stay at home every night and relax. Most of these trumpet players when they retire, they don't retire at their peak. I wanted to retire at my peak. I played all around town, but I didn't have the strain. I didn't have to play "Zarathustra" on the broadcast. I began to take life easy by traveling with my wife and family; that is why I've lived so long.

Vacchiano published many books for trumpet including *Advanced Etudes, The Art of Bel Canto, The Art of Double Tonguing, The Art of Triple Tonguing, The Art of Solo Playing, Trumpet Routines, A Study of Intervals, Necessary Technique for Trumpet, Graduate Studies, Moving Transpositions,* and *Comprehensive Trumpet Studies*. He also codesigned the Alessi-Vacchiano trumpet straight mute manufactured by the Holton Company. He had a great knowledge of mouthpieces and the functions of their various shapes.

No other trumpet teacher in history has produced more leading professional students than William Vacchiano. Among his hundreds of students, the best-known are Mel Broiles, Armando Ghitalla, Gerard Schwarz, Philip Smith, Thomas Stevens, Donald Green, Steven Burns, Malcolm McNab, Richard Giangiulio, R. Chandler Goetting, Fred Mills, Ronald Romm, Stephen Chenette,

Edward Carroll, Mario Guarneri, Knud Hovaldt, David Krauss, Manuel Laureano, Louis Ranger, Alan Rubin, Charles Schlueter, Adel Sanchez, John Ware, and Theodore Weis.

Vacchiano taught at The Juilliard School for sixty-seven years (1935-2002), the Manhattan School for sixty-two years (1937-1999), and the Mannes School for forty-six years (1937-83). During his thirty-eight years in the New York Philharmonic (thirty-one as principal), he premiered hundreds of orchestra works, and recorded over one hundred albums with it. He received an Honorary Doctorate from The Juilliard School in 2003, the Honorary Award from the International Trumpet Guild in 1984, and the New York Brass Conference for Scholarships Award in 1978.

As an orchestral trumpet player, Vacchiano had an international influence after World War II when the New York Philharmonic toured Europe because of the large sound he produced on his large-bore trumpet. (British and French trumpeters used small-bore instruments before that time). Vacchiano said, *I consider myself to be a German trumpet player…A typical depth-of-sound; the vibrato is much slower.*

In his retirement years, Vacchiano enjoyed reading, crossword puzzles, studying foreign languages, mathematics, and eating fine Italian food. He died at the age of ninety-three at the Cabrini Medical Center in New York City.

Bibl.: Shook, Brian A. *William Vacchiano: His Career as a Trumpet Player and Pedagogue* (unpublished DMA diss., Arizona State University, 2006); Smith, André. "William Vacchiano, An Appreciative Recollection on His 83rd Birthday: 23 May 1995" (*International Trumpet Guild Journal,* Vol. 19, no. 4, 1995); Spilka, Bill. "An Interview with William Vacchiano" (*New York Brass Conference for Scholarships Journal*, Jan. 1978); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Shook, Brian. *Last Stop, Carnegie Hall*. (University of North Texas Press, 2011); William Vacchiano's official website: www.williamvacchiano.com.

Vache, Warren Webster Jr. (b. Rahway, New Jersey, Feb. 21, 1951). American cornetist and composer. Vache's father, Warren Sr., was a bassist and jazz writer-author, his mother a secretary at Decca Records,

and his brother Allan a clarinetist. Warren, Jr. began studying piano at age five, and began playing the trumpet at age nine under the guidance of Jim Fitzpatrick. By age fifteen, he was gigging with local dance bands.

Vache studied with Pee Wee Erwin at the Erwin-Griffin School (1970-80) and at Montclair State College in New Jersey (1970-75). His first professional job was with Billy Maxted's band in Detroit (1972). *I failed miserably!* said Vache, after being required to double on valve trombone. He returned to school after three weeks in Detroit. However, after graduating with a music education degree in 1975, Vache joined Benny Goodman's orchestra, playing with the group on and off for the next ten years. He also performed as a cornetist with New York Jazz Repertory Company (1975), Hank Jones, Gerry Mulligan, Woody Herman (1980), Bobby Short, Benny Carter, Eddie Condon (1976-79), Dick Hyman, Ruby Braff, Vic Dickenson, Scott Hamilton (1976-85), and Rosemary Clooney.

As a recording artist, Vache played on hundreds of albums, thirty-five as leader. His albums include *Midtown Jazz* (Concord Jazz),

Easy Going (Concord Jazz), *Blues Walk* (Dreamstreet), *First Time Out* (Mammoth), *Polished Brass* (Concord Jazz), *Horn of Plenty* (Muse), *Iridescence* (Concord Jazz), *Jullian* (Concord Jazz), *Warm Evenings* (Concord Jazz), and *Warren Plays Warren* (Nagel-Heyer). He also worked as an actor in the 1986 film, *The Gig*. He recorded soundtracks for films such as *Money Pays, Biloxi Blues, Simon,* and *The Dain Curse*. He also coached actor Richard Gere to play the trumpet for his role in the movie, *The Cotton Club*. In 1989, Vache composed and played music for the movie soundtrack, *The Luckiest Man in the World*.

More recently, Vache has performed with Phil Woods, Jon Faddis, Terrell Stafford, the Lincoln Center Jazz Orchestra, and many others. He is a highly versatile musician capable of playing all styles of jazz trumpet and cornet. Pianist-composer Jim McNeely was heard to say, *Every chorus he plays is like a lesson in the history of the trumpet.*

Vache has two sons: Christopher (b. 1981) and Robert (b. 1986).

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Warren Vache's official website: www.warrenvache.com; "Warren Vache" (www.allaboutjazz.com).

Vaillant, Ludovic (b. Liévin, France, Apr. 10, 1912; d. Paris, Aug. 6, 1974). French trumpeter. Vaillant attended the Paris Conservatory (1933), where he was a cornet student of Eugène Foveau, whom he later replaced as professor from 1957 to 1974. He studied first at the Lille Conservatory (1929), and then trumpet with Pierre Vignal at the Paris Conservatory.

Vaillant played in the Orchestre Symphonique de Paris (1933), and was principal trumpet at the famous National Orchestra of the Radio (from 1934 to 1958—the orchestra was briefly based in Marseilles during World War II). He also played at the Concerts Colonne, Concerts Pasdeloup, and briefly at the Paris Opéra (1951, alongside Roger Delmotte). He premiered a trumpet quartet, *1er Quatuor,* composed by Roger Aureggi, on the radio in 1945. He performed the Parisian premiere of Henri Tomasi's *Concerto for Trumpet* on the radio on April 7, 1949 (this important work had been

premiered by Jan Doets in Hilversum in 1948). Henri Tomasi dedicated this concerto to Vaillant.

Vaillant was a brilliant performer (with a curious embouchure, placing the mouthpiece very far on the right side of his mouth), and made one of the first recordings of Bach's *Brandenburg Concerto No. 2* on long-playing records (1954). Along with Roger Delmotte, he was a pioneer of the Baroque revival, and made numerous recordings of pieces by Bach (*Mass in B minor*, *Suites in D*), Telemann, Fux, Biscogli, Alberti, Purcell, Aldrovandini, and Bononcini. Before Maurice André recorded them, Vaillant played these works with Jean-François Paillard and recorded on the Erato label. In 1958, Vaillant recorded the *Concerto No. 1 for Piano, Trumpet and Strings* by Shostakovich with the National Orchestra under André Cluytens (most notably with Dmitry Shostakovich at the piano on the EMI label).

Vaillant taught many students including Maurice Benterfa, André Bernard, Jean-Charles de Ridder, Pierre Dutot, Jean-Jacques Gaudon, Alain Loustalot, René Périnelli, Jean-Pierre Pizzolato, Michel Ricquier, Louis Roquin, and Tony Russo. Vaillant was a well-known teacher, and one of the best orchestral trumpet players in France (in the 1940-50s), along with Pierre Pollin (1950-70s). He published *Traité Pédagogique* with Leduc.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Laplace, Michel. «Des faits et des hommes. Les trompettistes de Tomasi et Jolivet en 1946-1956 » (*Gazette des Cuivres* No. 14, II-2009).

Photo: Vaillant and his class, 1965.

Valdambrini, Oscar (b. Turin, Italy, May 11, 1924; d. Rome, Italy, Dec. 26, 1996). Italian trumpeter. Valdambrini studied the violin with his violinist father and also learned to play the trumpet as a child. He attended the Turin Conservatory of Music and studied classical violin and trumpet, graduating in 1941. He decided to switch to jazz and began to perform with various local groups, and played briefly with Rex Stewart when the cornetist visited Italy in 1948.

Valdambrini formed a quintet in 1952 with Gianni Basso called the Basso-Valdambrini Quintet, which soon became the foremost modern jazz ensemble in Italy, making Basso and Valdambrini

two of the leading founders of bebop in Italy. During the second half of the 1950s, the group recorded extensively and backed touring American musicians such as Gerry Mulligan, Stan Getz, Chet Baker, and Miles Davis. The group also worked with Lars Gullin. Some of the labels it recorded for were RCA, Jolly, Music, Italian Columbia, Ricordi, Fonit, GTA, Verve, Dejavu, and Vedette.

Valdambrini was a member of Sestetto Italiano (1955-57) and worked with Armando Trovajoli's big band (1957-58). He visited New York in 1962 and worked (in Italy) with Gil Cuppin (1964-71), Giorgio Gaslini (1968-69), and played with several leading American big bands in Europe including those of Duke Ellington (1968-69), Maynard Ferguson (1970-71), and Lionel Hampton. He co-led a sextet with Basso (1972-74), but when Basso left the group, Valdambrini continued it as a quintet. From 1972, he worked with the Television Orchestra of Rome.

Valdambrini was a fine composer and arranger. Some of his best-known compositions include *Gin Blues, Lo struzzo Oscar*, and *Lotar*, and some of his albums are *Basso-Valdambrini Quintet* (Music), *The Best Modern Jazz in Italy* (RCA), *Afrodite* (Vedette), and *Basso-Valdambrini plus Dino Piena* (Dejavu).

Late in life, Valdambrini played with Dusko Goykovich and Kai Winding. He made one last visit to New York in 1993 before he died four years later at the age of seventy-three. He was a quiet and reserved man.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: Oscar Valdambrini and Gianni Basso.

Valdor, Frank (b. Hamburg, Germany, May 27, 1937). German trumpeter. Valdor studied at the School of Music in Hamburg from 1953 to 1955, where he learned to play the trumpet and trombone. In 1955, he was a trombonist and arranger for the bands of Fred Adison and Lionel Hampton, which toured France, Spain, North Africa, and Canada. In 1959, he played trumpet in the dance bands of Werner Müller, Alfred Hause, Franz Thon, and Adalbert Luczkowski. He also arranged, produced, and recorded with the bands of Max Greger and Kurt Henkels in 1961, and with Benny Bailey.

Without doubt, Valdor was the king of popular trumpet playing in Germany during the 1960s and '70s, selling over sixteen million records. Disco and "go go" music were his specialty, and his skills as an arranger and producer brought him great financial success.

Valdor released over eighty LP albums, ten singles, and eight compact discs. Titles of albums include *Scandinavian Party, Wonderful World of Trumpets* (RCA), *Dynamic Trumpet Party* (Praline), *Trumpet for Dancing* (Somerset), *Aktuell Trumpet Party* (Somerset), *28 Trumpet Hits* (Discotoon), and *Happy Trumpet Party*. Although his trumpet playing was not virtuosic, there was a strong market for his style of playing and arranging.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Frank Valdor" (http://en.wikipedia.org).

Valentine [Ballentine], Raymond ("Syd") (b. Indianapolis, Indiana, Nov. 1908; d. Indianapolis, Indiana, 1988). American trumpeter. Syd Valentine learned to play the trumpet from Frank Clay, and soon was playing in local bands. He worked in Kansas City with Fred Wisdom's

Merrymakers, and in Terre Haute, Indiana, with Paul Stewart's Wee Hour Serenaders. After graduating from high school in Terre Haute, he toured in 1927 with The Ziegfield Follies, a colored variety show that took him to New York City. Then, he joined Horace Henderson's Collegians (1928) and Bernie Young's orchestra (1930).

In 1928, Valentine founded a ten-piece group called the Patent Leather Kids which were only moderately successful. In the following year, however, he reduced the Patent Leather Kids to a trio that became quite popular and recorded fourteen tunes for the Gannett label. He also played with the bands of Speed Webb, Lucky Millinder (1931), Elmer Calloway (1933), and Earl Hines.

Valentine married in 1935. The couple lived in Brooklyn, New York, for a few years, but moved to Michigan during the late 1930s. When World War II broke out for America in 1941, he returned to his hometown of Indianapolis. After that, he did less and less playing.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Syd Valentine's Patent Leather Kids" (http://inkspots.ca/GROUP-PRE-PATENT-LEATHER.htm);"SydValentine" (www.allmusic.com/artist/syd-valentine-p508207/biography).

Photo: Syd Valentine, James Helm (piano), and Paul George (banjo).

Valentine, ("Kid") Thomas (b. Reserve, Louisiana, Feb. 3, 1896; d. New Orleans, Louisiana, June 16, 1987). American trumpeter and bandleader. Valentine first learned to play the valve trombone from his

father, Fernand "Pete" Valentine, a professional jazz trumpeter. He switched to trumpet at age ten, and studied with Manuel Manetta (1915-18) and Willie Pajeaud. He played in the Pickwick Brass Band (1910) and turned professional during his teens. From 1915 to 1919, he played in the Lawrence & Duhé Orchestra, and in 1921 moved to Algiers, a suburb of New Orleans, to join Elton Theodore's band where he became a star of the group. In 1922, he moved to New Orleans. Beginning in 1926, he led his own groups, and in 1951 made his first recordings under his own name.

Valentine developed an unusual style of playing that included a wide vibrato, staccato riffs, intense tone, explosive improvisations, highly charged rhythms, plenty of mutes (often used humorously), and great expression in his ballads. From 1951, his group was mostly known as The Algiers Stompers; it became quite popular, made numerous recordings, and toured the world. In 1959, he formed the Creole Jazz Band, which performed in the French Quarter for many decades. The band became a staple at the Preservation Hall, even after Valentine became quite old and had trouble playing the trumpet. During his later years, he performed slapstick with the group, and occasionally played second trumpet when he felt up to it. Unaffected by the influence of Louis Armstrong on the evolution of jazz, Valentine was perhaps the last of the "roughhouse" trumpet players who played in a loud, stomping, and exuberant style. During his prime years, he toured over twenty times with Big Bill Bissonnette's Easy Riders.

Valentine made numerous recordings, many of which are today available on CD. He recorded for AM Music, Center, Mono,

"77", NOJS, Jazzology, River-side, Jazz Crusade, GHB, La Croix, Storyville, Shalom, Sonet, Smoky Mary, and the Maison Bourbon labels. He also played on the soundtrack for the movie, *Pretty Baby*, a film by Louis Malle (1977).

Valentine had two sons, two daughters, and over fifty grandchildren and great-grandchildren. He died at the age of ninety-one.

Bibl.: Keim, Frie-del. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Kid Thomas Valentine" (http://en.wikipedia.org); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); "Kid Thomas Valentine, Jazz Band Trumpeter" (obituary: *The New York Times*, June 19, 1987).

Välimäki, Aki (b. Kemiö [Kimito], Finland, Dec. 12, 1957). Finnish trumpeter. Välimäki's early trumpet studies were with Mauri Moilanen, Pentti Seppälä, and Heikki Vihanto. In 1967, he began studies with Raimo Sarmas at the Tampere Conservatory. He studied further with Reima Jaatinen, Erkki Karjalainen, Knud Hovaldt, and Henri Adelbrecht. He played in the City Orchestras of Pori and Turku, and also the Finnish Radio Orchestra, as well as in the orchestra of the Finnish National Opera; he is presently principal trumpet with the Tampere Philharmonic. He is the founder of the Finnish Brass Ensemble, Kinski Quintet, and the Finnish Brass Quintet. He also plays in the dance orchestra, Koivu, and with Avanti!, as well as with the Finnish Brass Symphony. Aki Välimäki was a featured artist at the 1999 Lieksa Brass Week, during which the world premiere of Leif Segerstam's trumpet concerto "Truths Felt," dedicated to him, too place.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Vance, Richard ("Dick") Thomas (b. Mayfield, Kentucky, Nov. 28, 1914; d. New York, New York, July 1, 1985). American trumpeter. Vance grew up in Cleveland, Ohio. He started playing violin as a child, but at age seventeen began playing the trumpet. Like most young African-American jazz trumpeters in the Midwest, he got his start in a territorial band. He toured with J. Frank Terry's band until joining Lil Hardin Armstrong's band in Chicago as lead trumpet (1934). He moved to New York City (1936), and played with the big bands of Willie Bryant, Kaiser Marshall, and Fletcher Henderson. He played with Chick Webb's band (1939), but when Webb died of tuberculosis, his vocalist, Ella Fitzgerald, fronted the band. The band eventually went bankrupt, so Vance joined Glen Gray's band as staff arranger.

Vance played with the Lucky Millinder Orchestra (1942), and was a member of the bands of Charlie Barnet (1943), Don Redman (1943), Ben Webster (1946), and the Eddie Heywood Sextet (replacing trumpeter Doc Cheatham in 1944-45). He also studied at The Juilliard School (1944-47), and did a great deal of work in Broadway pit orchestras. He became known as a top arranger, and was commissioned to write for Cab Calloway, Harry James, Earl Hines, Duke Ellington, and others. He rejoined the Henderson organization (1950), and played in Duke Ellington's band (1951-52). He again became a member of Don Redman's band (1953), and then performed mostly at the Savoy Ballroom in New York with his own groups (1954-58).

Vance made many recordings with the various bands he played in, but he mostly played lead trumpet. His solo spots were few, although he did record two LP albums under his own name during the 1960s. One album for the Sue label is quite obscure. However, his album *Have Band Will Travel* for the Strand label did gain some prominence. During his prime in the 1960s, he toured Europe with Eddie Barefield's band (1969) and played for a while with Cab Calloway (1966). His reputation as a jazz performer and arranger became widespread. When President Lyndon Johnson invited Ellington's band to perform at The White House for the King of Thailand, Ellington took the opportunity to introduce Vance to the King, but the King interrupted saying, *Dick Vance? I know who Dick Vance is. He used to wail with Chick Webb.*

During the early 1980s, Vance lived in New York City and did very little traveling. He died at the age of sixty-nine.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Dick Vance" (www.cleveland.oh.us/wmv_news/jazz125.htm).

Photo: Dick Vance (right) with Jordan Taft (both played with the Chick Webb orchestra c1930s).

Van Cleave, Mark (b. Knox, Indiana, July 16, 1960). American trumpeter. Van Cleave grew up in Ft. Wayne, Indiana. He began playing trumpet at age eleven; his father was a band director who knew and brought Rafael Méndez in as a soloist for concerts, something that certainly inspired young Van Cleave. He took lessons from Max Greer, and as a high school student, won several awards at state jazz festivals. After graduating from R. Nelson Snider High School in 1978, he studied with Jerry Franks, who became his most influential teacher and mentor. In 1978, Van Cleave enrolled at Indiana University and began studying with William Adam. Unfortunately, he broke his leg the second week of classes, and due to all of

the medical expenses, ran out of money by the end of the semester. He returned home where he enrolled at the Ft. Wayne campus of IU, but, disappointed with school, temporarily quit music and worked at a menial job for a year. In 1981, he went to work at the Vincent Bach Corporation where he learned much about trumpet and mouthpiece manufacturing and design. After leaving the Bach organization in 1982, he went on the road for eighteen months with a show band. He returned home and formed his own nine-piece horn band, which performed throughout the Midwest for two years.

Van Cleave then joined a circus band and toured for three months before he was offered the bandleader position—which he accepted—and toured the world with the circus for ten more years, after which he left the road and again enrolled at Indiana University.

Van Cleave performed with the Smithsonian Jazz Masterworks Orchestra in Washington, D.C. (1992-96), succeeding Jon Faddis as lead trumpet. He then took a job as conductor of the Ringling Bros. Circus band (1996-98), and toured as lead trumpet and soloist with the Guy Lombardo Orchestra (1998-99).

Van Cleave lived in New York City from 1999 to 2002. While there, he performed with The Temptations, the Four Tops, Mel Tormé, Perry Como, The O'Jays, Robert Goulet, Bobby Vinton, Bobby Short, Patti Page, Frank Sinatra Jr., Martha Reeves and the Vandellas, Mary Wilson and the Supremes, and many others. After the attack of 9/11, he moved back to Ft. Wayne where he taught at the local IU campus from 2003 to 2008. He also toured with various artists, and was an active clinician at high schools and colleges around the country. In 2008, he formed the Mark Van Cleave Jazz Orchestra that features music of the great big bands, and which has performed several summer concert seasons. In late 2009, he started the first ever big band in a Chinese music conservatory at the Central Conservatory of Music in Beijing. During that same time, he also started the Beijing Jazz Orchestra with which he continues as artistic and music director. In 2011, he formed his Velocity Big Be-Bop Band that performs musical tribute concerts to the great Maynard Ferguson.

Van Cleave has recorded with the Maynard Ferguson Alumni and Friends Big Band, Guy Lombardo Orchestra, Zoé, Janice Jaffe, David Baker, the Smithsonian Jazz Masterworks Orchestra, Randy Carmichael, and his own orchestra. He has published *Maximizing Practice, vols. 1 & 2*, *Zen and the Art of Trumpet Playing,* and *Strategies for Jazz Improvisation*. His former teachers include Jerry Franks, Bernard Adelstein, Allan Dean, Don Jacoby, Claude Gordon, William Adam, and Max Greer.

In 2004, Van Cleave founded Van Cleave Trumpets, a company that produces high quality instruments and mouthpieces. He also founded Trumpet Player Online in 1992, a website dedicated to information about trumpet players, recordings, concerts, and pedagogy. He is also the creator of rec.music.makers.trumpet, an Internet newsgroup for trumpet players. He continues to teach and perform at numerous jazz festivals.

Van Cleave and his wife Jennifer, a keyboard musician and ultrasound technician, have three children: Nick (b. 1995), Katie (b. 1996), and Alex (b. 2000)—all trumpeters. His hobbies include cooking and computers.

Bibl.: "Mark Van Cleave" (www.trumpetplayerprofiles.com/markvancleve.html); Mark Van Cleave's official website: http://markvancleave.com; personal interview, July 28, 2011.

VanderCook, Hale A[scher] (b. Ann Arbor, Michigan, Sept. 3, 1864; d. Allegan, Michigan, Oct. 16, 1949). American cornetist. VanderCook's parents moved to Allegan, Michigan, from Holland, Michigan, when Hale was four years old. By age fourteen, he was playing cornet in several local bands, and in 1891 at the age of twenty-seven, became conductor of the J.H. LaPearl Circus Band. VanderCook studied in Chicago with A.F. Weldon, one of the leading teachers in the city.

VanderCook performed as a soloist throughout mid-America, and became a fine cornet teacher. In 1909, he purchased Weldon's home, school, and studios in order to open the VanderCook Cornet School. Many of the finest students attended, and in 1927 he purchased a larger residence and neighboring buildings to make room for the growing number of students. In order to expand the school to all band instruments, he hired several of the best-known teachers in Chicago. The following year, the school was incorporated as a nonprofit institution, and the name changed to the VanderCook School of Music. The Board of Examiners of the Illinois State Department of Public Instruction approved the curriculum, authorizing it as a certified school. The school was further expanded and moved to Michigan Avenue in 1953-54 when it was renamed the VanderCook College of Music. Since 1996, the college has been located on Federal Street in Chicago.

In 1916, VanderCook published a course text in band and orchestra directing. He composed dozens of educational solos for brass, most of which were published in progressively graded series such as the "Stars," "Flowers," and other series. VanderCook was an advocate of the nonpressure system of playing, and in 1922 published his *Modern Method for Cornet Playing* in twenty lessons. He also composed pieces for cornet and piano compiled by Rob Roy McGregor in *The H.A. VanderCook Solo Collection* (C. Fischer), originally published by Remick. His seventy marches include well-known works such as *American Stride, Olevine, Pacific Fleet, Pageant of Columbia,* and *S.S. Theodore Rooseveldt*.

VanderCook was beloved by his students. His criticisms were honest and straightforward, and he accepted nothing less than the best that each student could produce. He had a very deep voice and would often teach in a very dramatic way in order to help students retain information and musical concepts. Among his better-known students were Walter Henri Dyett and Clifford Lillya. When he retired in 1942, he and his wife Emily moved to his hometown of Allegan, Michigan. He died at the age of eighty-five. He is buried in Oakwood Cemetery.

Bibl.: "Hale A. VanderCook Papers." (VanderCook College of Music website: www.vandercook.edu); "VanderCook College of Music." (Wikipedia: http://en.wikipedia.org).

Vanderhoeft, Arthur (b. Saint-Truiden, Belgium, Aug. 20, 1952). Belgian trumpeter. Vanderhoeft studied at the Royal Conservatories of Brussels and Antwerp, and earned a master of music degree at the California Institute of the Arts under Mario Guarneri. Additional study was with James Stamp and André Van Driessche. During his youth, he was a member of the Flemish National Youth Brass Band, Belgian Youth Orchestra, and the Jeunesses Musicales World Orchestra. In 1971, he was the first-prize winner of the National Competition Pro Civitate (now the Axion Classics).

Vanderhoeft, a freelance artist, has performed with the Antwerp Philharmonic Orchestra, Belgian Radio-Television Orchestra, Collegium Instrumentale Brugense, Theo Mertens Brass Ensemble, Gabrieli Brass Ensemble, Brabant Brass Band, Fred Van Hove Quintet,

Brass Band Willebroek, and the Festival Brass Band. He is also a member of the Xenakis-ensemble, and teaches at the Antwerp Music Academy. An active soloist and conductor, Vanderhoeft also specializes in playing the modern corno-da-caccia.

Arthur married Greet Severens, a clarinetist. Together, they formed a duo that performs many new chamber works written especially for them.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Van Haeke, Henri (b. Tourcoing, France, May 6, 1923; d. Soisy-sous-Montmorency, France, Nov. 12, 1991). French trumpeter. Van Haeke's grandfather was a cornet player, and Henri began playing the bugle in a concert band (of which his grandfather was vice president in 1938) called Les Jutimus. Van Haeke studied piano (1930-38), then trumpet (from 1938) with Maurice Mouflard, Maurice Leclercq, Eugène Foveau (1943) at the Paris Conservatory (1943), and with Pierre Vignal and Raymond Sabarich (privately, 1952) in Paris.

As early as 1939, Van Haeke played in jazz bands such as the Hubert Valdray Orchestra (in Tourcoing). During his studies in Paris, he played occasional classical jobs at the Comédie Française (1943, subbing for Albert Adriano) and the Schola Cantorum. He joined the 43rd Infantry Regiment Band (1946-47) and then began a great jazz and commercial career with Bob Cockné (1947-48), Aimé Barelli (1952), and Camille Sauvage (1952). From 1955, he was active as a lead trumpeter in the Parisian studios (records, films, etc). Van Haeke was a gifted big band trumpeter, and along with Robert Fassin and Fred Gérard, was one of the greatest lead trumpeters in France during the 1950s-60s. Van Haeke made a reputation at the Moulin Rouge (1953-57), with the Claude Bolling Orchestra (1956-57), at the Casino de Paris (1962-64), Lido (1964-67), Jean-Claude Naude (1965, 1975), and Folies Bergères (1968-70), and with Slide Hampton (1970). He again joined Bolling's orchestra during most of the 1970s.

Van Haeke, Roger Delmotte, and Michel Laplace cofounded the Guilde Française des Trompettistes in 1978. After suffering from heart problems in 1982, Van Haeke stopped playing the trumpet.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Vannetelbosch, Louis [Emile] Julien (b. Meerbeek, Belgium, Dec. 5, 1920; d. Wolumé-Saint-Lambert, Belgium, Apr. 5, 2000). Belgian trumpeter. Vannetelbosch graduated from the Louvain Conservatory in 1938, and the Royal Conservatory of Brussels in 1942. In Brussels, he

won prizes for theory, chamber music, and trumpet, as well as the Prix Spécial Alphonse Goeyens.

Vannetelbosch spent his career performing with the two orchestras of the Belgian television and radio (BRT and RTB), as well as at the Theatre La Monnaie in Brussels. He taught at the Royal Conservatory of Brussels (from 1960), possibly at the Royal Conservatory of Ghent, and at the Royal Conservatory of Liège. He is well known for his etude books, *23 Etudes de concours* and *20 Etudes mélodiques et techniques*. His son (first name unknown) was principal trumpet of the Lausanne Radio Orchestra.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Louis Julien Vannetelbosch" (www.alphonseleduc.com/EN/auteur_bio.php?IdAuteur=1840).

Van Rooyen, Ack (b. Den Haag, Holland, Netherlands, Jan. 1, 1930). Dutch trumpeter and flugelhornist. Van Rooyen graduated from the Royal Conservatory at The Hague "cum laude" in 1949, and

immediately joined the Arnhem Symphony Orchestra where he played until 1952. His attention turned to jazz, and he made his living for the next few years in the studios in Hilversum. He moved to Monaco for about three years, playing in the Aimé Barelli Orchestra (1957-60), and then moved to Germany where he joined the SFB Big Band in Berlin (1960-66). He toured and recorded as a featured soloist with the Bert Kaempfert Orchestra, toured Asia and South America with

Wolfgang Dauner and Albert Mangelsdorff, and was a member of the United Jazz and Rock Ensemble. Van Rooyen played lead trumpet with the Erwin Lehn Orchestra (1967-79), Peter Herbolzheimer's Rhythm Combination & Brass (from 1970 until the present), and the South German Broadcasting Orchestra in Stuttgart. He also performed with Clark Terry, Gil Evans, Friedrich Gulda, Don Ellis, Clarke-Boland Big Band, and Stan Getz during each band's European tours. In 1980, he returned to Holland.

Van Rooyen is currently playing with his own jazz quintet, and leads the Dutch Jazz Orchestra, Jazz Orchestra of the Concertgebouw, and a duo with Joerg Reiter. He teaches at the Royal Conservatory of The Hague, and presents jazz workshops throughout Europe. He can be heard on over one hundred recordings for such labels as Mood, ECM, Music ELK, Challenge, Folkways, and Koala.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Ack Van Rooyen's official website: www.ackvanrooyn.com.

Vanryne, Robert (b. Oxhey, Buckinghamshire, England, June 6, 1963). British trumpeter. At age sixteen, Vanryne was a finalist in the all-England BBC Young Musician of the Year competition. He studied music history at Royal Holloway College at the University of London (1983-86), and continued his study as a trumpet performance major with Michael Laird at the Royal College of Music in London (1986-87). He is a specialist in many antique trumpets and cornets, and also performs on the natural and keyed trumpets. He has been a guest of the Gabrieli Consort, English Baroque Soloists, and the Academy of Ancient Music, among others. He is a member of the brass ensemble, Passion of Brass, a quintet that performs on nineteenth century brass instruments. He has recorded

Virtuoso Trumpet Concertos (ARS Production), *Haydn Concertos* (DG Archiv), and an album of sonatas by Heinrich Biber with Musica Antique Köln.

Vanryne is an active freelance musician now living in Dresden. He is also a maker of replica Baroque and Classical trumpets. He is married to the singer Constanze Backes.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott), Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Varona, Jorge (b. Camagüey, Cuba, July 3, 1932; d. Havana, Cuba, late 1988). Cuban trumpeter. Varona came from a musical family that had lived in Camagüey since the mid nineteenth century. He studied with his father, and then at the Music Academy in Camagüey.

Varona played with Avance Juvenil (1945), Vitico Gonzales, Orquesta Hermanos Avilès (1952; Venezuela tour, 1956), Wolfredo de los Reyes Sr. (1957), and others. He moved to Havana in 1959 and began playing at the Conjunto Casino. He also played with Sabor de Cuba led by Bebo Valdès, Banda Gigante led by Beny Moré (until 1963), and the Orquesta Cubana de Música Moderna (1967). He was a founding member of the famous group known as Irakere (1973-88) that also included his protégé, trumpeter Arturo Sandoval. He made dozens of recordings, but his best-known ones are with Irakere. Varona was sometimes described as the "perfect trumpeter" because of his complete technical mastery.

Varona's son, Alvero, and daughter, Olga, are trumpeters.

Bibl.: Orovio, Helio. *Cuban Music from A to Z* (Duke University Press, 2004); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Vasilyevsky, Ivan [Antonovich] (b. Selvzy, Russia [now in Lithuania], May 6, 1892; d. Moscow, Russia, Jan. 14, 1959). Russian trumpeter. Vasilyevsky first played in an amateur wind band (1907-08) and studied trumpet with Nikolay Zakharovich Podgorbunsky at the Kiev Music College from 1909 to 1912. While in Kiev, he played in the National Opera Orchestra, then the Taganrog Symphony Orchestra. From 1913 to 1916, he attended the Moscow Conservatory where he studied with Mikhail Prokofjevich Adamov, receiving his diploma in 1922.

Vasilyevsky played in the conductorless Persimfans and then in a private Moscow opera orchestra in 1919, and beginning in 1920 played principal trumpet in the Bolshoi Theatre Orchestra in Moscow until 1950. He taught at the Glazunov School of Music and the Moscow Conservatory, becoming the most

influential teacher of the next generation that included the famous Timofei Dokshitser and his three brothers. According to Dokshitser's memoirs, he *was a group leader. He played masterfully, brightly, and a small and slightly trembling vibrato*. All of Tabakov's good pupils studied with him first. He was honored by the State in 1951. Every year on the anniversary of Vasilevsky's birth, the 6th of May, V. Peskin's *Funeral Fanfares* are performed in his honor at the Novodevichiye Cemetery, where Vasilyevsky is buried.

Bibl.: Bolotin, Sergey. *Biographical Dictionary of Musicians Performing on Wind Instruments* (expanded ed. 1995, Moscow); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. *East Meets West* (Pendragon Press).

Vassallo, Jim Cates (b. Texas City, Texas, Aug. 20, 1954). American trumpeter. Vassallo grew up in Texas City, near Galveston. His first trumpet teacher was James Brannon. After graduating from Texas City High School in 1972, he attended the University of Houston where he studied with James Austin (1972-77) and earned a bachelor of music degree. He continued graduate work there (1977-80), and served as an instructor of trumpet. Since 1980, he has been principal trumpet of the Houston Ballet Orchestra, and since 1987 also principal of the Houston Grand Opera Orchestra. He teaches at the University of Houston as an adjunct professor.

During several summers, Vassallo served on the faculty of the Texas Music Festival. He has played with the Grand Teton Festival Orchestra, Colorado Music Festival, and the AIM Festival Orchestra in Graz, Austria. He is currently a member of the Moores Brass Quintet (faculty) at the University of Houston. His hobbies include cooking, fishing, and golf.

Bibl.: "Jim Vassallo" (www.class.uh.edu/music/Hester/caa/new_site/brass.html); personal interview, Dec. 9, 2010.

Vax, Michael ("Mike") N. (b. Oakland, California, Oct. 30, 1942). American trumpeter. Vax grew up in Oakland, California, near San Francisco. His father was in the refrigeration business and was a skilled amateur photographer. His mother was a top portrait artist. Vax learned to love big band music during the early 1950s while secretly listening to radio broadcasts of the *Lucky Lager Dance Time Show* after bedtime. As a child, he learned to play the recorder, but when his music teacher handed him a beat-up old school cornet, he immediately took to it; his early music teachers were Mrs. Aldridge, Norm Tompach, and Jewel Lord. His first trumpet lessons were during high school with Dick Lotter. Vax's idol was Rafael Méndez.

While attending Oakland High School (1956-60), Vax played in the Berkeley Young People's Symphony and planned to become a classical orchestral trumpet player. His career path changed dramatically when Don Jacoby came to his high school as a guest soloist and clinician for the Conn Company, and encouraged him to attend the Stan Kenton Clinic that summer (1960) at Indiana University. While there, Vax auditioned and was asked to sit in with Kenton's band as fourth trumpet. (The section included Conte Candoli and Jimmy Maxwell, who offered advice to Vax.) So, by the time Vax began his college studies at the University of the Pacific, he was hooked on jazz and big band playing. He also had trumpet lessons with John Coppola and played with the Stockton Symphony, Stockton Municipal Band, and Sacramento Opera.

Vax learned a great deal from Gordon Findlay (formerly with the US Navy Band in Washington, D.C.) during his college years

(1960-65). However, since the school did not allow jazz music to be played, Vax and a few friends formed a jazz quintet on their own, even though they were not allowed to practice on campus. Vax studied recordings of all the great lead trumpet players including Maynard Ferguson, Al Porcino, and Buddy Childers, as well as Dixieland music and the jazz work of Clark Terry and Clifford Brown. He later had lessons in New York City with Carmine Caruso and Roy Stevens.

After graduating from college in 1965, Vax joined the US Navy and was assigned as the lead player of the Navy Show Band that spent three years (1966-69) in South America under a State Department goodwill tour. Upon his return, he was stationed at Treasure Island, California, where he worked as an arranger and dance band leader. He also volunteered much of his free time to working with patients in a local drug rehabilitation center, and convinced several of his musician friends to join him in playing jazz music at centers throughout California.

Through a jazz colleague, Vax had the opportunity to audition for Stan Kenton, who offered him a position in his band in 1970, and although Vax explained that he had several more months of military obligation, Kenton was able to convince military officials to release him early due to the importance to Vax's career, and because the Kenton band performed numerous concerts each year at military bases throughout the country. After two years as lead trumpet with Kenton, Vax also became Kenton's road manager. But Vax felt the urge

to play in smaller groups and explore his improvisation skills, so he left the band after two and a half years on the road and became a clinician for the Conn Company, taking over his mentor's (Don Jacoby) duties by performing with high school bands throughout the United States.

Vax received a call from the manager of the Dukes of Dixieland in 1975, asking him to lead and play with the group. He accepted the offer, and performed and recorded with it for two years. He also formed his own jazz group at this time. During the spring of

1978, Vax accepted an offer to play lead in Clark Terry's Big Band, and also formed and led his own big band, which was very successful. He performed or recorded with many celebrity artists including Bob Hope, Red Skelton, Art Pepper, Freddy Hubbard, Joe Williams, Louie Bellson, Steve Allen, Bob Crosby, Randy Brecker, Cab Calloway, Glenn Miller Orchestra led by Buddy de Franco, Pee Wee Hunt, Ray McKinley, Jimmy Dorsey Orchestra, Don Ellis, Gene Krupa, Al Grey, The Four Freshmen, The Army Blues, Air Force Falconaires, The Navy Commodores, and others. He also formed a group consisting of four trumpets (Vax, Steve Campos, Warren Gale, Bob Doll) and rhythm called TRPTS. In addition, he formed the Mike Vax Big Band that consisted mostly of former members of the Kenton orchestra.

Vax became a clinician for Yamaha during the 1990s and helped design the Mike Vax-model trumpet. He participated in the Great American Jazz Band and released several solo albums including *I Remember You* (Master Communications Group), *Live at Morningside College* (MCG), *The Draga/Vax Connection* (Dragonwax Records), *Transforming Traditions* (TRPTS on The Jazz Alliance label), and *Alternate Route* (Sea Breeze). One of his latest CDs is with Clark Terry, entitled *Creepin' with Clark* (Summit), and another is *Vaxuosity* (Summit) with the Ohlone Wind Orchestra.

Vax is currently a clinician for Getzen Trumpets and is the codesigner of the Mike Vax-model Getzen trumpet. He continues to appear at virtually all of the leading international jazz festivals and is an active soloist and clinician throughout the world. He was elected the leader of the Stan Kenton Alumni Band, which has released the CD, *Have Band Will Travel* (Summit). He and wife Peggy, a trombonist, reside in Prescott, Arizona, and have a daughter, Leslie April, born in 1979.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); LaBarbera, John. "Mike Vax: How Much Do You Want To Play The Trumpet?" (*International Trumpet Guild Journal*, Oct. 1999); Yanow, Scott. *Trumpet Kings* (Backbeat Books); *Encyclopedia of Jazz Musicians* (www.jazz.com/encylopedia); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, Aug. 11, 2010.

Vega, Ray (b. New York, New York, Apr. 3, 1961). American trumpeter. Vega grew up in South Bronx, New York, and became obsessed with Latin jazz when he was in junior high school. He decided to play the trumpet after being inspired by Freddie Hubbard.

Vega graduated from New York's High School of Music and Art where he studied with Jerry Gonzalez. He also later studied trumpet with Sidney Baker, Henry Nowak, Mike Lawrence, Stan Shafran, Laurie Frink, and Richard Brezowski. He attended Long Island University-Brooklyn Center, studying jazz harmony and improvisation with Susan Winder, Bobby Rogovin, and Lonnie Hillyer.

Vega is a top Latin jazz trumpeter and a fine percussionist, arranger, and composer. He has performed and recorded with many of the leading Latin and jazz musicians of the world, including James Spaulding, Louis Ramirez (1985), Wessell Anderson, Luis "Perico" Ortiz, Hector Lavoc (1987), Mongo Santamaria (1987-92), Eddie Palmieri, Johnny Pacheco, Ray Barretto (1990-94), Joe Henderson, Pete Rodriguez (1991-92), Mario Bauza (including a tour of Europe), Tito Puente (1994-99), Chico O'Farrill, the Lincoln Center Jazz Orchestra, Arturo Sandoval, Mel Tormé, Paquito D'Rivera, The Spanish Harlem Orchestra, Paul Simon,

John Santos, Simon Bolivar, The Duke Ellington Orchestra, The Vanguard Orchestra, Bebo Valdès, and Celia Cruz.

An exciting lead trumpeter and jazz soloist, Vega has released four CDs: *Ray Vega* (Concord Picante), *Boperation* (Concord Picante), *Pa'lante* (Palmetto), *Squeeze Squeeze* (Palmetto). He has given workshops and master classes around the world, and is on the faculty at the University of Vermont. He currently leads his own groups: Ray Vega Latin Jazz Quintet, Ray Vega Burlington Jazz Quintet, and East/West Trumpet Summit.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Ray Vega's official website: www.rayvegamusic.com.

Vejvanovský, Pavel Josef (also spelled Weiwanowski or Paul Josep Wegwanowskij) (b. Hukvaldy, Bohemia, 1639; d. Kremsier, Sept. 22, 1693). Moravian trumpeter. He studied at the Jesuit college at Opava, and in 1664 was appointed principal trumpet and *Kapellmeister* to Prince-Bishop Karl Liechtenstein-Kastelkorn. He remained a field trumpeter his entire life.

Vejvanovský composed 137 works that included masses, motets, sonatas, serenades, etc., many of which include "solo clarino" parts that he probably performed himself. Many of his trumpet pieces contain nonharmonic pitches such as lowered 7ths**,** so he must have been quite skilled in the bending of notes.

Bibl.: "Pavel Josef Vejvanovský" (Oxford Music Online); Randel, Dony Michael (Edit.). *The Harvard Biographical Dictionary of Music* (Belknap Press/Harvard University Press); Smithers. Don L. *Music and History of the Baroque Trumpet before 1721* (Syracuse University Press).

Velenczei, Tamás (b. Esztergom, Hungary, June 15, 1962). Hungarian trumpeter. At the advice of his elementary school teacher, Velenczei's parents enrolled him in a school that favored the Kodály method of learning music. At age eight, he began studying trumpet with Joszef Mayer. In 1976 at age fourteen, he played in a local municipal orchestra, and attended the Franz Liszt Conservatory in Szeged where he studied with Gábor Huszár. Four years later, he enrolled in the Franz Liszt Conservatory in Budapest where he studied with Frigyes Varasdy. He graduated at the age of twenty-three (1985) with an artist diploma in trumpet, and a diploma in chamber music.

Velenczei's first professional experiences were with the Purcell Brass Quintet (beginning in 1980) and the Anonymous Brass Quintet (beginning in 1983), which in 1986 won first prize in the Narbonne (France) competition. He was an extra trumpet with the Symphony Orchestra of the Hungarian Radio, and became an unofficial understudy to coprincipals Ferenc Tárjani and Istvan Palotai. From 1983 to 1992, he was second trumpet of the Budapest Symphony Orchestra.

Valenczei spent several summers studying in the United States; he studied for six months with Boyde Hood at the International University in San Diego, California. In 1988, he was awarded a four-week scholarship by the Chicago Symphony Orchestra to study with Adolph Herseth, the principal trumpeter. He also received valuable advice from Arnold Jacobs concerning correct breathing.

After returning to Budapest and resuming the second trumpet position in the Budapest Symphony Orchestra, he became principal trumpet of the newly formed Budapest Festival Orchestra in 1992. In 1988, he began playing alongside Hans Gansch in Pro Brass, and began as a substitute trumpet with the Berlin Philharmonic, which invited him to audition for the principal chair in 1999. He and Sylvia Velenczei were married in 1998 and have a daughter, Dora Vanda.

Following a lengthy and strenuous audition process, Velenczei was hired as coprincipal trumpet of the Berlin Philharmonic (succeeding Konradin Groth), and was granted tenure in 2001. He also is currently teaching at the Karajan Orchestra Academy in Berlin.

Bibl.: Keim, Friedel. *Das große Buch der Trompette* (Schott); Mathez, Jean-Pierre. "Tamás Vencenczei" (*Brass Bulletin*, no. 112, IV, 2000).

Venezia, Frank (b. New York, New York, 1891; d. after 1937). American trumpeter. Venezia (sometimes listed incorrectly as Venezie) was born to Italian parents. He studied with Max Schlossberg. He was principal trumpet of the Cleveland Orchestra for less than one season because Maestro Nikolai Sokoloff fired him for playing three times louder, after he had been asked to play softer; Sokoloff referred to him as a "dummy."

Venezia left Cleveland and joined the New York Symphony during the late 1920s. When the symphony merged with the New York Philharmonic, Venezia was included in the newly formed orchestra, playing second trumpet to Harry Glantz. (Max Schlossberg was the fourth player.) He left the Philharmonic to join the more lucrative CBS Radio Orchestra in New York (1930s), and was recruited in 1937 by Artur Rodzinski to play second trumpet to Benny Baker in Arturo Toscanini's newly formed NBC Symphony.

Bibl.: "Frank Venezia" (www.stokowski.org/Principal_Musicians_Cleveland_Orchestra.htm).

Verhaeghe, Eric (b. Brugge, Belgium, May 11, 1940). Belgian trumpeter. Verhaeghe studied with Théo Mertens, and at age twenty played lead trumpet with the Janot Morales Big Band and with Eddy Delatte. He soon played lead with the Belgian Radio and Television (BRT) Jazz Orchestra, BRT Big Band, Brussels Jazz Orchestra, and ACT Big Band. He was soloist with the Caravelli Grand Orchestra which toured Japan, and formed his own big band, the Eric Robin Band. During his career, he toured with bands backing Leo Martin, Julio Iglesias, Andy Williams, Frank Sinatra, Shirley Bassey, Aretha Franklin, Jaco Pastorius, and others. Since 1961, he has worked mainly as a studio musician.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Verhaert, Steven (b. Aartselaar, Belgium, May 7, 1969). Belgian trumpeter and conductor. Verhaert studied at the Royal Conservatory of Music in Brussels in 1987-93 where he received first prizes in solfeggio, trumpet, and chamber music. He then studied at the Staaliche Hochschule für Musik in Karlsruhe, Germany, under Reinhold Friedrich, graduating in 1996. Additional trumpet study was with Pierre Thibaud and Günter Beetz.

Since 1995, Verhaert has been a member of the Royal Flemish Philharmonic in Antwerp and artistic director of the royal

band. He also teaches chamber music at the Royal Flemish Conservatory. In 2002, he became artistic director of the symphonic band project at the School of Music of the Johannes Getenberg University in Mainz. Verhaert composes and arranges for hr Brass, Worldbrass, andvarious other symphonic wind ensembles. He is a founding member of the Ottone Brass Quintet, and is an active player of the Baroque (valveless) trumpet with the Freiburg (Germany) Baroque Orchestra, and other groups. As a conductor, he has been a guest with dozens of orchestras and brass ensembles, including the Rotterdam Philharmonic.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Steven Verhaert's official website: www.stevenverhaert.com.

Verstraete, Fernand ("Trumpet Boy") (b. Roubaix, France, Sept. 12, 1925; d. Germigny, France, July 24, 1992). French trumpeter, accordionist, and arranger. Verstraete's father Désiré was an accordion player. Fernand studied with noted accordion virtuosos like Albert Lestienne, Simone Bultiauw, and Arthur Lenglet. He also studied trumpet with Maurice Leclercq at the conservatory in Roubaix (1940). Verstraete toured with singer Jean Tranchant, and then with Jeannine & Ses Solistes (1946). He began a jazz career in Lille in 1947, and joined the groups of Fred Adison (1947-49) and Jacques Hélian (1949-51). Later, he played in Paris with Hubert Rostaing (1953-59), Michel Legrand (1956-57), Claude Bolling (1956-58; 1974-91), Tony Proteau, Christian Chevallier, Sidney Bechet, Benny Vasseur, Martial Solal, Henri Renaud, and many others. As a studio player, he joined the most in-demand trumpet section led by Fred Gérard, along with Robert Fassin and Roger Guérin (from 1954). He recorded with Bill Tamper (1952), Gigi Gryce (1953), Claude Bolling, Lucky Thompson, Clifford Brown, Clark Terry, Django Reinhardt, Fred Gérard, Charles Aznavour, and Eddie Barclay, among others.

Verstraete, also known as Frankie Verne and Frank Vernet, was a skilled arranger who led his own orchestra for many years. He recorded numerous pop albums under the nickname, Trumpet Boy (until 1969). His son, Jean-Claude Verstraete (b. 1953; d. 2011), was also a trumpet player.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (C-Rom; Oct. 2008).

Vetrov, Mikhail Semenovich (b. Tver, Russia, Nov. 14, 1908; d. Leningrad, Russia, Jan. 19, 1970). Russian trumpeter. Vetrov began his career playing in military bands from 1921 to 1928. He then attended the Moscow Conservatory where he studied with Mikhail Adamov, graduating in 1931. His orchestral career extended for more than fifteen years with the All-Union Radio Orchestra, Moscow Philharmonic, Variety Orchestra of Russia led by Leonid Utyesov, and as principal trumpet of the Leningrad Philharmonic Orchestra. He was also a fine jazz trumpeter. It is said that he had a beautiful tone, expressive phrasing, and good musical taste.

Vetrov is considered to be one of the most important teachers in Russia, having made many arrangements and also editing Mitronov's trumpet method, and having taught at the St. Petersburg/ Leningrad Conservatory from 1945 until his death in 1970. He became a full professor in 1967, was head of the wind department, dean of the orchestra department, and Conservatory prorector. He also taught at a special music school. Among his many students were Veniamin Margolin, principal trumpet of the Leningrad Philharmonic from 1947 to 1974, and Yury Bolshiyanov, coprincipal in the same orchestra from 1946 to 1968 and teacher at the Leningrad/St. Petersburg Conservatory from 1953 until his death in 2004 (professor in 1973), head of the wind department, and rector in 1976-80. Vetrov was honored by the State in 1960.

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Vezant, Louis ("Loulou") Jr. (b. Paris, France, Jan. 25, 1931). French trumpeter. Vezant studied piano with Raoul Gola, and trumpet with his father, Louis Vezant Sr. (1908-1991). He also studied with Raymond Sabarich at the Paris Conservatory (1953-56). He played with Fernand Bouillon (1948, along with his father and Jean Mauclaire, trumpet.), was a substitute for Georges Jouvin and Alex Renard (1953, *Ile de France* boat), played with Benny Bennet (1953), Georges Ross (L'Eléphant Blanc, 1953, with Lalo Schifrin on piano), at the Opéra (substitute to Roger Delmotte), ballets with Jean Crétal and Raymond Tournesac, (then with Bernard Gabel on trumpet), Alix Combelle (Poste Parisien, 1954), Antonio Picallo (1954-56, with Chico Cristobal, alto sax), at the Moulin Rouge (1957), Al Mone (Bruxelles, 1958, with Pierre Thibaud and Vincent Casino, trumpets), Camille Sauvage (as a lead trumpet), Benny Bennet again (1958), Quincy Jones (1959), at the Casino de Paris (1960-80), and the Association Guy Luypaerts. He also recorded a film soundtrack with Aimé Barelli in 1951.

Vezant played lead trumpet on television with Jean-Claude Pelletier, and later with Bob Quibel. He toured Japan five times with Raymond Lefèvre and also played in the big bands of Sonny Grey, Ivan Jullien, Jean-Claude Naude, Claude Bolling, and Gérard Badini (1986-94). He has taught at the Paul Beuscher School in Paris.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Vignal, Pierre [Joseph] (b. Isserteaux, France, Dec. 5, 1879; d. March 13,1943). French cornetist and trumpeter. Pierre Vignal studied under J.-J. Mellet at the Paris Conservatory where he received a first prize for cornet in 1902.

Vignal played cornet at the Sirène de Paris, the Casino in Vichy, and the Concerts Ganne in Monte Carlo. Later, he was solo trumpet at the Opéra in Paris and at the Société des Concerts du Conservatoire (1920 to June 1937). Vignal was a powerful trumpet player who attained the peak of his celebrity from 1927 to 1937. Beginning in 1926, Vignal was the only French trumpet player to perform Bach's *Second Brandenburg Concerto* as written. He also performed the *Mass in B minor* by Bach many times (1931 to 1936), and was the first in France to play Haydn's *Concerto for Trumpet* (circa 1930). Foreshadowing modern convention, he played the Haydn on an E-flat trumpet, and the *Brandenburg* on a Couesnon piccolo trumpet (very small bore at his request). He was recently identified by Michel Laplace as the highly probable trumpeter of the *Brandenburg* on the recording made by the Orchestre de l'Ecole Normale de Paris under Alfred Cortot in 1933 (the trumpet player is anonymous). His rendition is of the highest standard, and sounds very modern (reissued on CD by EMI 7243 5 67211 2 8). In the 1935-46 period, two previous pupils of Vignal performed that difficult work: Roger Aureggi (Monte Carlo, 1935), and Raymond Tournesac (Vichy, in the 1940s). Vignal also recorded under his own name (cornet pieces on the Odéon label), as well as in sessions alongside Eugène Foveau playing the *Octuor* by Igor Stravinsky, which was conducted by the composer (Columbia).

Vignal was professor of trumpet at the Paris Conservatory from November 1, 1925 to January 1, 1943. He taught René Voisin (father of Roger Voisin) and Louis Menardi (Sabarich's brother-in-law). His closest disciple, however, was Raymond Tournesac, who, like his teacher, also had a career in Monte Carlo and Vichy. Vignal has been underrated; his style was ahead of his time. His tone was similar to that of Raymond Sabarich (but without the vibrato).

Bibl.: Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, Oct. 2008).

Villanueva, Jari A. (b. Karhula, Finland, Aug. 14, 1955). Finnish-born American trumpeter and bugler. Villanueva grew up in Baltimore, Maryland. He began playing the trumpet at age twelve; his first teacher was Clarence Wroblewski. After graduating from Patterson High School in Baltimore, he attended the Peabody Conservatory from 1973 to 1978, studying with Donald Tison, principal trumpet of the Baltimore Symphony Orchestra. Villanueva led the jazz ensemble at Loyola University from 1976 to 1979, and taught musical theater and jazz history at Goucher College from 1979 to 1984 while also teaching in the Baltimore public schools from 1980 to 1983. From 1983 to 1984, he earned a master of music degree at Kent State University in Ohio, studying with Michael Chunn.

Villanueva was a member of the US Air Force Band in Washington, D.C. from 1985 to 2008, during which he served as a bugler and drum major, sounding *Taps* at Arlington National Cemetery over five thousand times. He has received numerous awards and medals from the US Air Force, and has performed with the Baltimore Symphony Orchestra, Annapolis Symphony, Baltimore Opera Company, and other organizations. He is America's foremost authority on US military calls, and has authored several articles and a book on the subject.

Villanueva was curator of the Taps exhibit at Arlington National Cemetery, and is responsible for moving the bugle used at President John F. Kennedy's funeral from the Smithsonian Institution for display at Arlington. In 2007, he was inducted into the Buglers' Hall of Fame, as the first active duty military bugler to be so honored. He wrote *Twenty-four Notes That Tap Deep Emotions: The Story of America's Most Famous Bugle Call*. His sounding of bugle calls can be heard on the soundtrack of the movie, *Gods and Generals*. An arranger for the US Air Force Band, he has also published extensively through Musicians Publications, Music Express, Ludwig Music Company, and JV Music.

Since 2008, Villanueva has worked for the Maryland Military Department, serving as Director of the Maryland National Guard Honor Guard, and as conductor and commander of the Maryland Defense Force Band. From 1998 to 2010, he was an adjunct professor at the University of Maryland, Baltimore County, serving as director of bands. He is a Civil War historian, re-enactor, the artistic director of the National Association for Civil War Brass Music, Inc., and directs and leads The Federal City Brass Band and the 26th North Carolina Regimental Band. In addition, he is music director for the National Civil War Field Music School.

Villanueva and his wife Heather Faust live in Cantonsville, Ohio. His hobbies include Civil War history, baseball, and the Kennedy assassination.

Bibl.: "Jari Villanueva" (www.tapsbugler.com/jari-villanueva-biography-bio); "Jari Villanueva" (www.cornetsandcannons.com/html/jari_villanueva.html); personal interview, Aug. 9, 2011.

See photo of Villanueva as a Civil War Bugler with George Rabbai's biography.

Vivar, Alejandro ("El Negro") (b. Manzanillo, Cuba, 1923; d. Miami, Florida, 1979). Cuban trumpeter. Vivar came from a musical family, and was considered the greatest jazz trumpeter in Cuba during the

1950s. He blended the style of Dizzy Gillespie with that of traditional Cuban music, and was an important part of the *Cuban Jam Session* albums on the Panart label.

Vivar made his debut with the Filarmónica de la Habana. In 1946, he played with the Conjunto Casino, then began playing jazz with a group called Cosmopolita, and gained recognition playing with Bebo Valdés & His Havana All Stars (1952-60). He also played with the famous singer Beny Moré, teamed with the Banda Kubavana, and jammed at the Tropicana with Conte Candoli and Bill Harris. Vivar worked in studios and performed at the Radio Progreso, but after the Cuban revolution, left for New York City in the early 1960s; he later established himself in Miami, Florida. He was a member of Ray Barretto's Cuban band, Latino '62, among others, and can be heard on dozens of recordings with many Cuban and American musicians such as Clark Terry, Cat Anderson, and Louie Bellson.

Bibl.: www.austinchronicle.com/music/2001-01-12-80145; Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); .

Vizzutti, Allen (b. Missoula, Montana, Sept. 13, 1952). American trumpeter and composer. Vizzutti possesses a special talent. He is one of the world's most versatile trumpet players, equally accomplished in

performing jazz, lead, classical, and pop music. His father, Lido Vizzutti, was a self-taught trumpet player who was Allen's only trumpet teacher until Allen went to college. In 1967, Vizzutti received advice from Doc Severinsen, and at age sixteen, was first chair in the World Youth Orchestra and a concerto competition winner at Interlochen Music Camp in Michigan. After graduating from high school in Missoula, Montana, Vizzutti accepted a scholarship to study at the Eastman School of Music in Rochester, New York, where he earned bachelor and master of music degrees, studying with Sidney Mear (1970-76). He also earned a Performer's Certificate and was the first and only wind player to date to have been awarded an Artist's Diploma. While still a student, he was a member of the Rochester Philharmonic and Eastman Brass Quintet from 1971 to 1976 (along with Daniel Patrylak on trumpet). The EBQ toured the United States, Canada, and Israel, made several recordings, and performed at the National Trumpet Symposium in Denver in 1973.

Vizzutti's interest in composing music ignited in the fertile environment of the Eastman School. As a graduate student, he was commissioned to write and perform a solo work for himself and the Rochester Philharmonic. His numerous classical works include *The Rising Sun, Three Winter Scenes, The Emerald Concerto, Prism: Shards of Color for Brass* (commissioned by the Summit Brass), *Five Episodes for Trumpet and Brass Ensemble* (cocomposed with Jeff Tyzik), *American Jazz Suite*, *Cascades* for unaccompanied treumpet, *Prelude and Presto* for brass quintet, and *Sonatas Nos. 1, 2 & 3* for trumpet and piano. His compositions have been premiered by such ensembles as the Los Angeles Philharmonic, London Symphony Orchestra, Royal Philharmonic of London, Syracuse Symphony, Rochester Philharmonic, Summit Brass, and the Nuremburg Symphony.

Vizzutti has performed with hundreds of leading ensembles and artists, making him one of the top trumpet soloists in the world. Among them are Chuck Mangione, Frank Sinatra, Barbra Streisand, Prince, Dizzy Gillespie, Dave Brubeck, Oliver Nelson, Stan Getz, Bill Watrous, Marian McPartland, Thad Jones, Chick Corea (1978, European tour), Doc Severinsen, Woody Herman (1976-77), Airmen of Note, Army Blues, New Tokyo Philharmonic, Budapest Radio Orchestra, Slovenian Radio Orchestra, Minnesota Orchestra, Leipzig Wind Symphony, NBC Tonight Show Band, St. Paul Chamber Orchestra, Summit Brass, Kosei Wind Orchestra, Japan's NHK Orchestra, and the Ten of the Best trumpet and rhythm ensemble. He has visited sixty countries to date, including appearances as guest artist with symphonies in Tokyo, St. Louis, Seattle, Syracuse, Rochester, Milwaukee, Buffalo, Phoenix, Edmonton, Vancouver, Winnipeg, and Honolulu. As a staunch proponent of music education, Vizzutti has presented hundreds of clinics and master classes around the world. His past artist residencies include the Rafael Méndez Brass Institute, Bremen Trumpet Academy, Banff Centre for the Arts, Skidmore Jazz Institute, Eastman School of Music, numerous European festivals, and myriad universities.

Vizzutti has recorded ten solo albums for Summit Records, Sony, Ludwig Music Publishing, and DeHaske Music Publishing. His published methods, *New Concepts for Trumpet* (Alfred Music Publishing) and *The Allen Vizzutti Trumpet Method* (Alfred) have become standard treatises for trumpet study. He has published over twenty books of etudes, duets, and jazz play-along books with DeHaske Publications/Hal Leonard, as well as two volumes of eight solos with piano, *Excursions and Explorations,* for young trumpet players. Vizzutti's rigorous publication: *Advanced Etudes for Trumpet,* is published by The Brass Press.

Famous locations where Vizzutti has performed include the Hollywood Bowl, Carnegie Hall, the Grand Teton Music Festival, Charles Ives Center, Lincoln Center, Leipzig Gewandhaus, Royal Albert Hall, Tokyo City Opera, Suntory Hall, the Breckenridge Music Festival, Newport Jazz Festival, and the Montreux Jazz Festival. He has also been a featured soloist at several annual conferences of the International Trumpet Guild, the 1995 International Brassfest, and many times at the Midwest Band and Orchestra Clinic in Chicago.

While living in Los Angeles during the 1980's, Vizzutti played in countless films, television programs, shows, and commercials. He can be heard on the soundtracks of over one hundred fifty movies, including *Star Trek, Back to the Future, The Black Stallion, Rocky II, Fire Fox, Sudden Impact, 10, Under the Cherry Moon, Broadcast News, The Electric Horseman*, and *1941*.

Vizzutti and his wife, fellow Eastman graduate, Laura Vizzutti, have three children: Marcus Allen (b. 1987), Nicholas Jeffrey (b.1990), and Gabriella Joy (b. 1991), all of whom are musical. They live on Mercer Island, Washington. Allen was an Artist-in-Residence at the University of Washington for many years, is currently an artist-in-residence at the University of South Carolina, and maintains a busy touring and composing schedule. He was awarded the Montana Governor's Award in 2008. His hobby is collecting character watches.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Allen Vizzutti" (http://en.wikipedia.org); "Allen Vizzutti Biography" (www.vizzutti.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, Jan. 25, 2010.

Vlasák, František (b. Všenory [near Prague], Czech Republic, Nov. 26, 1945). Czech trumpeter. Vlasák studied at the Prague Conservatory with Václav Pařik from 1960 to 1966. He was a member of the Prague Chamber Orchestra from 1964 to 1966, and then until 1969 performed with the Czech Philharmonic. He was principal trumpet of the Basle Symphony Orchestra that toured Europe, America, and Japan from 1969 until his retirement in 2005.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Vloeimans, Eric (b. Huizen, Holland, Mar. 24, 1963). Dutch trumpeter. Vloeimans began his studies at the Rotterdam Academy of Music as a classical musician, but switched to jazz, graduating with distinction in 1988. He continued his studies in New York City with Donald Byrd, and started his career with the big bands of Frank Foster and Mercer Ellington. Since returning to Holland, he has been involved in numerous jazz projects that combine musicians from various countries. He received the Edison Award for his CD, *Bitches and Fairy Tales,* in 1999, and received the most prestigious Dutch jazz award, the VPRO/Boy Edgar Award in 2003. He also received Edison Awards for his albums *Summersault* (2006) and *Gatecrashin'* (2007). Known for his usage of electronic special effects, he was described in *JazzTimes* magazine, *Vloeimans plays crisp and self-assured, embodying the articulate melodism of Clifford Brown plus many shades of Miles, without being imitative.* Other CDs include *No Realistics, First Floor, Bestiarium, Umai, Brutto Gusto, VoizNoiz 3, Hidden History, Boompetit, Hyper, Heavensabove!, Live at Yoshi's,* and *Live at the Concertgebouw*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Eric Vloeimans" (http://en.wikipedia.org/wiki/Eric_Vloeimans); Eric Vloeiman's official website: www.ericvloeimans.com.

Voisin, Peter G. (b. Boston, Massachusetts, Feb. 4, 1950). American trumpeter. Peter is the last of an important and famous family of trumpeters. His grandfather, René (1893-1952), came to America from France to join the Boston Symphony Orchestra under Sergey Koussevitzky in 1928. Peter's father was the famous Roger Voisin (1918-2008) who played principal trumpet in the Boston Symphony Orchestra from 1950 to 1964. [See biographies on René and Roger Voisin.]

When Peter was nine and ten, he studied solfège with Marcel Lafosse, and at age eleven began playing the trumpet under the guidance of his father. From 1969 to 1971, he attended the Oberlin Conservatory of Music where he studied with Eugene Young, and because Peter had started playing C trumpet with his father, Young taught him how to play the B-flat trumpet as well. After completing his bachelor of music degree, Peter earned a master of music degree studying with his father at the New England Conservatory from 1971 to 1972. Upon graduation, he joined the Syracuse Symphony Orchestra as third trumpet, second trumpet in the SSO Brass Quintet, and Marketing Manager of the orchestra for one year. In 1983, he moved to Jacksonville, Florida, where he played third trumpet in the Jacksonville Symphony Orchestra for twenty years and later fourth trumpet for two years (2003-05). From 1983 to 1984, he also served as the orchestra's first Development Director.

Voisin founded the Premier Brass (quintet) in 1991. His wife Pamela, an office manager for Ameriprise Financial, plays second trumpet in the group. His children are Christine (b. 1973), Maria (b. 1974), and stepdaughter Candice Bassett (b. 1983). Voisin was also active in Jacksonville with the FAITH praise band at Southside United Methodist Church, playing trumpet, flugelhorn, and keyboard.

After retiring from fulltime orchestra playing, Voisin and his wife moved to Hendersonville, North Carolina, in 2005. He remains active with the Asheville First Baptist Church orchestra, Spartanburg Philharmonic, Brevard Community Orchestra, Brevard Chamber Orchestra, Premier Brass, Smokey Mountain Brass Band, and other area groups. He is a designated Chartered Retirement Planning Councilor and Financial Advisor with Ameriprise Financial (since 1984). His hobbies include cooking, landscaping, composing, coaching brass ensembles, and philosophy.

Bibl.: "Peter Voisin" (www.premierbrass.org); personal interview, Nov. 3, 2010.

Voisin, René [Louis] (b. Angers, France, Nov. 18, 1893; d. Boston, Massachusetts, Jan. 16, 1952). American trumpeter. René was the oldest of the three Voisin trumpeters that included his famous son Roger, and grandson Peter.

René's father was Georges Gabriel Voisin, a respected businessman and music supporter. Georges founded the Angers-Doutre

Wind Band and purchased instruments for a local orphanage. He taught René to love music and was able to secure him a place in Alexandre Petit's and Pierre Vignal's classes at the Paris Conservatory.

René graduated in 1916, earning a Prize of Excellence, and was awarded his first new cornet, which is now a special possession of the Voisin family.

During World War I, René was a freelance musician in many Parisian theaters together with trumpeters Auguste Mériguet and Bailleul (1914-18) and was briefly a stretcher-bearer in the military. In 1918, he and Anne-Marie Mace were married and had a son, Roger Louis, in that same year. After military service, René worked as solo cornet and second trumpeter at the Société des Concerts du Conservatoire (1920-1928). He had a hectic schedule that left little time for home life. In the mid-1920s he began to have heart problems.

Voisin participated in the well-known Koussevitsky Concerts that occurred between 1921 and 1928 in Paris. Koussevitsky had become the conductor of the Boston Symphony Orchestra and was recruiting musicians from France. He offered Voisin a position as fourth trumpet in the BSO. Thinking that it would be better for his health to make a living playing in only one orchestra, Voisin accepted the offer and moved the family to Boston in 1928.

Once in America, Voisin performed for many years in the BSO and began teaching his son Roger to play the trumpet, who eventually became the third trumpet in the orchestra at the age of sixteen, and later principal. However, heart problems finally ended René's life in 1952. Anne-Marie said that he was a very polite, kind-hearted, intelligent man with a wonderful sense of humor and great laughter. *We had a very good marriage together*. She attempted to lighten his household chores: *I did everything I could to not let him do the hard work. Here I did my jobs and I did all the work. He was ashamed* [that he could not help], *so I do pretty much the same now that he is gone*. Being a wonderful cook and hostess, Anne-Marie later opened a small restaurant in her home, "Chez Voisin."

Bibl.: Arndt, Michael John. *The Extraordinary Roger Voisin: His Life and Contributions to Trumpet Performance, Repertoire, and Teaching* (unpublished DMA diss., Arizona State University, 2004); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom, 2008, p 1014).

Voisin, Roger Louis (b. Angers, France, June 26, 1918; d. Auburndale, Massachusetts, Feb. 13, 2008). American trumpeter. Roger was the most famous of a family of trumpeters, and one of the greatest

orchestral players of all time. His unique personality and playing style were a marvel to all who knew him.

Roger's father René was a highly respected trumpeter who spent much of his early career in Paris working in various orchestras. In the 1920s, René began to have heart problems, possibly due to his hectic schedule from juggling numerous playing jobs in the city. During his boyhood years, Roger said that he hardly saw his father because René left each morning before Roger awoke, and he did not return until after Roger had gone to bed.

When Sergey Koussevitzky became conductor of the Boston Symphony Orchestra, he recruited numerous French musicians to come to Boston. René was offered a position as fourth trumpet in the BSO at a large salary and decided to take the offer, thinking that this would be less stressful and would allow him more time with the family. So in 1928, the Voisin family settled in Boston.

At this time, Roger was ten years old and of an age that he could begin playing the trumpet with his father's guidance. Although Roger had received some general music training in Paris, René arranged for him to take solfège lessons with Gaston Dufresne, a contrabassist in the BSO. Roger said of Dufresne, *His teaching of rhythm was based on terror.* However, Roger attributed his uncanny rhythmic precision and variety of articulations to his studies with Dufresne.

Roger had a large gap between his upper two front teeth that caused him to place the mouthpiece off to one side of his mouth. *My*

father could not stand my embouchure...My father would chisel small pieces of wood and make me play with them between my teeth. It hurt like hell...and it bled! My father was killing me, absolutely. I had to endure that for nearly a year. Finally, he gave up and I played where it felt the best.

At age fifteen, René arranged for Roger to study with Marcel Lafosse, the second trumpet of the BSO. In the following year, Roger began studying with the principal trumpet of the BSO, Georges Mager. In order to try to improve Roger's upper register, René also asked Walter M. Smith to give Roger a few lessons. This proved to be quite helpful; Roger recorded the *Second Brandenburg Concerto* by Bach twice, first with Sergey Koussevitzky (1946) and later with Charles Münch (1961). No one before him, with the exception of Louis Davidson and William Vacchiano, played this difficult work in America as it was written.

Roger was a bugler for the Boy Scouts. His father taught him many French bugle calls because René felt that they were challenging rhythmic pieces. While waiting for his father to finish a rehearsal with the Boston Pops Orchestra, Roger was outside practicing his bugle calls, which caught the ear of conductor Arthur Fiedler who was impressed with the fifteen-year-old boy's playing. Fiedler asked Roger to play calls at the conclusion of the intermissions of the Pops concerts, which proved to be very beneficial to Roger's playing because he needed to play accurately and consistently each day. Soon, Fiedler invited Roger to play in the MacDowell Orchestra, one of Fiedler's orchestras at that time. Voisin's orchestral training had now begun in a real way.

In 1934, Fiedler encouraged Koussevitzky to audition Roger for an opening in the BSO, a position also attached to the principal chair in the Pops. Sixteen-year-old Roger was granted an audition that was played for Maestro Koussevitzky and several of the principal players of the BSO. Most committee members wanted to hear Roger play some difficult orchestral passages, but Koussevitzky preferred that he play a pianissimo A with a grand crescendo followed by a diminuendo to pianissimo. The request puzzled Roger, but he played it with perfect control. The committee was silent for a moment and then broke into applause; Koussevitzky congratulated Roger and offered him the position. Roger was stunned that he had won the job with one note! Excitedly, Roger found his father and told him of his good fortune. His father replied, *Don't you understand, you little small fry? That was the famous solo from "Rienzi Overture" by Richard Wagner!*

René did not feel that Roger had enough experience to join the BSO and became upset at the idea of his son joining the trumpet section at such a young age, and preferred that Roger attend the Paris Conservatory instead. However, Fiedler and BSO oboist Fernand Gillet came to Roger's defense, and after two days of negotiations, René surrendered to Koussevitzky's wishes, but with the stipulation that Roger take lessons on the contrabass should anything cause him to be unable to play the trumpet. Roger joined the Pops as principal trumpet during the summer of 1935, and the BSO as third and assistant

principal trumpet the following season (where he succeeded the Belgian trumpeter Théo Grunday, a former pupil of the famous Théo Charlier).

Roger's first teaching position was in 1940 at the Tanglewood Institute in the Berkshires outside of Boston that was to be the summer home of the BSO, and during that summer, Roger performed the

American premiere of Paul Hindemith's *Sonata* with Hindemith at the piano. The performance, however, was an informal one and was intended to be as much a reading session as it was a concert.

Mager was keenly aware of Roger's strengths, especially his ability to tongue difficult fast passages cleanly, and began to let Roger perform some of the overtures and concerto accompaniments. It seemed that Roger's career was really taking off. The early recording of Bach's *Brandenburg* mentioned above was made while he was assistant principal.

World War II interrupted Roger's career from 1942 through 1945; he was drafted into military service and required to report for induction into the Navy. At first, he was upset and did not want to leave his job with the BSO and Pops, but after speaking with several friends, he decided that he actually did want to serve his country. He reported as requested and passed the Navy's physical exam, but not the psychological test; it was determined that Roger's lack of association with friends of his own age caused some concern, and he was denied enlistment. Roger complained to the review board and was told that if he could get a letter from a licensed psychologist stating that he was fit for duty, they would reverse their decision. So, Roger went to Dr. Solomon, an avid BSO supporter and respected psychiatrist who gave Roger a satisfactory report, but added that Roger should be assigned to duty as a Special Agent and not be sent into combat.

Roger entered the US Navy in 1942 and was assigned the duty of forming an orchestra at the Naval Training Station at Newport, Rhode Island. He was later assigned to teach at the Navy School of Music at Anacostia, in Washington, D.C. (1943-45). In order to retain his position in the BSO, Roger was often granted leave to perform with the orchestra. It was only after military service that Roger learned that his commander had fought to keep him out of sonar training, which the Navy had thought would be valuable because of Roger's excellent sense of hearing as a musician.

Roger returned to the BSO and Pops in 1945. By this time, Mager was thinking of retiring, but his colleagues bitterly argued with him about this, claiming that no one could replace him as principal. Mager knew that Roger was capable of the job, so he decided to test Roger's ability and prove to his friends that a replacement was at hand. During a performance of Stravinsky's *Petrouchka*, Mager suddenly became "ill" and passed the difficult ending piccolo solo to Roger, saying *Here, you must play the ending. I can't make it*. Without time to ask questions, Roger picked up his C trumpet and nailed the ending. Afterwards, Mager told members of the orchestra that it was Roger that saved the day. This quieted all complaints about Mager's retirement, but unfortunately, he passed away before he could retire, so Roger became principal in 1950. His great reputation became international and mostly because of his style. The BSO was called the most French of the American orchestras.

In 1946 Roger began part-time teaching at the New England Conservatory where he taught trumpet and replaced Dufresne as the

solfège teacher. Roger, a dashing and handsome man, began dating a graduate piano and harp student, Martha Moore Hayes, a southern belle from Charlotte, North Carolina. One of his students, conductor Kenneth Schermerhorn, stated: *Roger lived well; he always had new cars, dressed well, ate well, and had pretty girlfriends. We all wanted to emulate Roger*. As it turned out, the draft board was not entirely wrong about Roger's social inabilities with people of his age. After several dates, Martha asked Roger two questions: *Do you know anybody your own age?* and *Do you know anyone that does not speak French?*

Martha's father was not pleased with his daughter's new boyfriend, stating *He's a union man, a "Yankee," a Catholic, and*

not to mention, he speaks with an accent. Her father even hired a private investigator to look into Roger's professional and personal background. Learning of this, Roger attempted to work things out with Martha's father, but to no avail. As Martha's relationship with Roger became serious, her parents cut her off financially. Nonetheless, Roger and Martha were married on April 9, 1949. Fortunately, Roger was eventually accepted into the Hayes family and became quite close with all of them, including Martha's father.

The Voisins had a son, Peter (b. 1950) and a daughter, Anne (b. 1952). In 1952, Roger's father and stand partner of seventeen years died at the age of fifty-nine. At the time of his father's death, Roger was on a tour of New York with the BSO. Conductor Ernest Ansermet told Roger to go home to attend the funeral but Roger felt that there were too many important trumpet parts in the program for him to be able to leave. He told Ansermet, *No, I will play in New York* [City]. *I want to play my solo. I will play the way my father asked me to play. I will do that for him*.

Voisin resigned his position with the Pops in 1951 in order to concentrate on his BSO job and teaching duties. Armando Ghitalla, a

former student of William Vacchiano at Juilliard, left his position as principal of the Houston Symphony Orchestra and joined the Pops as principal as well as the BSO as second trumpet.

Voisin continued teaching each summer at Tanglewood and at NEC, and in addition to teaching trumpet, became the conductor of the conservatory's Repertory Orchestra. His reputation as a teacher grew and NEC became one of the nation's leading schools for trumpet. He gave the American premiere of Alexander Arutunian's *Trumpet Concerto* with the Pops in 1966 (performed on E-flat trumpet). He also formed the Boston Brass Ensemble in 1952 that consisted of members of the BSO. It made two recordings: *The Golden Age of Brass* and *The Modern Age of Brass.*

Voisin participated in many world premiere performances of well-known orchestral works. In 1946, he premiered Bartók's *Concerto*

for Orchestra with the composer conducting. As it turns out, the difficult high trumpet part in the last movement was originally written in the trumpet part as clarinet cues. Not realizing that the notes were cues, Voisin played the passage. Stopping, Bartók told Voisin to leave it out, but after reading it a second time, he told Voisin to leave it in, as he preferred adding the trumpet. [The *New Grove Dictionary* states that the premiere of the Bartók was in 1944, but this may be an error. Voisin's interview with Michael Arndt states 1946, a date that makes sense because Voisin did not return to the BSO fulltime until after his military service ended in 1945.]

During most of Voisin's career, he played trumpets built by the French makers Couesnon and Thibouville-Lamy. The Thibouville-Lamy instrument was a C/D four-valve instrument made popular by the Paris Conservatory professor Merri Franquin. The advantages of an instrument that can quickly change from C to D are obvious. Voisin said that many trumpeters in Paris wanted to "blackball" Franquin's students because they were using "secret weapons." These small-bore trumpets produced an extremely focused sound that became Voisin's trademark, along with his rather unique style of a bleating vibrato that created great musical intensity.

From 1959 to 1963, Voisin pioneered a series of solo recordings for the Kapp label titled *Music for Trumpet and Orchestra* that included five LP albums. These, along with the recordings by the French trumpeter Roger Delmotte (beginning in 1952) and the German trumpeter Adolf Scherbaum, were the first to showcase trumpet concertos of the Baroque and Classical eras. Voisin's recordings were recently reissued as a two-CD set on MCA. Voisin's other solo album for Kapp is titled *Trumpet Music* and includes works by various Baroque composers. These recordings became very popular during the 1960s and influenced thousands of trumpeters.

In the early 1960s, Erich Leinsdorf became music director of the BSO. Everyone was aware of the huge differences in playing style between Voisin and Ghitalla, and the differences began to cause friction between the two of them. Voisin was starting to feel pressure to play perfectly on each concert, and finally in 1964, asked Leinsdorf if he could trade positions with Ghitalla. After much discussion this was approved, and Ghitalla was named the new principal, but before

he could assume the new responsibilities, he developed lip cancer, no doubt stemming from his many years of pipe smoking. Voisin was asked to play principal while Ghitalla took time for lip surgery and recovery. To everyone's surprise, Ghitalla returned a year later and played better than before, and Voisin moved to an open position of third/assistant principal.

Voisin's wife had advised against his move to the section because she knew that he was a strong leader and that it would be difficult for him to adjust as a section player. After the first concert with Voisin on the third part, he sensed that something was wrong: *After the first concert I played after moving to third, on the way home I was getting the cold shoulder from my wife. I asked "What did I do wrong?" and she said, "You know very well what you did wrong. It was really disgusting. All I could hear was the third trumpet part." I guess I hadn't cooled down to my third trumpet part. I really wasn't trying to be funny. After the concert, I went to Rayburn Music on Monday morning and I bought a "blender." I bought a Bach so I could blend!*

In 1973, Voisin decided to resign from the BSO. He had performed in the orchestra for thirty-eight complete seasons and eighteen with the Pops. His career now focused on teaching and editing dozens of editions of trumpet music for the International Music Company. In 1975, Voisin approached the director of the New England Conservatory, Gunther Schuller, about being hired as a fulltime teacher, and was dismayed that Schuller needed time to think about it. A few days later, he met with Schuller and was surprised that Schuller had arranged for him to teach fulltime at Boston University. Voisin had taught there part-time since 1969, but in 1975 he relinquished his position at NEC to begin duties as Chair of the Winds, Percussion and Harp Division at Boston University, a position he held until 1998 when he decided to semiretire. Voisin retired completely in 1999 at the age of eighty-one. His students are too numerous to list, but among the best-known are Rolf Smedvig, Kenneth Schermerhorn, Edward Hoffman, Rodney Mack, Dennis Najoom, William Pfund, Joseph Foley, Timothy Morrison, David Hickman, Peter Chapman, James Thompson, Edward Tarr, and Michael Zonshine. Voisin also had a very strong influence on his previous pupil Edward H. Tarr, whom he taught during the summer of 1953.

Voisin was open-minded, and during his formative years liked to listen to Harry James. Later, he respected very much Bobby Hackett, a close friend of his, and Rafael Méndez. Last but not least, he requested Leroy Anderson to write a light music piece for trumpet. Voisin premiered Anderson's *A Trumpeter's Lullaby* on May 9, 1950 with the Pops under Arthur Fiedler.

After retirement, Voisin kept busy with numerous clinics and master classes at schools around the country including the Eastman School and the New World Symphony's training program. In 1977, an anonymous donor (now known to have been Robert King) endowed the Roger Voisin Principal Trumpet Chair with the BSO. Voisin continued with his hobbies of cooking and reading books. At age eighty-nine, he and his wife Martha Moore moved to a nursing home in Newton near the home they had owned for many years. The International Trumpet Guild bestowed its Honorary Award for highest artistic achievement on him, and in June of 2008 ITG presented a program in Voisin's honor, which he attended with his family. Voisin died a few months later on February 13 at his nursing home. Up to the very day of his death, he remained a witty and quick-minded man, full of life and passion for music.

Bibl.: Arndt, Michael John. *The Extraordinary Roger Voisin: His Life and Contributions to Trumpet Performance, Repertoire, and Pedagogy* (unpublished DMA diss., Arizona State University, 2004); "Roger Louis Voisin, 89, BSO trumpet player for 38 years." (*The Boston Globe*, www.boston.com); Mathez, Jean-Pierre, *les Voisin de père en fils* (*Brass Bulletin,* No. 106, 1999); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. mp3, video clip, 2008); Laplace, Michel. *Roger Voisin, artiste trompettiste. Un incontournable du XXe siècle* (*La Gazette des Cuivres,* No. 10, 2008).

Charcoal sketch of Voisin (1936) by Gerome Brush; photo of Voisin with David Hickman, 2007.

Volkov, Vitaly Vasilyevich (b. Sverdlovsk, Urals, Russia, June 16, 1939; d. 2005). Russian trumpeter. Volkov graduated from the Urals Conservatory in Sverdlovsk in 1964, studying with Vyacheslav Shchylokov, and was a postgraduate student there until 1969. From 1963 to 1968, he was principal trumpet of the Sverdlovsk Philharmonic Orchestra, and from 1968 to 1979 held the same position with the Bielorussian Symphony Orchestra in Minsk. He taught for the Minsk Ministry of Culture from 1974 to 1978, as well as occupying teaching posts at the Bielorussian Conservatory in Minsk (1978-79 and again since 1987, professor in 1994), Cairo Conservatory (1979-80), and Baghdad School of Music and Dance (1984-87). He has written a trumpet method, as well as arranged works for trumpet and piano.

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Volle, Bjarne (b. Høyanger, Norway, Aug. 20, 1943). Norwegian trumpeter and composer. Volle grew up playing in brass bands, and studied with Edward B. Nilsen at the Bergen Teacher Training College,

and at the local music conservatory (1962-65). He also studied with Edward Tarr (Baroque trumpet and cornetto) in Basel, Switzerland, and with Vincent Cichowicz and Adolph Herseth in Chicago.

Volle taught at the Oslo Conservatory from 1969 to 1973. He earned a diploma from the University of Oslo in 1971, and was a member of the Oslo Pro Musica Antiqua from 1969 to 1977. Since his graduation, he undertook numerous concert and lecture tours through Norway and Sweden until 1994. Although specializing in lectures and performances on Baroque and Classical trumpets, he was among the first during the twentieth century to perform on the keyed trumpet; he gave the first performance worldwide of the Haydn *Concerto* on the keyed trumpet on March 30, 1973 in Norway. He played for radio and television studios, made an album titled *Trumpet War Horses* in 1969, and has published numerous editions, compositions, and arrangements for trumpet.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Volodin, Lev Vasilyevich (b. Ardatov, Mordovia, Russia, Aug. 25, 1930; d. Moscow, Russia, Aug. 6, 1996). Russian trumpeter. Volodin's early training was in a Russian army band from 1943 to 1952. In 1955,

he finished studying at the Music College of the Moscow Conservatory (preparatory school), and in 1957 won first prize in the Sixth International Youth Festival in Moscow. He then studied at the Moscow Conservatory with Sergey Yeryomin, graduating in 1965.

Volodin became one of the leading orchestral trumpeters in Russia. He was known for his virtuosic technique, beautifully expressive tone quality, and passionate style of playing, particularly on such works as Scriabin's *Poem of Ecstasy* (which he recorded in 1966 under Evgeny Svetlanov, Melodiya 33S01351/2). He was principal of the Bolshoi Theatre orchestra from 1971 to 1976, principal of the Moscow Symphony Orchestra from 1976 to 1978, and principal of the USSR State Symphony Orchestra in Moscow from 1957 to 1971 and again from 1978 to 1993. He led a trumpet quartet in 1978 and toured France in 1987. Volodin taught at the Moscow Conservatory from 1979 until his death, and was made a full professor in 1991. He was honored by the State in 1980, and in 1986 was given the title Honored Artist of the RSFSR. He died in 1996. Among his many students are Andrei Ikov, Konstantin Moskvin, and Vadim Popov.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Akhmadullin, Iskander. *The Russian Trumpet Sonata: A Study of Selected Representative Sonatas for Trumpet and Piano with an Historical Overview of the Russian Trumpet School...* (unpublished DMA diss., Univ. of North Texas, 2003); Tarr, Edward H. *East Meets West* (Pendragon Press); Candelaria, Leonard. Obituary, *International Trumpet Guild Journal*, May 1997.

Vosburgh, George (b. Woodmere, Long Island, New York, Sept. 24, 1957). American trumpeter. Vosburgh grew up in Woodmere, Long Island. He began playing trumpet at age seven and first studied with Jack Brangan and Raymond Crisara. After graduating from Hewlett High School in 1975, he attended the Eastman School of Music (1975-79) where he studied with Sidney Mear and Richard Jones. While at Eastman, he served as third/assistant principal trumpet of the Rochester Philharmonic Orchestra. He has also studied with Robert Nagel and Adolph Herseth. Upon graduation, he became second trumpet of the Chicago Symphony Orchestra, and at age twenty-one, was the youngest member of the brass section. A performer with superior technique and incredible stamina, Vosburgh won a prize in the Bavarian Radio International (ARD) Music Competition in 1986.

Vosburgh was named principal of the Pittsburgh Symphony Orchestra during the fall of 1992, replacing Charles Hois. Since that year, he has been an adjunct faculty member at Duquesne University and Carnegie Mellon University in Pittsburgh. He has performed at the Bonn Festival, Ravinia Festival, and Curs International Festival in Valencia, Spain. In 1994, he formed the Pittsburgh Symphony Brass, a sextet that has recorded extensively for the Four Winds label. He has lectured at Northwestern University, University of California-Los Angeles, and the University of Michigan, among many other universities.

Vosburgh has recorded solo CDs for Four Winds, including *Trumpet Heritage, Trumpet Masterworks*, and *Four Trumpet Concertos*. He has also recorded for Koss Classic, American Gramophone, and Reference Recordings. He was a Gold Record recipient for his work with the New Age ensemble, Mannheim Steamroller, and was awarded a Grammy for "Best New Classical Artist" in 1985 for his Reference Recording of Stravinsky's *L'Histoire du Soldat* with the Chicago Pro Musica ensemble.

Vosburgh recorded music for several television commercials over the course of his thirteen years in Chicago, including those for Coca-Cola, Black and Decker, McDonald's, and United Airlines. He has presented master classes around the world, and in 2003 was selected to be principal of the World Orchestra for Peace.

Vosburgh and his wife Joann Vosburgh have a daughter, Amanda. His hobbies include cars, wine, and powerlifting.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "George Vosburgh" (http://music.cmu.edu)' "George Vosburgh" (www.pittsburghsymphony.org); personal interview, Dec. 9, 2010.

Vu, Cuong (b. Saigon, Vietnam, Sept. 19, 1969). Vietnamese trumpeter and singer. Vu's mother was a pop singer, and his father also a musician. At age six, Vu immigrated to the United States with his mother, settling in Bellevue, Washington (near Seattle). He began playing the trumpet when he was eleven. After graduating from Bellevue High School, he received a scholarship to attend the New England Conservatory where he earned a bachelor of music degree in jazz performance.

Vu moved to New York City in 1994. His interests have been in avant-garde jazz. He has performed with Dave Douglas, Chris Speed, Bobby Previte, Cibo Matto,

David Bowie, Andy Laster, Myra Melford, Mitchell Froom, Gerry Hemingway, Mark Helias, and many others. The British magazine, *Classic CD*, named him as one of the top 50 jazz musicians of his generation. He has also received the Colbert Award for Excellence, The Downtown Arts Project Emerging Artist Award, and in 2006 was named "Best Instrumental Jazz Artist" by the Italian Jazz Critics Society.

Among Vu's many CDs are *Bound* (Knitting Factory Works), *Pure* (Knitting Factory Works), *Come Play With Me* (Knitting Factory Works), *It's Mostly Residual* (ArtistShare), *Yeah No* (Songlines, with Chris Speed), *Deviantics* (Songlines, with Chris Speed), and *Emit* (Songlines, with Chris Speed). Vu won Grammy Awards in 2002 and 2006 for "Best Contemporary Jazz Album."

During the early 1990s, Vu was a member of Jeff Song's Lowbrow, as well as Orange Then Blue. He has led the groups Scratcher, JACKhouse, and Vu-Tet. Currently, Vu is on the jazz faculty at the University of Washington and a member of the Pat Methany Group, and leads his own jazz trio.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Cuong Vu" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Cuong Vu's official website: www.cuongvu.com.

Vukobratović, Laura (b. Novi Sad, Serbia, June 12, 1971). Serbian trumpeter. Vukobratović studied at a music school in Novi Sad with Kovács Kálmán. At age twenty, she spent the next three years as principal trumpet of the Serbian National Theater Orchestra in Novi Sad, and since 1994 has been teaching at the local School of Music. In 1995-2001, she had additional study at the Musikhochschule in Karlsruhe, Germany, with Reinhold Friedrich and Edward Tarr.

Vukobratović is a sought-after soloist. Orchestras that have accompanied her are Deutsches Kammerorchester Berlin, Cologne Chamber Orchestra, Ludwigsburg Festival Orchestra, Philharmonie Baden-Baden, Vienna Chamber Orchestra, radio symphony orchestras in Belgrade and Bukarest, and Freiburg Baroque Orchestra. Besides the countries mentioned, she has appeared in France, Italy, Portugal, Spain, Brazil, China (Shanghai Spring Music Festival 2005), et al. She performs on regular and Baroque (valveless) trumpets, and has recorded several CDs for the Naxos label. Each year she performs

Bach's *Second Brandenburg Concerto* between ten and twenty-five times, either on piccolo or Baroque trumpet.

During the 2001/2002 season, Vukobratović had a one-year contract as principal of the NDR-Sinfonieorchester Hamburg. Since 2002, she has been principal trumpet in the Mannheim National Theater Orchestra. In addition, she has performed as extra with symphony and chamber orchestras in Frankfurt, Munich, Bremen, Ludwigsburg, Cologne, and Belgrade, among others. As a chamber musician, she is a member of the Women of Brass ensemble, hr Brass, and Bach Blech and Blues.

For years Laura Vukobratović was one of four teachers in Reinhold Friedrich's trumpet class at the Karlsruhe University of Music. In spring 2013, she became professor of trumpet at the University of Music in Essen.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

W

Wachs [Vaks], Julius Gustav (b. Yuryev [now Tartu], Estonia, Jan. 16, 1893; d. Suure-Janinn, Estonia, Jan. 27, 1952). Estonian trumpeter. Wachs studied under Alexander B. Gordon at the Petrograd Conservatory, graduating in 1917, and receiving a silver cornet as a special award called the Franz Schubert Prize. Between 1917 and 1919, he played with the Petrograd Symphony Orchestra, Moscow Symphony Orchestra, and the Yalta Symphony Orchestra. From 1919 until 1929, he was principal of the Tallinn Symphony Orchestra.

Wachs taught at the Tallinn Conservatory from 1929 until his death in 1952 (full professor in 1933). He also performed with the Radio Symphony Orchestra in Reval from 1929. He wrote a trumpet method book, published articles and books about Estonian folk songs, and conducted orchestras that performed Estonian folk songs.

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Wagner, Frederick E. (fl. 1890-1910). American trumpeter. Wagner was probably part of the Thunder Orchestra that was folded into the Philadelphia Orchestra. He was principal of the newly formed Philadelphia Orchestra during the inaugural season of 1900-01. He lived in Philadelphia at least until 1919.

Bibl.: www.Stokowski.org/Philadelphia_Orchestra_Musicians.htm.

Wagnermeyer, Franz (b. Vienna, Austria, 1962). Austrian trumpeter. Wagnermeyer studied at the Bruckner Conservatory in Linz and at the Hochschule für Musik in Vienna with Adolf Holler, receiving his diploma in 1992. Additional study was with Bo Nilsson (Sweden), Pierre Thibaud (France), and Otto Sauter (Germany). He has performed with the Vienna Symphony, Regensburg Opera Orchestra, Bruckner Orchestra Linz, and other orchestras. He is a member of Otto Sauter's Ten of the Best trumpet ensemble and the Austrian Brass Consort.

Bibl.: www.musiksommerbadschallerbach.at; concert program booklet, "Ten of the Best" (Mexico City, Mexico, Nov. 14, 2012).

Wallace, John [Williamson] (b. Mixthill, Fife, Scotland, Apr. 14, 1949). Scottish trumpeter. As a small boy, Wallace began taking cornet lessons from his father. At age fifteen, he became a member of the National Youth Orchestra of the United Kingdom, which gave him an opportunity to take a few lessons from Ernest Hall in London. He attended Cambridge University from 1967 to 1970 where he pursued an academic degree, while also taking trumpet lessons outside of school from Dennis Clift of the London Symphony Orchestra. From 1970 to 1972, he studied trumpet at the Royal Academy of Music with Albert Cochrane and Sidney Ellison, as well as taking music composition lessons. Wallace attended York University from 1972 to 1974 where he earned a PhD in composition. He also studied trumpet with Elgar Howarth.

Wallace's first playing job was as second trumpet in the Festival Ballet Orchestra in London. He later joined the Royal Philharmonic Orchestra, but after six months moved to the London Symphony Orchestra as coprincipal trumpet. He also played with the Covent Garden Orchestra. From 1976 to 1995, he was principal trumpet of the Philharmonia Orchestra of London. Upon retiring from the Philharmonia, Wallace was awarded the Order of the British Empire.

Wallace founded the Wallace Collection in 1986, a chamber group devoted to music education. It recorded a series of successful CDs for Collins Classics, Nimbus, and Toshiba EMI. Wallace also recorded a great deal of trumpet repertoire for Nimbus, and premiered works by Malcolm Arnold, Tim Souster, Robert Saxton, Dominic Muldowney, James MacMillan, Mark Anthony Turnage, and Harrison Birtwistle. In 1988, he took on the additional duties as principal trumpet of the London Sinfonetta. He also taught at the University of London, and became head of the brass faculty at the Royal Academy of Music in 1992. He participated in Arts Council Network tours of the United Kingdom and Australia, and worked with the British Council in South Africa and Russia. With Trevor Herbert, he coedited a book titled the *Cambridge University Press Companion to Brass Instruments*.

A noted clinician throughout the world, Wallace served on the faculty of the 2002 conference of the International Trumpet Guild. A witty and humble man, Wallace on January 1, 2002 took on the administrative post as Principal of the Royal Conservatoire of Scotland (formerly the Royal Scottish Academy of Music and Drama), Glasgow, and gave up trumpet playing a few years later. He and Alexander McGrattan, a freelance trumpeter who teaches natural trumpet and music history there, have coauthored the important book, *The Trumpet* (Yale University Press), which appeared in 2012.

Bibl.: Irish, John. "John Wallace: Reflections and New Beginnings" (*International Trumpet Guild Journal*, Jan. 2002); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Walp, Robert (b. c1956). American trumpeter. Walp grew up in Pasadena, California. His mother plays the violin, so Robert began to study the violin at an early age, but switched to trumpet and studied with Walter Laursen and Thomas Stevens. He attended the Music Academy of the West during the summer of 1976, and earned a bachelor of music degree in 1982 from Northwestern University, studying with Vincent Cichowicz. He also studied with Adolph Herseth and Arnold Jacobs while playing in the Civic Orchestra of Chicago. Additionally, he studied with Albert Calvayrac in France and Timofei Dokshitser at the Dijon Academy, France (August 1982).

Walp briefly substituted for Cichowicz at Northwestern University, and also taught for five years as an adjunct professor at Rice University. He became the assistant principal trumpet of the Houston Symphony Orchestra in 1983. He has performed at the Carmel Bach Festival, Rheingau Music Festival (Germany), Albi Festival (France), and other international festivals. Since 2006, he has been the director of the Houston Brass Band, and leads the brass ensemble, TOOT!

Bibl.: "Robert Walp" (http://houstonbrassband.org/music-director).

Walrath, Jack Arthur Jr. (b. Stuart, Florida, May 5, 1946). American trumpeter and composer. Walrath grew up in tiny Edgar, Montana (population 100). He wanted to play trumpet after hearing Clyde McCoy's *Sugar Blues* on the radio (age nine). After graduating from Joliet (Montana) High School in 1964, he attended the Berklee College of Music, earning a diploma in music composition in 1968. Walrath moved to Los Angeles and worked with various R&B bands, plus the groups, Change and Revival (1969-71). He also toured with Ray Charles in 1971.

Walrath moved to New York City around 1972 where he played with several Latin bands, the Paul Jeffrey Octet, Charles Mingus (1975-79), Charli Persip's Superband (1978-90), Danny Richmond (1979-81), Sam Rivers (1979-84), Carlos Ward, Muhal Richard Abrams (1988-91), Mingus Epitaph (1989-91), Mingus Dynasty (serving as leader from 1989-91), George Gruntz's Concert Jazz Band (1991), and Jazz Tribe. At various times, he has also performed with Ray Anthony, Ricky Ford, Joe Morello, Miles Davis, Quincy Jones, Craig Harris, Pete LaRoca, Mike Longo, Elvis Costello, Motown, Larry Willis, Gunther Schuller, Hal Galper, and others.

A highly versatile musician, Walrath states, *I went from traditional jazz directly to avant-garde and went back through bebop and hard bop. I love the unpredictable, the new, and the eclectic. I have been influenced by unlikely and world music sources, and I have come to believe in "free music."* He is a Grammy-nominated artist and has released twenty-two albums as leader, including *In Montana* (The Jazz Alliance), *Master of Suspense* (Blue Note), *Neohippus* (Blue Note), *Heavy Mirth* (Steeplechase), *Ballroom* (Steeplechase), *Wholly Trinity* (Muse), *Changes One* (Rhino/Atlantic, with Mingus), *Changes Two* (Rhino/Atlantic, with Mingus), *The Next Step* (Red, with Jazz Tribe), *A Plea of Sanity* (Stash), and *Revenge of the Fat People* (Stash).

As a composer, Walrath has written a great deal of film music. His television scores include *Homicide: Life on the Street* and *Bill Cosby's NBC Mystery Movie*. He has received composition grants from the National Endowment for the Arts, the Copland Fund, and the Mary Flagler Cary Trust. He has composed or arranged hundreds of works for other leading musicians, many of whom he has recorded with.

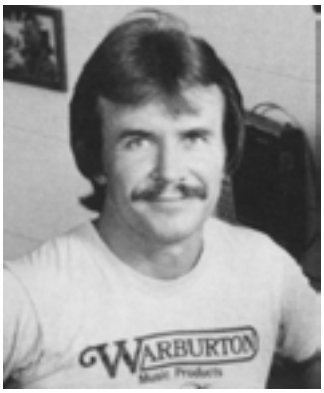
For over a year, Walrath authored a jazz record review column for *The International Musician* magazine. He is currently writing a book of his experiences with Charles Mingus and others. He is an active clinician and teacher at numerous jazz camps and music schools, and currently leads his own groups: The Jack Walrath Group, Wholly Trinity, Hard Corps, The Masters of Suspense, and a jazz quintet.

Bibl.: Kernfeld, Barry. *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Jack Walrath's official website: www.jackwalrath.net.

Wanscheidt [Vansheydt], Robert Ivanovich (b. St. Petersburg, Russia, July 8, 1886; d. Leningrad, Russia, Jan. 31, 1959). Russian trumpeter. Wanscheidt graduated from the St. Petersburg Conservatory where he studied with August Johanson in 1905. He was an excellent theater orchestra performer and played light classics and pop music at the St. Petersburg Aquarium Theater (1904-07), with the Passage Theater Orchestra (1907-10) and Národný Theater Orchestra (1910-12), and at the St. Petersburg/Petrograd Mariinsky Theatre (1912-49). He was also an excellent jazz trumpeter. From 1946 to 1955, Wanscheidt taught at music schools in Leningrad.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. *East Meets West* (Pendragon Press).

Warburton, Terry (b. Toronto, Ontario, Canada, May 15, 1950). Canadian manufacturer. Warburton began playing the trumpet at age fourteen, studying in Toronto with Robert Oades (1966-67) and Ted Warburton (no relation) in 1968-69. While still in high school, he was the featured trumpet soloist of the University of Toronto marching band. His first professional playing experiences were in polka bands and dance orchestras. During his early career, Warburton damaged his lower lip by playing with too much mouthpiece pressure, and switched to the bass trombone.



Warburton took a job at Long & McQuade, a large music store in Toronto. With his father's financial assistance, he formed Warburton Music Industries in 1974,

because there were no mouthpiece makers in Canada. He moved his company to Ft. Lauderdale, Florida, in 1981, and eventually moved again to Hollywood (Florida) and Orlando. A devastating fire in June of 2005 totally destroyed his shop. However, most of his equipment stayed operational, and he set up a new shop in Oviedo, Florida. Warburton Industries is one of the world's leading mouthpiece companies, selling over five thousand mouthpieces each year.

Terry Warburton is married to Ann Warburton. She manages the office of the firm. Their children are Johan, Erika Lin, and TerriAnn. His hobbies include boating, shooting firearms, fishing, and raising rabbits.

Bibl.: Biggs. Philip. "Terry Warburton in Conversation with Philip Biggs" (*The Brass Herald*, Aug. 2010); personal interview, Oct. 12, 2010.

Ware, John ("Johnny") R[osswork] (b. Atlantic City, New Jersey, Jan. 30, 1922). American trumpeter. As a small boy, Ware heard an older boy play hymns on trumpet at church, and was captivated by the sound of the instrument. At age eleven, he joined the school band and began studying with his band director, Clifford Geary. Two years later, Geary introduced him to his next teacher, Harold W. Rehrig of the Philadelphia Orchestra. Ware graduated from high school in 1939, at the end of the Depression. He worked for years to save enough money to attend The Juilliard School where he became a student of William Vacchiano in 1941. Additionally, he studied with Georges Mager of the Boston Symphony Orchestra.

After Ware had attended one semester at Juilliard, Japan attacked Pearl Harbor, bringing the U.S. into World War II. He decided to enlist in the Army, and was stationed in Plattsburg, New York, as part of the 36th Combat Engineers Band. The band was assigned to General Patton and sent to Africa, Sicily, and Germany before it returned to the U.S. three years later. After being released from service, Ware returned to Juilliard in 1945 where he met Frances Wilbur, a female trumpet student; they soon married.

About a year later, Ware auditioned for Maestro William Steinberg, and won a position as principal trumpet of the Buffalo Philharmonic. In 1947, he arranged a private audition with the conductor of the Dallas Symphony, and became principal trumpet. After twenty-two weeks in Dallas, Ware received a phone call from Vacchiano, and was offered a job in the New York Philharmonic as third and assistant principal trumpet. He accepted, and in 1948 began forty years there. When Leonard Bernstein became music director of the Philharmonic, Ware was promoted to third/associate principal. Then, when Vacchiano retired in 1973, Ware was promoted to coprincipal, and Gerard Schwarz was hired as the other coprincipal. Ware retained this position when Schwarz became a fulltime conductor, and Philip Smith was hired as Schwarz's replacement. Ware preferred to play the B-flat trumpet because of its deeper and richer tone than the C trumpet. But, at age fifty (around the time that Vacchiano retired from the orchestra), Ware began to use the C trumpet more frequently.

Ware was never tremendously enthusiastic about teaching because it had become very difficult to place students into orchestral jobs. He did teach, however, during various times at the Mannes College of Music and the Manhattan School of Music. He was very active in the musicians' union, even becoming a member of the 802 Union Executive Board during his last eight years in the Philharmonic. Earlier in his career, he played for a short while in the Carnegie Pops Orchestra, Lewisohn Stadium Orchestra, and the Broadway show, *My Fair Lady*. He took part in the *Music for Brass* recording (1956, Columbia) with the New York Philharmonic Brass Ensemble, and in other recordings on the Golden Crest and Composers labels.

Ware retired in 1988, and he and wife moved to Whitestone, Virginia, near Chesapeake Bay. His colleagues miss his dry sense of humor, cheerful smile, and positive attitude.

Bibl.: Davidson, Louis. *Trumpet Profiles* (self-published, 1975); Kaderabek, Frank. "The Life and Times of John R. Ware" (*International Trumpet Guild Journal*, Jan. 2003); West, James. "The Art of Playing Offstage Trumpet: An Interview with John Ware" (*International Trumpet Guild Journal*, Mar. 2003); Laplace, Michel. *Trompete, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Warwick, [William] Carl ("Bama") (b. Brookside, Alabama, Oct. 27, 1917; d. Dec., 2003 or Jan, 2004). American trumpeter. Warwick grew up in Alabama, but moved to New Jersey in 1930 at age eighteen and acquired the nickname, Bama. He started working almost immediately in various big bands in New York City, playing with Don Redman (1937-39), Dizzy Gillespie, the Mills Blue Rhythm Band, and

Bunny Berigan (1937-39). He led an Army band during World War II, and after the war toured with the bands of Woody Herman (1944-45) and Buddy Rich (1946-47).

Warwick moved to California where he led his own band during the 1950s, and played with Lucky Millinder, Brew Moore, and again with Dizzy Gillespie. He recorded with Gillespie in 1961, but returned to New York City during the early 1960s to freelance. He was hired as music director for the New York City Correctional Institution in 1966. Being a light-skinned black, he was sometimes able to get work playing in all-white bands, something that was frowned upon by the musicians' union at the time. He played with Benny Carter's band at the 1973 Newport Jazz Festival, but soon moved into retirement. He was inducted into the Alabama Music Hall of Fame.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Photo: (left to right) Joe Gordon, E. V. Perry, Dizzy Gillespie, Carl Warwick, Quincy Jones (1955). Photo by Herman Leonard.

Washburn, David ("Dave") (b. Pasadena, California, Nov. 20, 1958). American trumpeter. Washburn studied with Joan LaRue and Rob Roy McGregor, and received his bachelor of music degree in 1980, studying with John Clyman at the University of Southern California. He earned a master of music degree in 1982, studying with Robert Nagel at the New England Conservatory.

Washburn's orchestral experience includes the Hong Kong Philharmonic (1985-87), Redlands Symphony Orchestra (1988-98), New West Symphony Orchestra (1996-2001), and Los Angeles Chamber Orchestra (since 1993). He has also performed as a soloist with the Los Angeles Philharmonic, San Diego Chamber Orchestra (1997 and 2003), Chapman Symphony Orchestra, Burbank Symphony Orchestra (1997), Bach Camerata (1997), Glendale Symphony Orchestra (1997 and 2000), Pasadena Pops Orchestra (1997 and 1998), and the California Philharmonic Orchestra (1998 and 2000). He is currently associate principal trumpet of the Los Angeles Opera Orchestra, and principal of the Los Angeles Chamber Orchestra. A leading studio player as well, he has recorded soundtracks for many films including *All the King's Men, Troy, Deep Impact, The Legend of Zorro, Karate Kid, Avatar, Windtalkers, The Perfect Storm, Titanic, A Beautiful Mind, The Missing, Radio, The Grinch, Holes*, and *Jungle Book II*. His television credits include the *CBS News with Katie Couric*.

Washburn has taught at California State University-Northridge, Chapman University, Biola University, California State University-Long Beach, Hong Kong Academy, Redlands University, and the University of California-Irvine.

Washburn and his wife Joyce have two sons, Timothy and Nicholas, and two daughters, Samantha, and Julia. His hobbies include boating, hiking, and bicycling.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "David Washburn" (www.laco.org).

Wasser, Ernst (b. Wettingen, Aargau, Switzerland, Apr. 19, 1930). Swiss trumpeter. Wasser was a student of Heinz Söndlin. At the age of twenty-four, he was principal trumpet of the Lucerne Symphony Orchestra for one year, and from September of 1954 to October of 1987, was a member of the Tonhalle-Orchester. For twenty-five years, he also played in the Zurich Wind Band Union. Wasser is also a fine conductor and a noted teacher.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Watkins, Derek ("Roy") (b. Reading, England, Mar. 2, 1945; d. Esher, Surrey, England, Mar. 22, 2013). British trumpeter and flugelhornist. Watkins came from a musical family of trumpeters going back to his great-grandfather. He learned to play at age six from his father, George Watkins, and soon became a member of the Spring Gardens Brass Band. He later joined his father's dance band, which performed at the Majestic Ballroom in Reading. At age seventeen, he played with the Jack Dorsey Band (1963-65).

Watkins played with Billy Ternent, Ted Heath, John Dankworth (1967), Harry South, Tubby Hayes, Stan Tracey, Clarke-Boland Big Band (in Cologne and Paris), Benny Goodman (1969-70, European tour), Bob Lamb-Ray Premru Orchestra (1971, at the Shaw Theatre), Mike Gibbs, and the Peter Herbolzheimer Rhythm & Brass Combination (Antibes, 1977).

Watkin's career included many studio recording dates in London and in the U.S. (during the 1970s with Louie Bellson, Phil Woods, and Michel Legrand). He backed celebrity artists such as Dizzy Gillespie, Maynard Ferguson, Tom Jones, Barbra Streisand, Frank Sinatra, Lena Horne, Natalie Cole, Oscar Peterson, Elton John, Eric Clapton, Henry Mancini, Leonard Bernstein, Count Basie, and The Beatles (*Strawberry Fields Forever* and *Revolution*). He also recorded with the London Symphony Orchestra on movie soundtracks including *Goldfinger* (at age nineteen), *Superman, Superman 2, Mission Impossible, Chicago, Basic Instinct, Gladiator, The Mummy, Bridget Jones's Diary,* and *Indiana Jones,* playing on the soundtracks of all the James Bond films between *Dr. No* in 1962 (with Denis Egan on trumpet) and *The World is Not Enough* in 1999. He was also a member of the big bands of Kenny Wheeler, Bert Kaempfer, James Last, and Julian Joseph. As a member of Echoes of Ellington, he was a guest soloist with the Royal Philharmonic.

Among his records are *Stardust* (as coleader with Warren Vaché), *Stars in Brass* (in October 1994 with Maurice Murphy and Guy Barker) and "MacArthur Park" with the Cory Band (National BB Championships 2003).

Watkins taught as a visiting professor at the Royal Academy of Music in London, and was lead trumpet with the BBC Big Band. He collaborated with acoustics expert Dr. Richard Smith in producing the Smith-Watkins line of trumpets and cornets in London.

Watkins died at his home from a sarcoma, a rare form of cancer. He was sixty-eight.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Derek Watkins" (http://en.wikipedia.org); Tracy, Sheila. "Derek Watkins" (*The Brass Herald*, Feb. 2010); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. video clip; Oct. 2008).

Watson, James (b. Market Bosworth, Lincolnshire, England, Sept. 4, 1951; d. London, England, Feb. 6, 2011). British trumpeter and conductor. Watson came from a musical family. He was trained to be a cornet soloist, and by age fifteen won the title of Champion Soloist at

a national competition. As a teenager, he played principal cornet in the Destford Colliery Band (1966-67) and City of London Brass Band (1968-72), and studied at the Royal Academy of Music in London with Sidney Ellison (1968-72).

Watson began his orchestral career as principal trumpet of the Royal Philharmonic Orchestra (1973-77), succeeding Edgar Howarth, and was a member of the Philip Jones Brass Ensemble (1974-81) which made many recordings and toured the world. He also

served as principal of the Covent Garden Orchestra (1983-90) and performed with the London Sinfonietta, Nash Ensemble, and the Black Dyke Mills Band.

Watson did a great deal of studio work, recording numerous movie soundtracks including *Star Wars Trilogy, Superman 1-4, Gladiator*, and *Harry Potter II*. He also backed pop and rock artists Elton John, Paul McCartney, and Peter Gabriel. His solo albums include *Trumpet Masterpieces* (Deux-Elles) and *James Watson Trumpet* (Doyen). Composer Edward Gregson wrote and dedicated his *Trumpet Concerto* to Watson.

Watson taught at the Royal Academy of Music in London (1977-2011), as well as the Melos Brass Summer Academy, and served for six years as the artistic director of the National Youth Brass Band of Wales. He was vice president of the National Youth Wind Orchestra of England, and conducted the Black Dyke Mills Band (1992-2000). He was specially honored in 1989 by the RAM and 1997 by the RCM.

Watson was married to Julie Watson with whom he had two sons, William and Thomas. He died of a sudden heart attack at age fifty-nine.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Watson, Richard (b. New York, New York, July 22, 1970). American trumpeter. Watson moved with his family to Danvers, Massachusetts, when he was two years old, and began playing the violin at age four.

He switched to trumpet at age ten, and before college studied with David Dubinsky (Danvers public schools), Robert Elkjer (New England Conservatory Prep School), Robert Pettipaw (NEC Prep.), Russell DeVuyst (Northeast Music Camp), Jesse Levine, Scott Moore (Phillips Academy Summer Session), Daryl Robbins (Walnut Hill School), and Charles Schlueter (Walnut Hill School). A talented high school performer, he performed Manfredini's *Concerto in D for Two Trumpets* with Timothy Morrison and the Boston Symphony Orchestra. After graduating from Walnut Hill School for the Arts in 1988, he continued studies with Schlueter at NEC, earning a bachelor of music degree in 1992. After college, he spent three summers attending the Tanglewood Music Festival, studying with Roger Voisin. He also studied with Vincent Penzarella and James Pandolfi.

As a freelance musician, Watson has performed and recorded with the Boston Symphony Orchestra, Boston Pops, Albany Symphony Orchestra, Boston Modern Orchestra Project, and Rhode Island Philharmonic. He has been a member of the Boston Philharmonic since 1990 (associate principal trumpet since 2009), and is also principal of the Granite State Symphony Orchestra and the Nashua Symphony. He has produced a solo CD for trumpet and organ titled *Hope* for the Gnu Music label. Watson teaches trumpet at Salem State University (since 2005), and is a coach for the Boston Youth Symphony Orchestra (since 2004), New England Conservatory Youth Philharmonic Orchestra (since 2002), and Empire State Youth Symphony (since 2003).

Watson and Jacqueline Watson were married in 1999, have a son, William (b. 2006), and reside in Peabody, Massachusetts. Richard's hobbies include yoga and teaching his son to skateboard.

Bibl.: Richard Watson's official website: www.The TrumpetShallSound.com; personal interview, Sept. 11, 2011.

Photo credit: Frank Siteman.

Watters, Ken (b. Huntsville, Alabama, July 6, 1964). American trumpeter and composer. Watters grew up in Huntsville, Alabama. He spent his senior year of high school at the Interlochen Arts Academy (1983). He attended the University of North Texas (1986) and the Manhattan School of Music (1992). He lived in New York City for many years where he performed, toured, or recorded with Frank Sinatra, Natalie Cole, The Platters, Phyllis Diller, TLC, Mingus Big Band, Marc Anthony, Ravi Coltrane, John Abercrombie, Wyclif Jean, Terry Gibbs, Harry Connick Jr., Herbie Mann, Dave Holland, and many others. Among his teachers are Wynton Marsalis, Joe Lovano, Jack Walrath, Dave Liebman, Lew Soloff, Harold Lieberman, Leonard Candelaria, David Berger, Don Jacoby, and Kenny Wheeler.

Watters, along with brother Harry (trombone), have recorded several CDs for the Summit Records label including *Brothers, Brothers II, Out of a Dream, The Jungle, Southern Exposure,* and *RIYEL*. Ken performs with the Ken Watters Group. He and his wife Pamela, a professional pastel artist, now live in the Atlanta, Georgia, area.

Bibl.: Ken Watters's official website: www.wattersbrothers.com.

Watters, Lu[cious] (b. Santa Cruz, California, Dec. 19, 1911; d. Santa Rosa, California, Nov. 5, 1989). American trumpeter. Watters began playing the trumpet at the age of eleven and later attended the St.

Joseph Military Academy. He formed his first jazz band in 1926. During the 1930s, he worked in various swing bands in the San

Francisco area, and in the late 1930s, formed a large swing band that was based on Bob Crosby's band.

The new bebop style was not to Watters's liking, so he decided to form a traditional jazz band in the style of the earlier Chicago group, King Oliver's Creole Jazz Band, that utilized two trumpets (Oliver and Louis Armstrong). After various attempts from 1938, the Yerba Buena Jazz Band was created in 1939 and began playing at the Dawn Club, a speakeasy in San Francisco.

Watters was in the Navy from 1942 to 1945 during World War II and formed a twenty piece swing band stationed in Hawaii. In 1946, he returned to the Yerba band, making it one of the most popular groups in the country. The Yerba Buena Jazz Band became very influential in the worldwide traditional jazz revival. Watters was a fine composer and arranger, composing such tunes as *Big Bear Stomp, Sage Hen Strut,* and *Emperor Norton's Hunch*.

In 1947, the Yerba band left the Dawn Club and purchased a club in nearby El Cerrito, which it renamed Hambone Kelly's. It became a popular place for jazz lovers and musicians, further promoting the early jazz revival.

In 1950, Watters decided to abandon being a musician. He became a chef at several restaurants and attended college to earn a degree in geology. His knowledge of earthquake faults in California made him a leading lecturer at area colleges and other schools, and in 1963, when PG&E proposed the construction of a nuclear power plant in Bodega Bay on the San Andreas Fault, Watters became an activist against the building of the plant; he played with Turk Murphy's band during several protest rallies, and even composed two tunes for the occasion, *Blues Over Bodega* and *San Andreas Fault*; the protest campaign was successful. This was the last time Watters played in public. He died twenty-five years later at the age of seventy-seven.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Lu Watters" (www.sftradjazz.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Weast, Robert D. (b. Waukesha, Wisconsin, Oct. 11, 1929). American trumpeter. Weast began playing the trumpet at age eleven. Although he was mostly self-taught, by age fifteen he was playing hotel ballrooms and resorts throughout the country with touring big bands. Despite his time away from home, he was able to graduate from Waukesha High School in 1947. He was leader of his own band, Bob Weast and His Swingin' Big Band, and later played with several ghost bands, such as those for Jimmy Dorsey, Tommy Dorsey, and Tex Beneke.

Weast attended the University of Wisconsin in Madison from 1948 to 1951 as a music composition major. During his senior year, he transferred to the University of Arizona in Tucson, graduating in 1952. He returned to the University of Wisconsin for graduate studies, earning a master of music composition degree in 1954. He then joined the US Army Band in El Paso, Texas for two years, performing in the concert band and a USO Entertainment show band. In 1956, he accepted a professorship at Drake University in Des Moines, Iowa, where he taught all brass instruments, composition, theory, music education, conducting, band, jazz, and other subjects until he retired in 1992 after thirty-five years there. During a sabbatical leave in 1966, Weast studied for a year with Maurice André at the Paris Conservatory, where he had the only formal trumpet lessons in his life!

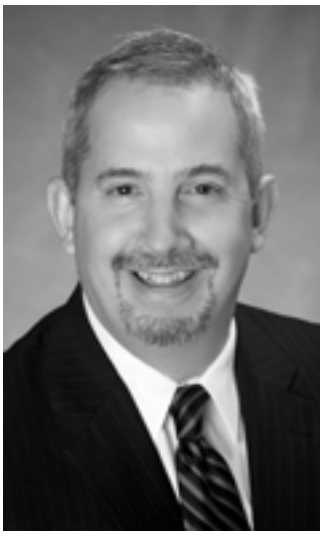
From 1968 to 1973, Weast was chairman of the National Trumpet Symposium hosted by Legh Burns at the University of Denver. He founded *The Brass World* magazine, the only American periodical devoted exclusively to brass when it began in 1965. (The magazine ceased publishing in 1975.) In addition to the dozens of articles he wrote for the magazine, Weast published the texts, *Brass Performance: An Analytical Text* (McGinnis & Marx), *Keys to Natural Performance* (The Brass World), *Valuable Repetitions* (The Brass World), and *Famous Trumpet Players* (The Brass World). He also published numerous compositions and arrangements for trumpet, including *Sonata for Trumpet and Piano*.

During his varied musical career, Weast served as principal trumpet of the Des Moines Symphony Orchestra for twenty years, and as a freelance musician backed dozens of celebrity performers. He was inducted into the Iowa Jazz Hall of Fame in 2008, and received the Drake Medal of Service in 2001. For several years, he served as a clinician and soloist for the firm, F.E. Olds & Son. One of the highlights of his life was playing a solo for Pope John II in Des Moines in front of 350,000 people.

Weast and his wife Janice have been married since 1954, and have two children: Janine (b. 1958) and Karen (b. 1959). His hobbies include beekeeping and raising silk moths. He enjoys writing articles about his hobbies, and remains a very active trumpet performer in the Des Moines area.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Robert Weast" (www.drake.edu/mysociety); personal interview, Jan. 11, 2011.

Weast, Wade (b. San Diego, California, Apr. 13, 1963). Weast's early trumpet teachers were Michael Moore, Kenneth Baird, and Grant Cooper. He attended the State University of New York in Fredonia from 1982 to 1985, earning a bachelor of music degree studying with Grant Cooper. He studied with Raymond Mase at the Manhattan School of Music in New York (master of music, 1985-87), and with Ronald Anderson at SUNY-Stony Brook (now Stony Brook University) (DMA, 1988-90). He also attended the Tanglewood Institute and Columbia University.



Weast has performed with the New Haven Symphony, New York City Opera National Touring Company, New York City Ballet, American Symphony Orchestra, Chautauqua Symphony, Buffalo Philharmonic, Buffalo Philharmonic Brass Quintet, National Orchestral Association New Music Project, New Jersey Composers Guild, Erick Hawkins Dance Company, and the rock group, YES. He has taught at SUNY-Fredonia (1993-2003), Mercyhurst College (1997-2000), University of Buffalo (1997), Pennsylvania Governor's School for the Arts (summers 1993 and 1994), Oklahoma Summer Arts Institute, and the Sewanee Summer Music Center. In addition, he has performed in pit orchestras for Broadway shows, and is a former member of the Goldman Memorial Band in New York City and Keith Brion's New Sousa Band. He has recorded a CD titled *The Blue and Green Project* for the Summit label.

As an arts administrator, Weast was Associate Director of the School of Music at SUNY-Fredonia (1998-2003), Director of the School of Music at the University of South Florida (2003-10), and is currently Dean of Music at the University of North Carolina School of the Arts (since July 2010).

Weast's hobbies include reading, cooking, traveling, bicycling, and raising Chihuahua dogs.

Bibl.: "Wade Weast" (http://db.arts.usf.edu/data/winds/reader.asp?n=wweast); personal interview, Sept. 12, 2011.

Photo credit: Allen Aycock.

Webb, Gordon Arthur (b. Dunedin, New Zealand, Aug. 9, 1937). New Zealand trumpeter. At age fifteen, Webb played with the New Zealand Symphony Orchestra, and at sixteen played in Queen Alexandra's Band from about 1953 to around 1957. He then studied music in the United States at the Eastman School, The Juilliard School, and the Curtis Institute. He also studied with Armando Ghitalla. From 1964 to 1973, he was principal trumpet of the London Philharmonic Orchestra, toured with the London Symphony Orchestra, and performed with The Virtuosi of London. In the fall of 1974, he moved to Australia where he was principal of the Sydney Symphony Orchestra, and taught at the Sydney Conservatory of Music from 1990 to 1996. Among his best-known students are Brian Evans, Bruce Hellmers, James Blunt, Chris Perrin, Paul Terracini, Paul Goodchild, Josh Claire, Sean Priest, and Martin Phillipson.

Now retired, Webb lives in Thailand. In 2010, he received the International Trumpet Guild's prestigious Award of Merit for outstanding lifetime achievement.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Gordon Webb" (www.austrialiantrumpetguild.com/itg2010/program.html#Webb).

Photo taken during 2010 ITG Conference in Sydney, Australia, where he received an award from ITG president Kevin Eisensmith (used by permission of the ITG). Webb is on the right.

Webster, Frederic ("Freddie") (b. Cleveland, Ohio, Oct. 7, 1916; d. Chicago, Illinois, Apr. 1, 1947). American trumpeter and composer. Webster grew up in Cleveland. He formed his first band when he was a teenager, and later played with Earl Hines (1938) and Erskine Tate (1938) before moving to New York in 1939 where he played with Benny Carter (1939-40), Eddie Durham (1940), Lucky Millinder (1941-42), Jimmy Lunceford (1942-43), Sabby Lewis, and Cab Calloway (1945).

Webster met a talented young trumpeter named John Birks "Dizzy" Gillespie with whom he formed a friendship, and would improvise at Dizzy's apartment after evening concerts. Webster's full, rich sound and ability to play around chords intrigued Gillespie. As they jammed for hours each night, bebop was born. Dizzy once said of Webster that he *had the best sound on trumpet since the trumpet was invented*...[his sound] *was just alive and full of life*.

About the time that Webster was becoming well known in New York, a musicians union strike with the recording companies put a temporary freeze on record dates. He didn't start to record until 1945, but the remaining three years of his career (and life) produced several excellent discs that included such tunes as *You're Not the Kind* with Sarah Vaughan (Musicraft), *I Fell for You* with Viola Wells (Savoy), *If You Could See Me Now* with Vaughan (Musicraft), and *Reverse the Changes* (recorded twice with Vaughan on Musicraft). Webster also composed many songs, including *Reverse the Changes*.

Webster participated in the first recording by Billy Eckstine's All-Star Band in 1944 (DeLuxe). He was also invited to become trumpet soloist with the Count Basie Orchestra, but when Basie asked him what salary he wanted, his reply was *After you've paid the rest of the guys, you and I split 50-50!* As a result, Basie never hired Webster again.

Webster died in 1947 while touring with Sonny Stitt's band. Several members of the band, including Stitt, were heroin addicts, and according to Miles Davis's autobiography, Stitt was always bullying the musicians to loan him money for drugs. Supposedly, one of the musicians was fed up with Stitt and laced some heroin with poison that he sold to Stitt, but which Stitt in turn sold to Webster. Webster died at the Strode Hotel in Chicago from a heart attack caused by the poison meant for his bandleader. He was thirty years old.

Webster was a highly gifted trumpeter and jazz player. He was one of the originators of bebop that his admirers Dizzy Gillespie and Miles Davis later developed. In 1942, critic Barry Ulanov wrote, *Webster is a real find. He plays with a wonderful sense of structure giving all his choruses and half choruses a decidable beginning, middle and ending. His favorite range is a low register projected with boldness and deepness. He doesn't restrict himself to low notes but makes long scoops from the middle and high registers to the bottom and sails back up. He plays with an easy technique in perfect taste*.

Bibl.: Davis. Miles (with Quincey Troupe). *Miles* (Touchstone/Simon & Schuster); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Mosbrook, Joe. "Jazzed in Cleveland, part 22" (www.cleveland.oh.us); "Freddie Webster" (http://en.wikipedia.org); Yanow, Scott *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Webster, Gerald ("Jerry") B[est] (b. Antioch, California, Jan. 6, 1944). American trumpeter. After graduating from Dixon High School in 1961, Webster attended the University of the Pacific in Stockton, California, but transferred to Indiana University in 1962 where he earned a bachelor of music degree. He received a Ford Foundation Fellowship for graduate studies at IU, earning a master of music degree in 1966 with the highest distinction. From 1966 to 1969, he served in the US Military Academy Band at West Point. His primary teachers were William Hodge, Lloyd Gabbert, Herbert Mueller, Raymond Crisara, Gordon Finley, William Bell, Donald Kneeburg, and Abe Katz. He also studied with Edward Tarr, Louis Davidson, Gerard

Schwarz, and Vincent Cichowicz. Webster played with the Hudson Valley Philharmonic (1966-69), Queen's Orchestra (NY), New York Brass Sextet (1966-69), Washington State University Brass Sextet (from 1970), Bob Hope, and Anita Kerr; and freelanced in New York City in Broadway shows such as *Mame* and *Hello Dolly*.

Webster joined the Spokane Symphony Orchestra (and Chamber Orchestra) in 1970, staying with the organization until 1977 when he went to Germany to study the Baroque (valveless) trumpet with Dr. Edward H. Tarr. He toured with the Edward Tarr Brass Ensemble from 1979 to 1983, even after returning to Spokane where he played with the Spokane Baroque Consort until 1993.

As an active soloist, Webster has performed concerts in the United States, Germany, Sweden, and Russia. His 1977 solo CD with organ is titled *Gabriel's Choice* (Pro Organo). He has published two volumes of *Method for the Piccolo Trumpet* (The Brass Press), as well as *Improving Intonation*, and *When Will the Walls Come Tumbling Down?,* which addresses difficulties women have experienced in the brass world. He has also published over thirty editions of music through Hoyt Editions in Seattle.

Webster's teaching career includes Western Illinois University (1976), Washington State University (three years), and Portland State University (beginning in 1994, but now retired).

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom); "Gerald Webster" (www.monette.net/newsite/brassclinic/bio_webster.html).

Webster, Paul Frank [Francis] (b. Kansas City, Missouri, Aug. 24, 1909; d. New York, May 6, 1966). Webster learned to play the trumpet from his Uncle Sam Ford, and later attended Fisk University in

Nashville, Tennessee. While in college, he studied to become an embalmer, although he played on the side with a Memphis-based jazz combo known as the Boston Serenaders. He also played in Kansas City with George E. Lee (1930-31), Bennie Moten (1927-30), Jap Allen (1931), Tommy Douglas (c1931), and Eli Rice (1931, 1933-34). By the time he graduated, music had become his primary focus and he became a fulltime performer.

In 1931, Webster played for a short while with Jimmy Lunceford's orchestra and returned to Lunceford's band as a specialty high note artist from 1933 to 1944. His sound transformed the brass section and influenced many younger bandleaders such as Stan Kenton. After leaving Lunceford to play lead trumpet with Cab Calloway (on and off, 1944-47), Webster became a prominent scream trumpeter with later groups such as those led by Charlie Barnet (1946-47 and 1952-53), Sy Oliver (1947), Ed Wilcox (1948-49), Count Basie (1950), and Pérez Prado. However, lung disease diminished his playing ability starting in 1953, and he became a part-time trumpeter, although he managed to play as an occasional guest with Sy Oliver's band into the 1960s. He spent his last few years working for the US Immigration Service in New York. Compact discs of Webster's playing with Lunceford's band include *Stomp It Off* and *For Dancers Only*, both on GRP/Decca.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Paul Webster" (www.allmusic.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Webster, Roger B[arry] (b. Doncaster, Yorkshire, England, Dec. 16, 1960). British cornetist. Webster was raised in Brierly, England. He began playing the piano at age six, and at age ten, switched to cornet and played in a few top junior brass bands. Because cornet playing was his hobby, he became a laboratory technician and a coal miner before joining the famed Black Dyke Mills Brass Band as solo cornetist in 1988 when he decided to make music his career.

After playing in the Black Dyke organization for five years, Webster studied cornet with Alec Garbutt at the University of Leeds (1993-96), earning a bachelor of music degree. He later received a master of music degree and a PhD in psychology from the University of Leeds. He mainly toured worldwide as a cornet soloist during the late 1990s, but again joined the Black Dyke band in 2000. He has recorded solo CDs for the Polyphonic label, including *Twilight Dreams, Pieces, Bandsman's Choice, Webster's Choice*, and *Passport—A Musical Journey*, and has performed as a guest soloist on over twenty other recordings. More recently, he has been principal cornet of the Grimethorpe Colliery Band, and often plays with the BBC Philharmonic Orchestra. He is a professor at the Royal Northern College of Music, Royal Scottish Academy of Music and Dance, and the University of Leeds. He also lectures at the University of Leeds on performance psychology. He wrote a book titled *Webster's PPP.*

Webster is involved in designing cornets, and has codesigned a nontoxic valve oil called Eco-Lube.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2006); "Roger Webster" (http://en.wikipedia.org).

Wecke, Conrad (b. Görlitz, Germany, May 14, 1976). German trumpeter. Wecke took trumpet lessons with Holger Gruhna Horka in

his hometown of Görlitz. From 1989 to 1995, he studied with Günter Wilpert at the Sächsische Spezialschule für Musik in Dresden, and in 1993 won first prize in the national youth solo competition, "Jugend musiziert." From 1996 to 1998, he earned an undergraduate degree, studying with Peter Lohse at the Dresden Musikhochschule. Graduate work was with Peter-Michael Krämer at the Felix Mendelssohn-Bartholdy Musikhochschule in Leipzig (1998-2002).

Wecke has been a member of the Oberlausitzer Brass Band, and is a founding member of the Elbländer Blasmusikanten. In 2000, he substituted in the Jena Philharmonic, and often played with the Orchestra of the Saxon State Opera in Dresden, MDR Symphony Orchestra in Leipzig, and the Dresden Philharmonic. Since 2001, he has been principal trumpet of the Robert Schumann Philharmonic Orchestra in Chemnitz.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Weeks, Larry (b. Grand Rapids, Michigan, Oct. 6, 1947; d. Guelph, Canada, Sept. 13, 1997). American trumpeter. Weeks graduated from the Interlochen Arts Academy in 1966, and from the Curtis Institute of Music in Philadelphia in 1971. He was a member of the Philadelphia Orchestra for a short while before becoming associate principal trumpet of the Toronto Symphony Orchestra (Canada) in 1976; he was promoted to principal in 1983. He taught at the University of Toronto, University of Western Ontario, and the Royal Conservatory of Music in Toronto. He had frequent soloistic performances, but was best known for his fiftieth appearance with his orchestra in "The Trumpet Shall Sound" from Handel's *Messiah* already in 1995.

Weeks was a licensed pilot and flight instructor. He was flying a new high performance single engine plane when the engine began having problems. He tried to land at the Brompton airfield, but the engine quit completely, the plane spun out of control and crashed, and he was killed instantly. He was forty-nine. The Toronto Symphony Orchestra performed Mahler's *Symphony No. 8* in his memory.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Larry Weeks (1947-1997)" (News Item, *International Trumpet Guild Journal*, Dec. 1997); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Weichbrodt, Fritz (b. Lauenburg, Pomerania, Germany, July 17, 1919; d. Neu-Ehrenfeld, Germany, May 13, 2001). German trumpeter. Weichbrodt was a well-known ballad trumpeter, and began his career with various big bands, including that of Max Greger (1951-55), with whom he recorded the hit tunes *Alabama Blues* and *Es wird immer wieder Tag* (the latter the theme song of a film with the same name).

He toured Spain and Africa with Freddie Brocksieper and Lutz Templin, and was a soloist with the Kurt Edelhagen Orchestra in Cologne (1957-69). His fame stemmed mostly from his many single disc recordings of dance ballads with Edelhagen.

Weichbrodt played on various film soundtracks with the symphony orchestra conducted by Kurt Graunke. During the 1970s, he played with the bands of Adalbert Luczkowski, Werner Müller, Klaus

Doldinger, James Last, and Sammy Davis Jr. Two of his LPs are *Trumpet Classics* (Hamilton) and *Nabucco Melody* (Vogue), which are actually the same recording.

Bibl.: Keim,Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Group photo: Edelhagen in Africa 1966, Cheops Pyramid. Back row from left to right: Jiggs Whigham, Manfred Gätjens, the man from Goethe Institute who led the tour, Derek Humble, Kurt Edelhagen, Bora Rokovic, Hanne Wilfert, Shake Keane, Fritz Weichbrodt, Bubi Aderhold, Heinz Kretzschmar, Joe Sydow, Otto Bredl. Front row: Dai Bowen, Karl Drewo, Nick Hauck, Milo Pavlovic, Willy Johanns, Wilton (Bogie) Gaynair.

Weidinger, Anton (b. Vienna, Austria, June 9, 1766; d. Vienna, Austria, Sept. 20, 1852). Austrian trumpeter. Weidinger was a student of Peter Neuhold, and was released early from apprenticeship on September 18, 1785. Neuhold said, *Through good conduct and his own diligence he reduced his period of apprenticeship and became so skilled that he can give satisfaction not only in military service in the field, but also at great courts, wherever.*

After apprenticeship**,** Weidinger was employed as a field trumpeter in Prince Adam Czartorisky's cuirassier regiment and left this service in July of 1787. In October of that year, he entered the dragoon regiment of Archduke Joseph of Tuscany and permanently left military service in April 1792.

Weidinger's concert career then began as a member of the Royal Imperial Theater orchestra in Vienna from 1792 to April 16, 1796. He was then in waiting for a court trumpeter's position until his installation on February 1, 1799, remaining until his retirement on August 1, 1819. He also performed in Haydn's orchestra at the Imperial Royal Court of the Esterhazy family just outside of Vienna. He married to Susanna Zeiss, herself a daughter of another court trumpeter, on February 6, 1797, with his close friend Haydn as one of the witnesses. He had two sons, Joseph, (1801-32), and Ferdinand (1818-95); they became a *Landschaftstrompeter* in Lower Austria and an Imperial timpanist, respectively.

Weidinger is widely credited with being the inventor of the keyed trumpet, an instrument with saxophone-like keys on its bell that could render the instrument chromatic. Although it's uncertain whether he was the actual inventor, he was indeed the greatest virtuoso of this instrument. Several highly significant concertos were written for Weidinger, including Franz Joseph Haydn's famous *Concerto in E-flat* (1796), Johann Nepomuk Hummel's *Concerto in E* (1803), as well as works by Kozeluch, Weigl, Neukomm, and others. In addition, Hummel composed a *Trio Concertante* for pianoforte, violin, and keyed trumpet which has not been discovered in our time. Its performance by Weidinger received a favorable review in a Vienna newspaper. Audiences and critics praised Weidinger for his masterful playing and newly invented instrument. In 1802, at the height of his career, a critic of the *AMZ* newspaper in Leipzig wrote a review of the trio as follows (translated): *The Imperial Royal Court Trumpeter, Mr. Weidinger, of Vienna, gave us the opportunity of judging for ourselves his significant invention concerning the perfection of the trumpet...and at the same time of admiring his masterful playing. It is completely founded in fact that Mr. W. is fully conversant with all the half-tones lying within the compass of his instrument, and to such an extent that he plays running passages through them. Furthermore, the fear that we uttered...that this instrument might thereby have lost something of its pompous character, has been completely refuted by* [his] *public demonstrations. The instrument still possesses its full, penetrating tone, which is at the same time so gentle and delicate that not even a clarinet is capable of playing more mellowly...His crescendo, his diminuendo, his clear high register which penetrates to the very marrow...are truly incomparable and—in the literal sense of the word—unheard of.* [It should be noted that Hummel's famous trumpet concerto has recently been reconstructed for the same instrumentation as the trio, but the original manuscript of the trio remains lost.]

In 1803, Weidinger embarked on a lengthy concert tour through Germany, England, and France. Upon his return, Hummel gave him the *Concerto in E***,** which he had only one month to learn for its premiere in Vienna on New Year's Day, 1804. Weidinger continued his solo performances and often featured his son, who played a keyed horn of Weidinger's own design. At he Vienna Congress on January 21, 1815, Anton Weidinger played a keyed trumpet part in a *Requiem* composed by Sigismund Neukomm, a performance that made Weidinger popular again. By 1819, however, audiences were not so interested in the keyed instruments any longer, and Weidinger played to half full halls. In 1829, Weidinger introduced a new and improved keyed trumpet, but without success. Weidinger returned to the Esterhazy orchestra and worked there until his retirement in 1850**.** He died two years later.

Although Weidinger was praised for his performances on the keyed trumpet, not everyone was pleased with the instrument when played by others. Felix Mendelssohn, in a letter dated February 14, 1831 said, *All trumpeters here* [in Italy at the time] *play on those cursed keyed trumpets, which seem to me like a beautiful woman with a beard—or a man with a bosom—they don't even have the chromatic notes, and sound like a castrato trumpet, so weak and unnatural!* (from 2009 edition of Hummel *Concerto* by Michael Kube, Breitkopf and Härtel).

Bibl.: Dahlqvist, Reine. *The Keyed Trumpet and Its Greatest Virtuoso, Anton Weidinger* (The Brass Press); Lindner, Andreas. *Die kaiserlichen Hoftrompeter und Hofpauker im 18. Und 19. Jahrhundert* (Hans Schneider); Tarr, Edward H. *The Trumpet* (English Third Edition) (Hickman Music Editions).

Weinschenk, [Christian] Ferdinand (b. Ritteburg, Germany, Nov. 4, 1831; d. Leipzig, Germany, Jan. 29, 1910). German trumpeter. Weinschenk worked for several years with music director L. Schlenstedt in Sulza, and learned to play trumpet and cornet from the famous Ernst Sachse in Weimar. Weinschenk became a leading performer, and beginning in 1884, was the soloist in the opera, *Der Trompeter von Säckingen,* hundreds of times, over fifty times in the first year alone. He became principal trumpet of the Gewandhausorchester Leipzig in 1861, a position he held until 1899. He was one of the first to perform Bach's *Mass in B Minor* and other difficult Baroque works on the modern D trumpet. From 1882 until 1907, he was professor of trumpet at the Leipzig Conservatory (the very first trumpet teacher at this conservatory). His most famous pupil was the "infallible" Eduard Seifert, later principal trumpet in Dresden. Oskar Böhme, the Russian cornetist and composer, dedicated his *Trumpet Concerto in E Minor* to Weinschenk in 1907, reflecting a positive relationship between the two men, although it is not clear whether Böhme, as a composition major at the conservatory, studied with Weinschenk.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward. *East Meets West* (Pendragon Press); Tarr, Edward H. "Ferdinand Weinschenk (1831-1910), Pivotal Figure in German Trumpet Artistry." (*Historic Brass Society Journal* 11, 1999).

Weis, Theodore M. (b. c1920; d. Englewood, New Jersey, Feb. 14, 1987). American trumpeter. Weis was one of the leading freelance trumpeters in New York during the 1940s-70s. He was a founding member of the American Brass Quintet, and participated with Robert Nagel (trumpet) in several recordings of chamber works by Stravinsky with the composer conducting. He played first trumpet in the New York Chamber Symphony of the 92nd Street Y, American Symphony Orchestra, New York City Opera, and New York City Ballet (1964). He was also a member of the Burke-Phillips All-Star Concert Band.

Weis can be heard on Stravinsky's *L'Histoire du Soldat* conducted by Leopold Stokowski (Vanguard) and on Peter Schickele's *Portrait of P.D.Q. Bach* (Vanguard). Among the many other recordings he took part in are: *Roger Voisin, Music for Trumpet and Orchestra, vol. 3*, work by Altenburg (Kapp 9050); New York Brass Ensemble, with Robert Nagel and John Glasel, *Three Italian Masques* by Franchetti (CRI 125); *Giovanni Gabrieli: Sacrae Symphoniae*, conducted by Samuel Baron, with Robert Nagel, John Ware, Mel Broiles, Carl

Fornarotto, Wilfred "Bob" Roberts, and John Glasel (Period LP 734); *Seven Canzonas of Giovanni Gabrieli*, conducted by Baron, with Armando Ghitalla, E. Sadowski, John Ware (Counterpoint/Esoteric LP 503), Columbia Brass & Percussion Ensemble, conducted by Maurice Peress in 1972, with E. Power Biggs on organ (Columbia LP 31193).

Weis and his wife Marie, had a son, Theodore Weis Jr., who died of a heart attack.

Bibl.: Shakespeare, Margaret. "40 Years of ABQ" (www.americanbrassquintet.org); "Theodore M. Weiss" (*New York Times*, Feb. 16, 1987); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Weiss, David (b. Queens, New York, Oct. 21, 1964). American trumpeter, composer, and arranger. Weiss grew up in Queens and as a boy was interested in photography. He studied photography at the California Institute for the Arts for a few months but became interested in music. He returned to New York and took a course at The Creative Music Studio in Woodstock and took cornet lessons from John McNeil and Carmine Caruso. He learned jazz in the style of Don Cherry and then entered North Texas State University (now the University of North Texas) as a jazz major, but quickly found that his style of playing and technical ability was behind that of his fellow students. Considered to be a late bloomer, Weiss soon developed his skills and graduated in 1986. He then returned to New York and studied with Tommy Turrentine and Bill Hardman. He also took Barry Harris's weekly jazz workshops. Soon, he was playing trumpet with Jaki Byard, Frank Foster, Jimmy Heath, Junior Cook, and Winard Harper. He later toured with Freddie Hubbard and Ray Charles.

Weiss is a self-taught composer and arranger. He helped write music for the NBC series *The Cosby Mysteries*, and arranged a great deal of music for leading jazz musicians including Freddie Hubbard. In 1990, with sax player Craig Handy, he co-led a band that performed regularly in clubs around New York City. In addition to recording with Freddie Hubbard, Bob Belden, Michel Blaise, Bop City, and Tom Harrell, Weiss led three recording sessions that produced the albums *Breathing Room* (Fresh Sound New Talent label), *The Mirror* (F. S. N. T.), and *Point of Departure* (Sunnyside), named after his new group. In 1996, he formed an additional group consisting of eight leading composer/performers called the New Jazz Composers Octet that has released two critically acclaimed albums for Fresh Sound, *First Steps Into Reality* and *Walkin' the Line*. He also performs in the Charles Tolliver Big Band.

Bibl.: Erdmann, Tom. "The Varied Artistic Life of David Weiss" (*International Trumpet Guild Journal*, Jan. 2007); " David Weiss Biography" (David Weiss website: www.davidweissmusic.com); "David Weiss" (www.allaboutjazz.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Weiss, Kurt (b. Wilmington, Delaware, Nov. 21, 1961). American trumpeter. Weiss received his high school diploma studying with Raymond Mase at the North Carolina School for the Arts in 1980 before receiving a bachelor of music degree studying with Charles Geyer at the Eastman School of Music from 1980 to 1984. He then became a graduate teaching assistant in jazz at the Cincinnati College Conservatory of Music (1985-87) where he earned a master of music degree.

Weiss's professional career includes performing with the Glenn Miller Orchestra (1989-2001), Artie Shaw Orchestra (1991-92),

Ray Charles Orchestra (1993-95), Jimmy Dorsey Orchestra (1996-2001), Aretha Franklin (1997-2001), Toshiko Akiyoshi (2001), Steve Grossman, Donna Summer, Rosemary Clooney, Bobby Short, Natalie Cole, Mel Tormé, Maria Schneider, Mario Bauzá, Andor Lukács's Jazz Band (2006), Bert van Erk, Noordpool Orkest, and the Holland Big Band. He has performed in over forty countries and is a skilled composer. Since 2001, he has been professor of trumpet, big band, and arranging at the Northern Netherlands Conservatory in Gronigen.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom: Oct. 2008).

Weldon, Alfred Frederick (b. Hartford, Connecticut, June 14, 1862; d. Chicago, Illinois, May 5, 1914). American cornetist. Weldon's family moved to Chicago when he was twelve years old. It is reported that he studied cornet with Matthew Arbuckle and D.W. Reeves. He made excellent progress, and soon became a conductor and cornet soloist. His first playing job was with the Columbia Theatre in Chicago.

By the age of twenty-six, Weldon was one of the foremost musicians in Chicago. He took the Chicago Commandery Band, a leading professional group, to the St. Louis Conclave in 1888, and was the bandmaster of the Second Regiment Band of Chicago (often referred to as Weldon's Band) throughout the 1890s. He took the Second Regiment Band to state fairs in the Midwest and to New Orleans in 1900, while continuing to play in theatre orchestras in Chicago. He also conducted the First Brigade Band of Chicago.

Weldon composed several cornet solos with band accompaniment, the best known being *Creanonian Polka* (dedicated to Steve Crean), *Cascade Polka, Coquette Polka, Elsie, Mon Ami, North Star Polka, Edelweiss Polka,* and *Souvenir Polka*. He also composed

band music including *The First Brigade March* and *The Gate City March*, which were published by his own music publishing business. As a player, he was a local favorite; one of his students, Jerry Cimera, said of him, *He was a great cornet player, his tone the best. His vibrato made his tone beautiful, and of course he was a great teacher*.

Weldon was the most noted brass teacher in the Midwest; he taught all of the brass instruments, and served on the faculties of the Chicago Music College and the Siegel-Myers School of Music in Chicago. He also established his own school at his home, which included a residence, school, and studios. The demand for his teaching became so great that he started the Weldon's Correspondence Course for Cornet. He published his famous *Weldon Method* for brass, which was widely used. He taught hundreds of students including Bohumir Kryl, H.A. VanderCook, Albert Cook, Frank Martin, Gardell Simons, and Charles Randall.

In 1910, Weldon sold his residence and school to H.A. VanderCook, and retired. VanderCook continued teaching Weldon's method, and renamed the school the VanderCook Cornet School that is today the VanderCook College of Music. Weldon died from cerebral apoplexy (stroke) at his home at the age of fifty-one. At his funeral, a one-hundred-piece band played the dirge, *His Last Word*. His body is buried at the Forest Home Cemetery in Chicago.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); Schwartz, Richard I. *The Cornet Compendium* (self-published); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Welsh, Alex (b. Edinburgh, Scotland, July 9, 1929; d. Middlesex, England, June 25, 1982). Scottish trumpeter, singer, and bandleader. Welsh started on accordion but took up the cornet during high school. He then switched to trumpet and played with the teenage group, the Leith Silver Band. In 1951, he joined Archie Semple's Capital Jazz Band and later played with Sandy Brown's Blue Five (1953).

Welsh moved to London in 1954 and soon started his own band. It wasn't long before he discovered that his niche was in traditional jazz. His Dixieland-style music was broadcasted on London radio and he began to record in 1954 and '55. He turned down an offer to join Jack Teagarden's swing band in 1957.

During the late 1950s and 1960s, Welsh's band was the leading traditional jazz group in England. They often accompanied guest jazz soloists from America, including Red Allen (1964), Rex Stewart (1966), Ruby Braff (Newport, 1968), Wild Bill Davison (1967), Bud Freeman, Pee Wee Russell, Earl Hines, Dicky Wells, Ben Webster, Peanuts Hucko, and Eddie "Lockjaw" Davis. They also recorded with Davison and Braff. The band appeared at international festivals including the 1967 Antibes Jazz Festival, 1968 Newport Jazz Festival, and the 1978 Nice Jazz Festival.

Poor health began to slow down Welsh's lifestyle during the 1970s but he continued playing until his death in 1982 at the age of fifty-two. During his career, he had four hit-single recordings, *The Melrose Folio* (Columbia), *Strike One* (Strike One), *Echoes of Chicago* (Columbia), and *Vintage '69* (Columbia). His LP albums include *Music of the Mauve Decade* (Columbia), *It's Right Here for You* (Columbia), *At Home with Alex Welsh* (Dormouse), and *If I Had a Talking Picture of You* (Black Lion). He recorded for other record labels including Lake, Decca, Strike, Polydor, and Nixa. BBC commissioned the 1990s *Lemonade King*, a thirty-minute video documentary on the life of Alex Welsh.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Alex Welsh" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Wendholt, Scott (b. Patuxant River, Maryland, July 21, 1965). American trumpeter. Wendholt grew up in Denver, Colorado. He began playing the trumpet in third grade. He attended Indiana University where he studied trumpet with Allan Dean and jazz with David Baker (1983-87). After graduating, he moved to Cincinnati, Ohio, and worked as a jazz musician for two years before settling in New York City in 1989. Wendholt is a hard bop player in the style of Miles Davis, Freddie Hubbard, and Woody Shaw.

Since moving to New York, Wendholt has performed with the Carnegie Hall Jazz Band, Vanguard Jazz Orchestra, and the Mingus Big Band. He has also performed with Maria Schneider, Toshiko Akiyoshi, Bob Mintzer, Vincent Herring, Don Braden, Louie Bellson, Woody Herman, Kevin Hays, Bruce Barth, Fred Hersch, Joe Herring, Daryl Grant, Roberta Piket, Bobby McFerrin, Joanne Brackeen, Bob Montgomery, and many others. He has played on over sixty CDs, including his own *The Scheme of Things* (Criss Cross), *Through the Shadows* (Criss Cross), *From Now On* (Criss Cross), *Beyond Thursday* (Double-Time), *What Goes Unsaid* (Double-Time), *In Focus* (Enja, with the Bruce Barth Quintet), and *CrossRoad* (Steeplechase, with the Kevin Hays Quintet).

Wendholt has toured the U.S., Europe, Japan, Scandinavia, and South America. He is on the faculty of the Manhattan School of Music, and teaches at the Jamey Aebersold summer jazz camps.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Scott Wendholt" (www.allaboutjazz.com); Scott Wendholt's official website: www.scottwendholt.net.

Wendling, Charlotte (b. Neunkirchen, Germany, June 20, 1953). German trumpeter. Wendling studied with Willi Thorn at the Saarbrücken Music School. She and her brother, Jürgen, formed a trumpet duo, which won four national competitions for young musicians, "Jugend musiziert," after which they performed together throughout Europe, Asia, America, and Australia, releasing several popular recordings including *Unser Lied für Dich, Euro Melodies, Trumpet Melodies*, and *2 Happy Trumpets*. They are currently touring with a show titled *Magic Trumpet*.

Keim, Friedel. *Das große Buch der Trompete* (Schott).

Photo: Charlotte and Jürgen Wendling

Wendling, Jürgen (b. Neunkirchen, Germany, Aug. 23, 1955). German trumpeter. Wendling studied with Willi Thorn at the Saarbrücken Music School, and later with the famous Adolf Scherbaum in Saarbrücken. Along with his older sister Charlotte, Wendling formed the duo, Charlotte and Jürgen Wendling, which won four young talent shows, "Jugend musiziert." Their duo has since become a leading pop group in Germany, and has toured Europe, America, Asia, and Australia.

Wendling composed or arranged most of the music for albums such as *Euro Melodies, 2 Happy Trumpets, Trumpet Melodies*, and *Unser Lied für Dich*, and he also makes arrangements for colleagues. The duo's CDs were recorded in their own sound studio. He and Charlotte are currently touring with their show, *Magic Trumpet*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Wenke, Otto (b. Sotterhausen, Sachsen-Anhalt, Germany, May 20, 1920). German trumpeter. Wenke began playing trumpet at the relatively late age of sixteen, but learned very quickly. After World War II, he played in dance bands at American military clubs in Garmish-Partenkirchen and Frankfurt. In March 1948, he began his long and distinguished career as principal trumpet of the City Opera and Museum Orchestra in Frankfurt, a position he retained until his retirement in 1983. Concurrently, he played for twenty-five years as a steady extra with the Frankfurt Radio Symphony Orchestra. He was given the title of Chamber Musician by the City of Frankfurt in 1955. He taught at the Hochschule für Musik in Frankfurt from 1960 to 1990 (professor in 1965), and also at Dr. Hoch's Conservatory in that city..

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Werner, Friedrich ("Fritz") (b. Berlin, Germany, Mar. 1, 1871; d. Eichberg [near Erbach], Germany, Apr. 10, 1916). German cornetist. Werner was a cornet virtuoso who was first a soloist in 1895-96 in Karl Meyder's orchestra in the Berlin Konzert-Haus and then played in the Wiesbaden State Theatre Orchestra. He composed *40 Etudes for Trumpet and Cornet*, and several composers wrote solos for him, including *Concert-Fantasie in E-flat Minor* by Gustav Cords, and *Slavische Fantasie* by Carl Höhne. Werner was the teacher of Vincent Bach (born Vincenz Schrotenbach) for half a year before Bach emigrated to the New World..

Keim, Friedel. *Das große Buch der Trompete* (Schott).

Wesenigk, Fritz (b. Kleinkrausnigk, Niederlausitz, Germany, Apr. 24, 1923; d. Mar. 7, 2009). German trumpeter. After finishing school in 1940, Wesenigk joined the military as a member of the trumpet choir of the Cavalry School in Potsdam. In 1946, after his service years, he studied with Karl Nierenz in Berlin and after his service years, became a music instructor near Berlin. He soon became principal for a season in the Berlin Symphony Orchestra, and afterwards played principal trumpet in the Berlin State Opera Orchestra "Unter den Linden" (1947-51). He also taught at the Berlin Municipal Conservatory from 1948 to 1950. Further teaching positions were at the Hochschule für Musik in East Berlin (1950-51) and West Berlin (1961-91), where he was appointed professor in 1964. He became a member of the Berlin Chamber Virtuosi in 1962. He was principal of the Berlin Philharmonic from 1951-74. One of his best-known students is Konradin Groth, who served as principal of the Berlin Philharmonic when Wesenigk retired in 1974.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

West, James ("Jim") R. (b. East Chicago, Indiana, Nov. 30, 1946). American trumpeter. While growing up in East Chicago, Indiana, West began playing French horn at an early age, but switched to trumpet during seventh grade. His trumpet teacher was Bob Rzonka. After graduating from East Chicago Washington High School in 1964, he attended the VanderCook College of Music where he studied with

Forrest L. Buchtel and Renold Schilke. He transferred to the American Conservatory of Music where he received bachelor of music and bachelor of music education degrees in 1969, studying with Charles Geyer. He accepted a job at Arkansas Polytechnic College in 1969, and earned his master of music degree at Northwestern University as a student of Vincent Cichowicz in 1972. He then accepted a position at the University of New Hampshire teaching brass instruments.

West joined the faculty at Louisiana State University in 1978, and is a member of the LSU Brass Quintet and Norem Faculty Brass Quintet. He is principal trumpet of the Baton Rouge Symphony Orchestra. He has also performed with the Acadiana Brass Quintet, New Hyperion Oriental Foxtrot Orchestra, and the Mos Eisley Chamber Orchestra. For many summers, he taught at the Blue Lake Fine Arts Camp in Twin Lake, Michigan. He served as editor of the "Trumpet in the Symphony Orchestra" column of the *International Trumpet Guild Journal*, and hosted the 1991 International Trumpet Guild Conference at LSU. West is also an active clinician who has lectured at numerous ITG conferences. He is retiring from LSU at the end of the 2012-13 academic year.

West and Annette Albert West, band director at University Lab School, have been married since 1988, and have a daughter, Kathryn (b. 1990).

Bibl.: Keim, Friedel. *Das große Buch der Trompete*. Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "James R. West" (http://en.wikipedia.org); personal interview, Feb. 17, 2011.

Wetzel, Ray (b. Parkersburg, West Virginia, Sept. 22, 1924; d. Sedgwick, Colorado, Aug. 17, 1951). American trumpeter. Little is known about Wetzel's early life, but his career began with Teddy Powell (1942). He studied under Ernest Williams.

Wetzel made his name with Woody Herman's band (1943-45) and then with the Stan Kenton Orchestra (1945-48). He was a solid high note trumpeter who mostly played lead.

Wetzel recorded with Vido Musso, Eddie Safranski, Neal Hefti, and the Metronome All-Stars that consisted of a few players from Kenton's band, but he never recorded as leader. His solo playing is well represented in *Over the Rainbow* (1949). Also in 1949, he played in Charlie Barnet's incredible trumpet section that included Maynard Ferguson, Doc Severinsen, and Rolf Ericson. In the same year, he married bassist Bonnie Addleman.

In 1950, the Wetzels played with Henry Jerome and in Los Angeles with Tommy Dorsey. In 1951, they played again with Kenton,

but later that year returned to the Dorsey orchestra. While on tour with Dorsey in Sedgewick, Colorado, Ray Wetzel died in an automobile accident, ending his brilliant career at the age of twenty-six.

Wetzel might have been another legendary lead player such as Ferguson, Brisbois, or Severinsen had he had more time to develop his career and reputation. He was an arranger for the Kenton band and also composed the Kenton tune, *Intermission Riff*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Ray Wetzel" (http://en.wikipedia.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Group photo: (Left to right) Ed Safranski, Ray Wetzel, and Buddy Childers, c1947.

Wetzel, Richard ("Rich") A. (b. Huntington Park, California, Dec. 11, 1961). American trumpeter and bandleader. Wetzel grew up in Garden Grove, California, near Los Angeles. He began playing trumpet at age eleven, and was self-taught until high school when he took two years of lessons from the well-known lead player, Walt Johnson. He played in The Velvet Knights drum and bugle corps in Anaheim, and later the Sacramento Freelancers corps. After graduating from Bolsa Grande High School in Garden Grove (1980), Wetzel went into the

Army bands program and toured all over Europe. He then attended Orange Coast College in Costa Mesa, and California State University Long Beach where he studied with Burnette Dillon and Bob Valle. He also had occasional coaching from trumpeters and friends Bobby Shew, Wayne Bergeron, Roger Ingram, and Arturo Sandoval. Over the years, he has played on cruise ships and in various road bands, and played lead trumpet and contracted horn sections for groups and artists such as the Four Tops, The Spinners, The Temptations, The Coasters, The Platters, The Ojays, Wayne Newton, Charo, El Chicano, Al Martino, the Si Zentner Big Band, Smokey Robinson, the Marvelles, and others.

Wetzel moved from California to Tacoma, Washington, in 1991. In 2000, he formed his own band called Rich Wetzel's Groovin' Higher Jazz Orchestra, which has become very active. He remains a busy freelance performer, touring artist, and clinician. He is married to Starr Wetzel, a flute player, singer, and artist. His hobbies include running, lifting weights, swimming, and softball.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Rich Wetzel's official website: http://richwetzel.com; personal interview, July 31, 2011.

Weyerer, Franz (b. Munich, Germany, Aug. 16, 1959). German trumpeter. Weyerer began playing piano, but switched to trumpet while still a boy. He studied music at the Richard Strauss Conservatory in Munich (1975-78) and with Paul Lachenmeir at the Munich Musikhochschule (1980-83). His career began by playing in various casino bands in Monte Carlo, backing celebrity musicians such as Frank Sinatra, Sarah Vaughan, Sammy Davis Jr., and Michel Legrand. He soon played with the big bands of Peter Herbolzheimer, Harald Rüschenbaum, Al Porcino, and Bobby Burgess, as well as with the Vienna Art Orchestra. Since the 1990s, he has been a featured soloist with the Munich Jazz Orchestra, Thilo Wolf Big Band, and the Upper Austrian Jazz Orchestra (in Canada). He has also recorded and performed extensively with his own jazz quintet and various other small formations. Weyerer has toured with numerous Broadway shows including *West Side Story, Anatovka, Can Can*, and *Cats*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott);

Wheeler, ("Kenny") [Kenneth Vincent John] (b. Toronto, Ontario, Canada, Jan. 14, 1930). Canadian trumpeter and flugelhornist. Wheeler grew up in St. Catharines, Ontario, and began playing the cornet at age twelve. His father was a semiprofessional trombonist. Kenny learned music with Ross McClanathan and took harmony lessons at the Royal

Conservatory of Music in Toronto in 1950 but dropped out after one semester, never having been officially enrolled as a student. The following year, he attended McGill University as a music education major (one semester) but decided that teaching in the public schools was not what he wanted for a career. In 1952, he applied for a United States visa but was denied. He then moved to England and began

working with various dance bands and jazz groups. He soon played with some of the leading performers, including Roy Fox (1953), Carl Barriteau (1954), Buddy Featherstonhaugh (1967-57), Vic Lewis (1958-59), Woody Herman (1959), the Clarke-Boland Orchestra, Friedrich Guida, and Johnny Dankworth (1959-65), with the latter as a main soloist. He began developing his skills as a composer and arranger with the Dankworth band, and, for the Fontana label, they released an all-Wheeler album titled *Windmill Tilter* that brought him great notoriety. He also did a great deal of studio work in London, but found this type of playing musically unsatisfying.

During the mid 1960s, Wheeler's style of playing gradually shifted from bop to avant-garde. He worked with Tubby Hayes, Joe Harriott, Ronnie Scott, Mike Gibbs, John Stevens (1966-70), Tony Oxley (1969-72), the Globe Unity Orchestra (starting in 1972), Anthony Braxton Quartet (1972-76), John Taylor's trio—Azimuth, John Surman, George Adams (1979), Hans Koller's International Brass Company (Frankfurt, 1980, with Ack Van Rooyen), Markus Stockhausen, Ack Van Rooyen (1980), Dave Holland, the United Jazz & Rock Ensemble, Jean-Louis Chautemps (1988), and Lee Konitz (1996). He began releasing a steady string of solo albums that now total over twenty, including *Gnu High* (ECM), *Deer Wan* (ECM), *Around 6* (ECM), *Double Double You* (ECM), *Flutter By Butterfly* (Soul Note), *Music for Large and Small Ensemble* (ECM), *The Widow in the Window (*ECM), *Live* (Bluebird), *Jumpin' In* (ECM), *Seeds of Time* (ECM), *The Razor's Edge* (ECM), *Still Waters* (Hornblower), *A Long Time Ago* (ECM), *All the More* (Soul Note), *Live at the Montreal Bistro* (Justin Time), *Siren's Song* (Justin Time), *Touché* (Justin Time), *Angel Song* (ECM), *California Daydream* (Musicdisc), *Song for Someone* (Incus), *Welcome* (Soul Note), *Visions* (Justin Time), and *Kayak* (Ah Um).

Wheeler's favorite trumpeters are Miles Davis, (early) Dizzy Gillespie, and Booker Little. He enjoys teaching and has served on the summer faculty of the Banff Centre of the Arts in Canada for fifteen years. He has composed over one hundred works and is one of the most respected jazz artists in the world. A soft-spoken and humble man, Wheeler continues to make his home in England.

Bibl.: Erdmann, Thomas. "This Is What I Do: An Interview with Kenny Wheeler" (*International Trumpet Guild Journal*, Jan. 2001); Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Kenny Wheeler" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Whetsol, Artie [Arthur Parker Schiefe] (b. Punta Gorda, Florida, Oct. 15, 1905; d. New York, New York, Jan. 5, 1940). American trumpeter. Born Arthur Parker Schiefe, Whetsol assumed his mother's maiden name. He grew up in Washington, D.C. and was a childhood friend of Duke Ellington. He played with Ellington as early as 1920 and worked in the D.C. area with Claude Hopkins, Elmer Snowden, and the White Brothers Orchestra.

In 1923, Ellington invited Whetsol to join him in New York City in a newly formed group called the Washingtonians. After a few months, Whetsol left the band and began studying medicine at Howard University. (Bubber Miley took his spot in the Ellington band.) In March 1928, Whetsol returned to what was now Ellington's "jungle band." Ellington often featured Whetsol's lyrical playing, especially in slow numbers such as *Mood Indigo* and *Black Beauty* (the "mood" part of the Ellington repertory). Classically trained, Whetsol was a good sweet soloist and lead player in the Ellington band, leaving the hot stuff to Bubber Miley and then Cootie Williams (the "jungle" part of the Ellington repertory). It was Whetsol that played the wa-wa effects with the Harmon mute in the film *Black and Tan* by Dudley Murphy (1929) featuring Duke Ellington. He can also be seen in the films *Check and Double Check* (1930) and *Symphony in Black* (1935).

Whetsol played in Ellington's band until the summer of 1936 when a brain disease made trumpet playing difficult. Despite several attempts to return to music, Whetsol was unable to regain his trumpet skills. He died prior to reaching his thirty-fifth birthday.

Bibl,: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Whitaker, Donald R. (b. c1930). American trumpeter. Whitaker spent most of his career as professor of trumpet at the University of Wisconsin in Madison (1959-81). He was the third president of the International Trumpet Guild (1979-81) and host of the annual ITG conference in 1978 at UW-M. He studied at Northwestern University (1950-51) and the Eastman School. He played with the Chicago Lyric Opera (1954-57), Schubert Theatre (Chicago, 1957-59), and in the Madison Symphony Orchestra and Madison Brass Quintet.

Whitaker's playing career was brought to an abrupt halt after he suffered a horrific bicycle accident in 1977. While coasting down a long and steep hill, his front wheel locked when a long bolt holding a headlight fell between the spokes and frame. The accident caused every bone in his face to be shattered. The severe tissue damage to his head and face nearly killed him, but his wife Marci, a medical doctor and cancer specialist who was riding next to him, was able to render enough first aid to keep him alive until he was taken to a nearby hospital.

After healing from the accident, Whitaker retired in 1981. He and his wife purchased a large home and estate in 1977 that was once a country club near Milwaukee, where they remain today. Whitaker

devotes much of his time to teaching CPR and first aid for the Red Cross, American Heart Association, and National Ski Patrol. He also enjoys bowling, lawn bowling, golf, and playing bridge. He is on the advisory board of Summit Brass.

Bibl.: Hardin, Anne. "ITG's Past Presidents Review Their Legacy" (*International Trumpet Guild Journal*, May 1996); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Whitaker, Liesl M. (b. Chicago, Illinois, June 4, 1969). American trumpeter. Whitaker hails from Burlington, North Carolina. She attended Appalachian State University under William Adam and Joseph Phelps (1987-90) and completed her bachelor of music degree at the Cincinnati Conservatory of Music under Pat Harbison (1990-92).

Her career began in New York, playing lead trumpet with the Eddy Palerme Big Band. In 1992, she joined the all-female big band, DIVA, as lead trumpet, performing in many of the nation's most important venues. She freelanced in New York City and played in several Broadway pit orchestras, and in house bands on cruise ships. She also taught for the New York Pops Orchestra's Salute to Music Teaching Program.

In 2000, Whitaker won the lead trumpet chair in the US Army Blues, becoming the first female lead player in any U.S. military jazz group. Her husband is Shaun Whitaker. Her favorite players are Louis Armstrong, Conrad Gozzo, Snooky Young, Roger Ingram, and Pat Harbison.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Niess, Suzette L. "Liesl Whitaker: A Leader Among Men" (*International Trumpet Guild Journal*, Jan. 2001).

Whitcomb, Arthur S. (b. Birmingham, England, date unknown; d. June 18, 1950). British cornetist. Whitcomb was born and grew up in Birmingham, England. At age twenty, he joined the Coldstream Guards Band. He played at Blenheim Palace under conductors such as Suck and Edward Elgar, and played at the coronation of King Edward VII (1901). Whitcomb performed in several leading orchestras and bands at various theaters until coming to the United States with the Coldstream band for several weeks of concerts at the St. Louis World's Fair in 1904.

When the Fair performances were completed, Whitcomb did not return to England, but rather moved to Canada to become soloist and conductor of the Kilties Band in Belleville, Ontario. After one year, he returned to the United States, and joined the United States Marine Band as first chair and cornet soloist. He performed hundreds of concerts with this group until the end of 1911, when he left it briefly to become director of the 15th Cavalry Band. In 1913, he rejoined the Marine Band, and stayed with this organization until his retirement from the military in 1935. He is often considered to be the most brilliant cornet soloist that ever played in the Marine Band. In recognition, the Marine Band made him Second Leader in 1927.

After retiring from the military, Whitcomb continued to play in various orchestras and bands. He also taught many cornet and trumpet students. His tone was described as "rich and velvet-like." He recorded four cylinders with the Marine Band: *Creanonian Polka* by Weldon (1909), *Premier Polka* by Llewellyn, *My Heart at thy Sweet Voice*, and *Endearing Young Charms*. The Marine Band performed for his funeral on June 21, 1950 at Arlington Cemetery in Washington, D.C., where he received full military honors.

Bibl.: Bridges, Glenn. *Pioneers in Brass* (Sherwood Publications); "Arthur S. Whitcomb." (US Marine Band website: www.marineband.usmc.mil); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

White, Darryl A. (b. Warren, Ohio, c1967). American trumpeter. White grew up in Warren, Ohio. He began playing the trumpet at age ten. He received his bachelor of music degree at Youngstown State University, master's at Northwestern University, and doctorate at the University of Colorado in Boulder. He taught at Mesa State College in Grand Junction, Colorado (1993-95), as well as the University of Denver, where he played in the Aries Brass Quintet and the Denver Brass. He is currently teaching at the University of Nebraska in Lincoln, where he is a member of the faculty brass quintet and Faculty Jazz Quartet.

A versatile performer, White has been a soloist with the Omaha Symphony, Lincoln Symphony, Mesa and Lake Forest Chamber Orchestras, Grand Junction Symphony, and at the Roaring Forks Jazz Festival. His CDs include *Ancient Memories* and *In the Fullness of Time,* the latter featuring several of his own compositions, one of which, *Lil I*, was featured on the PBS special, *New Beginnings*. His main influences are Miles Davis, Woody Shaw, and Freddie Hubbard. He has recorded for labels such as Capri, Centaur, and Delos.

As an educator, White is a Resource Member of the International Association of Jazz Educators, and an active soloist and clinician across the U.S. He is president of the National Association for Advancement in the Arts, is vice president and cofounder of the Nebraska Trumpet Ensemble, and a member of the Nebraska Arts Council.

Bibl.: Frink, Laurie. "ITG Profile: Darryl White" (*International Trumpet Guild Journal*, Oct. 2003); Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Darryl White's official website: www.darrylwhite.com.

White (née Richert), Edna (b. c1900; d. 1969). American manufacturer. Not to be confused with the well-known trumpet soloist of the same name, Edna Flora White (1892-1992), White became the third wife to Henderson N. White (1873-1940) on March 17, 1932. She had a daughter from her previous marriage named "Kay" (Cathryn, c1925-2005).

Edna White worked as a gown buyer for a department store in Cleveland when she met Henderson N. White, owner of the

H.N. White Company that manufactured musical instruments. [For information concerning H.N. White, see the biography for Henderson N. White below.] After their marriage, Mr. White put Edna in charge of his real estate holdings, including the Henderson Apartments.

When Henderson White passed away in 1940, Edna was named president and leading stockholder of the H.N. White Company that employed nearly two hundred workers. Her business experience proved to be very valuable as she embarked on a career that made her the first woman executive in the musical instrument industry. She assumed duties as president on January 1, 1941.

White's mission was to increase productivity and sales through endorsements and advertising. She named her daughter Kay as vice president and director of advertising, and signed many celebrity artists such as Harry James, Tommy and Jimmy Dorsey, William Bell, Woody Herman, Stan Kenton, Wild Bill Davison, Donald Byrd, Red Allen, Ziggy Elman, Nat Adderley, Martin Morris, Mario Ricci, Kai Winding, Pee Wee Hunt, Ray Coniff, James Emde, J.J. Johnson, and Urbie Green. Many of these artists spent holidays at Edna's large home in Shaker Heights, Ohio. They referred to her as "mom." Out of respect to her former husband, and to keep the integrity of his name with the company, she signed all official documents and checks as "Mrs. H.N. White." She also had the company build one hundred "Mini-Liberty" trumpets that are half-sized copies of their famous "Liberty-model" trumpet. Although never manufactured for sale, these tiny instruments were given as trophies to famous trumpeters, such as Harry James and Rafael Méndez.

At the onset of World War II, the company had difficulty obtaining brass for the manufacturing of instruments. In order to keep her work force, she aggressively pursued two large government grants worth five million dollars to build radar equipment and assemble silver plated proximity switches. As the war ended, she introduced bonus programs that helped increase instrument production. However, when the Korean War broke out, there was again a shortage of brass, and she was forced to acquire another government grant to manufacture radar parts. Nonetheless, she was able to increase the number of employees to three hundred.

Having worked in the same facilities for over fifty years, White decided to build a new factory in 1964. She purchased 12.5 acres of land in Eastlake, Ohio near Cleveland and built the company's current production plant. Due to health problems and a desire to retire, she sold the company to Nate Dolan and partners in 1962. She retired completely in 1965, and died four years later, in 1969.

Bibl.: Mathez, Jean-Pierre. "The History of King and Benge" (*Brass Bulletin*, No. 104, 1998); "The Henderson N. White Story" (www.hnwhite.com).

White, Edna [Flora] (b. Stamford, Connecticut, Oct. 23, 1892; d. Greenfield, Massachusetts, June 25, 1992). American trumpeter. White was a child prodigy on the cornet. On her seventh birthday, she received her first cornet from her father, an amateur cornetist. While she was still quite young, the family moved to Brooklyn, New York, where at the age of nine, she was soloist with an amateur band that performed at Carnegie Hall on May 3, 1902. Later that year, she was hired as soloist at a summer resort in Ocean Grove, New Jersey.

In 1904, Dr. Frank Damrosch recruited her to his newly established Institute of Musical Art (now The Juilliard School), waiving the minimum age requirement. From 1904 to 1908, she studied with Adolphe Dubois, principal trumpet of the New York Symphony Society who switched her to the trumpet. Dubois wrote, *I am happy to testify to the real talent of my pupil, Edna White. Although but 14, she is already a brilliant performer. To a very original expression, she adds a truly remarkable technique*. At the 1907 commencement, she was the only student selected to play a solo, but no diploma was given to her because she was too young. However, this situation was rectified in 1984 when a Juilliard representative awarded her an Artist's Diploma.

Female brass players were not hired as orchestral musicians in America during much of the twentieth century. (Wanda Lou Yates was the first American female orchestra trumpeter, serving with the

Houston Symphony Orchestra from 1943 to 1946.) White managed to obtain bookings as a soloist as early as 1904; she was a guest soloist with the Pryor Band, and in 1907 performed Handel's aria, "The Trumpet Shall Sound" from *The Messiah* with the singer, Carl Dufft. In order to perform for a living, White formed the Aida Quartet, an all-female quartet (with one trumpet and three cornets) that was hired by the Redpath Chautauqua Company to tour the United States. After touring between 1908 and 1912, the group disbanded, and White returned to her family, now living in Indianapolis. Her mother urged her to marry a wealthy man twenty years her senior named Myron Chandler. Chandler disapproved of her trumpet playing, but White insisted that they move to New York, so that she could pursue her career. They moved to New York City, but by then World War I had weakened the economy, and Chandler's foreign bank accounts were frozen, so he was compelled to allow Edna to reestablish her trumpet quartet and become the breadwinner.

The Edna White Trumpeters played at the 1915 Panama Pacific Exposition in San Francisco where she was also featured as a soloist with the Mexican National Band. She became pregnant in 1916, leaving the trumpet quartet in that year, and gave birth to

son Douglas ("Buddy") in 1917. (The quartet continued to use her name during her absence until 1919.) Her marriage failed, so she left Chandler in 1918, and was legally divorced in 1923. In 1919, White formed the Gloria Trumpeters that consisted of Edna and Julie Golden on trumpets, and Velma Howell and Ida Bisbee on trombones. They were highly successful from 1919 to 1929, touring to vacation resorts and on the Keith Vaudeville circuit. Between 1920 and 1926, White recorded solos for the Edison and Columbia labels. She also formed a professional and romantic partnership with Torcum Bézazian, a well-known operatic baritone. They toured and recorded together as a vaudeville act known as Bézazian & White. The two were married in 1923.

The 1920s were a happy time for White. In her book, *The Night the Camel Sang* (1990), she marks this as the best time of her life. In 1927 she, Bézazian, and Douglas moved to France to further Bézazian's career. However, soon after arriving in Europe her career stalled, so she and Douglas sailed back to the United States without Bézazian.

White lost all her life's savings in the stock market crash of 1929. The Depression all but killed vaudeville, depriving her of her main source of income. She also developed scarlet fever that led to heart problems. Her memoirs recall that she and her son *subsisted for days on hard-boiled eggs.* She managed to join two all-female orchestras, and scraped by financially with freelance work in New York and Boston. John Philip Sousa heard White solo with the Manhattan Symphony (performing Guy Ropartz's *Andante and Allegro* arranged for her with a full orchestra by Wallingford Riegger), and deemed her "a most gifted soloist." He engaged her to solo with his band, but he died before she could do so. White played on radio broadcasts on WABCV (1927), in WPA Bands (1934 to 1938), was one of the first to perform *Flight of the Bumble Bee* (in 1938 on WOR Radio), and was a guest soloist with the Creatore Orchestra.

White worked only occasionally throughout the 1940s, but appeared with B.A. Rolfe in 1943. She decided to revive her career by performing a recital at Carnegie Hall on February 9, 1949. Her program included works by Bach, Enesco, Branscombe, and a premiere of *At the Beach,* dedicated to her by Virgil Thomson. *The New York Times* praised her *musicianship, good sense of pitch and powerful, brilliant tone*. Also, *The Herald Tribune* stated, *Miss White is a real virtuoso and the very first to give a trumpet recital in Carnegie Hall. There seems to be nothing she cannot attain with her instrument.* Cornetist and bandmaster Edwin Franko Goldman deemed the recital a "triumphant success...very fine indeed." She soloed on two occasions with the Goldman Band, in 1949 and 1950.

White's efforts paid off. In 1949, she appeared on the CBS television show, *We the People,* playing *Flight of the Bumble Bee*. She performed in military hospitals during a thirty-seven-week tour, and in 1954 premiered George Antheil's *Trumpet Sonata* in New York. In 1957 at the age of sixty-five, she presented her "farewell recital" at Carnegie Hall.

After retiring from professional performing, White worked in public relations for Rinn Records, and was associate editor of *Boxing World* newspaper. Her son died in 1970. She composed her *Suite for Solo Trumpet and Orchestra* that was premiered in 1980 by Stephen Schaffner, and Gaétan Berton recorded it the following year. The work was also performed in Carnegie Hall in 1985 by trumpeter Richard San Filipo.

White's commercial recordings between 1920 and 1926 include the solos *The Débutante, Recollections, Bluebells of Scotland, When You and I Were Young, Maggie, Then You'll Remember Me, Sweet Genevieve, Forgotten* (with Bézazian), *Agnus Dei, "Sempre Libre" from La Traviata, Ave Maria,* and *International Marches* (with xylophone). She also made a private recording of *Carnival of Venice* with piano in 1957. Her trumpet method*, On Taming the Devil's Tongue*, was self-published in 1982. Her autobiography, *The Night the Camel Sang: a true romance of vaudeville*, was published by The New Amberola Phonograph Company, St. Johnsbury, Vermont, in 1990.

Edna White died at the age of ninety-nine.

Bibl.: Fleet, Susan. *Edna White* (Susan Fleet Archives: http://archives.susanfleet.com); White, Edna. *On Taming the Devil's Tongue* (self-published, 1981, with an audio cassette); Laplace, Michel. "A Woman and a Life in the Service of the Trumpet: Edna White" (*Brass Bulletin*, no. 48, 1984); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. Extract on mp3; Oct. 2008).

White, Henderson N. (b. Romeo, Michigan, July 16, 1873; d. Mar. 26, 1940). American manufacturer. H.N. White lost his father, a building contractor, when he was five years old. He dropped out of school at the age of twelve to become a carpenter's apprentice. In 1887 (age fourteen), he moved to Detroit to learn musical instrument repair and engraving under O.F. Berdan, and then signed on as a repairman for the McMillan Music Store in Cleveland, Ohio. It was at this time that he built his first musical instrument, a violin made from a cigar box.

During the early 1890s, White founded White and Berg with the music publisher C.H. Berg, but the company quickly shut down because of a national financial crisis in America in 1892. In 1893, he devoted his time to instrument repair, and became friends with many of the leading musicians in Cleveland including Thomas H. King (1868-1926), principal trombonist of the Lyceum Theater Orchestra. White developed a "King-model" trombone that soon became popular with many trombonists.

On December 20, 1894 White married Elizabeth Berg, a relative of his former partner C.H. Berg. They had a son named Richard W. White. About this same time, he began importing instruments from Europe and built an effective distribution system. This inspired him to open his own manufacturing company called the H.N. White Company that started with the King-model trombone. The company quickly grew.

In 1904, White hired Foster A. Reynolds (1883-1960), an excellent craftsman who had learned his trade from John Warren York (1882-1940). They developed a complete line of King brass and woodwinds by 1907. Reynolds eventually left to form his own company in 1936. In 1909, White built a larger plant and employed twelve workers. In 1926, he purchased the Cleveland Musical Instrument Company. The 1930s saw a huge growth in production when he introduced several new models including the King "Liberty," "Silver Tone," and "Silver Sonic." For the growing school market, he also produced student model instruments, such as the "American Standard," "Gladiator," and "Student Prince," but did not put his name on them. King string instruments were launched in 1934, and in 1938 White developed a valve trombone called the "Trombonium." In 1934, the company had 152 craftsmen and was the first musical instrument company to provide group life insurance to all employees. By the time of White's death in 1940, the company had produced around 250,000 instruments.

After White's sudden death in 1940, his brother Hugh E. White took over as president to give the family time to decide who

would control the company. Hugh had been working as vice president and was the first in the musical instrument business to establish a credit program for people desiring to purchase instruments. It was determined that White's third wife, Edna [Richert] (married on March 7, 1932), would assume duties as president on January 1 of 1941. Her daughter "Kay" (Cathryn, b. in the 1920s from a previous marriage) assisted her, and was named vice president and advertising director of the company. Edna had been Henderson's real estate manager, and was a savvy businesswoman. She developed the company's sales through a media blitz of endorsements by famous musicians of the day including Harry James, Stan Kenton, Ziggy Elman, Woody Herman, Tommy and Jimmy Dorsey, and others.

Edna White sold the H.N. White Company to a group of Cleveland businessmen in 1962. She retired in 1965. In January 1966, the company merged with The Seeburg Corporation, a huge maker of jukeboxes and other electronic entertainment equipment. Seeburg renamed the H.N. White Company as King Musical Instruments. King Musical Instruments purchased the Benge trumpet company in 1972. In 1983, the King company was purchased by Dan Henkin of C.G. Conn. Two years later, in 1985, Conn sold King Musical Instruments to a group of investors led by Bernhard Muskantor. The investors named the company United Musical Instruments (UMI).

By all accounts, Henderson N. White was a workaholic. He adhered to old-school standards of perfection and business ethics and was a well-liked and trusted man. He enjoyed fishing, card games, and listening to Cleveland Orchestra concerts. [For additional information, see biography of Edna White.]

Bibl.: Mathez, Jean-Pierre. "The History of King and Benge" (*Brass Bulletin*, No. 104, 1998); "The Henderson N. White Story" (www.hnwhite.com).

White, Timothy ("Tim") (b. Hamilton, Ontario, Canada, date unknown). Canadian trumpeter. White grew up in Hamilton, Ontario, and played with the Hamilton Philharmonic Youth Orchestra. He studied with Ramon Parcells and Armando Ghitalla at the University

of Michigan before studying with Stephen Chenette at the University of Toronto where he earned a bachelor of music education degree. He performed with the McMaster Symphony, Symphony Nova Scotia, and the Niagara Symphony before accepting his current position as principal of the Kennedy Center Opera House Orchestra in Washington, D.C. in 1994 (succeeding Fred Irby III). While in Canada, White formed the Rondeau Brass, and taught at Brock University and McMaster University.

Tim and his wife Lauren have three children: Ian, Alex, and Evan.

Bibl.: "Timothy White" (https://butler.ca/music/brass.php).

White, Walter (b. Detroit, Michigan, June 1, 1963). American trumpeter and composer. White grew up in a musical family in Oak Park, Michigan and was inspired at an early age by the music of Beethoven and Louis Armstrong. He began playing his brother's Boy Scout bugle at age five, and then took up the baritone and tuba until age nine when he switched to trumpet. He attended the National Music Camp at Interlochen during the summers from 1975 through 1979 and 1981, and studied at the Interlochen Arts Academy under John Lindenau from 1977 to 1981. He then studied with William Vacchiano at The Juilliard School in New York from 1981 to 1983, and transferred to the University of Miami from 1983 to 1986. Additional study was with Jerome Amend, Leon Rapier, Carmine Caruso, and Kenny Wheeler (at the Banff Centre of the Arts in Canada).

As a professional jazz trumpeter, White has played with Bob James (1981-84), Dave Holland (1985-88), the Woody Herman Orchestra (1988-present), Lincoln Center Jazz Orchestra (2006), Gunther Schuller, the Detroit Symphony Orchestra, Jaco Pastorius Big Band, Mingus Big Band, Maynard Ferguson Band (1989-91), and others. He is currently playing lead with Dave Matthew's Manhattan Jazz Orchestra (fulltime since 1989) with whom he has recorded six award-winning CDs for the Japanese market. He has recorded film soundtracks and television shows such as *Taxi* and *The Cosby Show*, and has his own home recording studio in Oak Park. As a composer, he has written forty original works for large jazz ensembles and has been commissioned to write for choirs, woodwind and brass ensembles, and symphony orchestras. His play-along CD for music practice is titled *Walter White Long-tone Accompaniment* (Stentor).

White is married to Christine M. White who works at the Cornell Lab of Ornithology. Their children are Arianna (b. 1992) and Jasper (b. 1998). His hobbies include cooking and raised-bed gardening.

Bibl.: Walter White's official website: www.walterwhite.com; personal interview, June 17, 2012.

Whitted, Pharez (b. Indianapolis, Indiana, Aug. 26, 1960). American trumpeter. Whitted grew up in Indianapolis and began playing trumpet

at age nine, and was influenced by Louis Armstrong. Slide Hampton is his uncle. He earned a bachelor of music education degree at DePauw University in 1982, and a master of music in jazz from Indiana University. His jazz style was later influenced by Freddie Hubbard's playing.

A producer, composer, arranger, educator, and performer, Pharez Whitted has worked with Slide Hampton, Elvin Jones, George Duke, Wynton Marsalis, Branford Marsalis, Lou Rawls, The Temptations, and David Baker. He has performed for the *Arsenio Hall Show* as well as for the *Billboard Music Awards* television broadcast. He has recorded with Kobie Watkins, Michael Månsson, Ari Brown, John Goldman, Eric Gould, Jimmy Cole, the Jazz Heritage Orchestra, John Mellencamp, MoJazz, and Gregg Bacon, among others. His solo CDs include *Transient Journey* (Owl, 2010), *Mysterious Cargo* (Motown, 1996), and *Pharez Whitted* (Motown, 1994). He is currently director of jazz studies at Chicago State University.

Bibl.: "Pharez Whitted" (http://en.wikipedia.org); Pharez Whitted's official website: www.pharezwhitted.com.

Wiame, Benny (b. Tienen, Belgium, Oct. 31, 1962). Belgian trumpeter and conductor. Wiame began playing flugelhorn at age ten, and later studied with Léon Petré at the Lemmens Institute in Leuven, Belgium, at age fifteen. He then studied with Jérôme de Brauwer at the Royal Conservatory of Brussels.

A highly talented and versatile performer, Wiame is comfortable with classical, jazz, chamber, and orchestral styles of playing. He is a former principal trumpet with the Royal Flemish Philharmonic (1984-92), Rotterdam Philharmonic Orchestra, and is currently principal trumpet of the Limburg Symphony Orchestra. He has taught at the Maastricht Academy of Music, University College Ghent, and since 2008 is teaching at the Lemmens Institute. His two solo albums are titled *Rendezvous* and *Take Your Pick*, both with brass band accompaniment.

Wiame is a former conductor of the Schoonhoven Brass Band, and currently leads the Middle Brabant Brass Band and the Limburg Brass Band.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Wieprecht, Wilhelm Friedrich (b. Aschersleben, Germany, Aug. 10, 1802; d. Aug. 4, 1872). German instrument maker. Wieprecht learned to play nearly all wind instruments from his father, a town musician. In 1819, he went to Dresden where he studied composition. He was given a position in the city orchestra of Leipzig, and also played in the opera and the famous Gewandhaus. At this time, besides playing the violin and clarinet in the orchestra, he also gave solo performances on the trombone. In 1824, he went to Berlin where he became a member of the royal orchestra. He began to study acoustics in order to correct the deficiencies in military musical instruments. As a result, he succeeded in improving the valves of brass instruments by constructing them on sound acoustic principles, thus greatly increasing the volume and purity of tone of each instrument. He also invented the bass tuba, or *bombardon*, in order to give greater richness and power to the bass parts. In recognition of these inventions, he was honored by the Royal Academy of Berlin in 1835.

Wieprecht settled in Berlin in 1824. His first invention of note was a type of flugelhorn with a narrow bell that he designed and built in 1833. He intended that his instrument, known as the *Sopran-Cornett*, replace the B-flat trumpet in Prussian cavalry bands, but he was unsuccessful in his efforts.

In 1835, Wieprecht joined forces with instrument maker Johann Gottfried Moritz to develop an improved piston valve called the *Berliner-Pumpe* that had a large diameter, allowing room for its ports to be curved, thus eliminating the right angle shifts in ports of previous designs. Because of Wieprecht's personal connections with Prussian government officials, he and Moritz were successful in marketing this type of valve and their instruments to Prussian military bands. Adoption of their instruments became widespread throughout Europe, so much so that the Paris maker Adolphe Sax produced copies by the thousands.

In 1843, Wieprecht became director-general of the bands of the 10th Confederate Army Corps. He was the first to arrange orchestral symphonies and overtures of classical composers for military band, and later reorganized military music in Turkey and Guatemala. He composed marches and military songs, and became a champion of the modern wind band. He was known as a genial and kindly man with a generous nature, and was associated with several charitable foundations established for the benefit of poor musicians.

Bibl.: Baines, Anthony. *Brass Instruments* (Fabor and Fabor); Bate, Philip. *The Trumpet and Trombone* (W. W. Norton); "Wilhelm Friedrich Wieprecht" (http://en.wikipedia.org); Chisholm, Hugh, (Edit., 1911). "Wieprecht, Wilhelm Friedrich". *Encyclopedia Britannica* (Eleventh Edition) (Cambridge University Press).

Wiggins, William Bramwell ("Bram") (b. Newcastle, England, Sept. 28, 1921). Bram Wiggins began playing cornet at age four. When he was a little older, he played in the local bands in Heilsarmee and took lessons from George Eskdale who was teaching at Trinity College at the time. He eventually switched to trumpet, and attended the Royal Academy of Music under Walter Stokes where he also studied composition. He apprenticed with the London Symphony Orchestra.

Wiggins was principal cornet and a member of the trumpet section of the London Symphony Orchestra from 1946 to 1957. Because of some unpleasant politics in the orchestra at the time, he decided to accept an offer to be music director of the Moose Jaw Junior Band Association in Saskatchewan, Canada. During his years there (1957-60), he kept his own playing up by performing with the Winnipeg Symphony Orchestra. However, the urge to play fulltime was too great, and while returning to London for a vacation, he decided to remain there. He was immediately given a position as principal

trumpet of the Royal Philharmonic Orchestra (1960-66) In 1967, he accepted the position of music master of the Stowe School where he stayed for about two decades. This job allowed him time to concentrate

on composing, and he published dozens of trumpet and cornet tutors, solo collections, and brass band works including *Mardi Gras, Mediterranean Holiday*, and *Celebration Overture*.

Having retired several years ago, Bram Wiggins lives in Buckinghamshire, England. His hobby is painting.

Bibl.: Howarth, Elgar. "Bram Wiggins was 90 the other day" (*The Brass Herald* magazine, Oct. 2011); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Wiggs, Johnny [Hyman, John Wigginton] (b. New Orleans, Louisiana, July 25, 1899; d. New Orleans, Louisiana, Oct. 9, 1977). American cornetist and bandleader. Wiggs used his birth name of John Hyman until he was about thirty or thirty-five years old. He started on mandolin and violin but switched to cornet after hearing King Oliver. He attended Loyola University in New Orleans as a musician, turning professional at the age of twenty. His early New Orleans period included working with Norman Brownlee (where he succeeded Emmett Hardy), the New Orleans Owls, Earl Crumb's Suburban Gardens Band (1920), Peck Kelly, Ellis Strakato's Hotel Jung Roof Band, Norman Brownlee again (1924-25), and Happy Schilling (1926). He recorded with the Bayou Stompers in 1927.

In 1927, Hyman toured with a vaudeville show before settling in New York. He recorded with Tony Perenti in 1928 but soon felt the financial pinch of the Depression. He returned to New Orleans and spent the 1930s and '40s playing part-time and working as a teacher. His most famous student was clarinetist Pete Fountain. It was when he began teaching that he took the name of Johnny Wiggs as a performer, supposedly because the school was critical of his moonlighting as a jazz musician.

Wiggs returned to fulltime performing in 1948 when he formed his own band. He worked steadily until 1974 when his declining health began to slow him down. Between 1948 and 1957, his band made numerous recordings for labels such as Commodore, Pearl, Victor, Southland, Golden Crest, Paramount, Jazzology, Fat Cat Jazz, New Orleans Records, and GHB. His albums include *Congo Square* (New Orleans Records) and *Johnny Wiggs at Preservation Hall* (Pearl). He also recorded with George Lewis and Lizzie Miles.

Johnny Wiggs was an important musician during the traditional jazz revival. He died at the age of seventy-eight.

Bbl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Wilbraham, John ("Jumbo") (b. Bournemouth, England, Apr. 15, 1944; d. Wells, Somerset, England, Apr. 5, 1998). British trumpeter. Wilbraham attended the Raynes Park Grammar School before studying at the Royal Academy of Music in London from 1962 to 1965 where he won the Aubrey Brain Prize, the Frank James Prize, and the Silver Medal of the Worshipful Company of Musicians. His teacher was William Overton.

Together with Michael Laird (who studied under Walter Holy), Wilbraham experimented for a short time with the so-called *clarino* trumpet as early as 1965. They performed Bach's *Cantata BWV 69* on them with the English Chamber Orchestra conducted by Paul Steinitz. (Iaan Wilson completed the *clarino* trumpet section).

In 1966, Wilbraham became a member of the New Philharmonia Orchestra, and two years later was named principal trumpet of the Royal Philharmonic. He moved to the BBC Symphony Orchestra in 1972 as principal trumpet, remaining there for nine years. During this time, he also played for many of the major orchestras in London, as well as playing as guest principal trumpet with the Vienna Philharmonic and the Munich Bach Orchestra under Karl Richter. On numerous occasions, he recorded as a member of the Academy of St. Martin-in-the-Fields, conducted by Sir Neville Marriner. He was also a regular member of the Philip Jones Brass Ensemble for many years.

Wilbraham studied for a while with the great Maurice André in Paris in order to learn to play the piccolo trumpet. This enabled him to become one of the first players of the instrument in England, and to record most of the standard Baroque and Classical trumpet concertos with orchestra. A performer of great versatility, Wilbraham was a leading studio musician who recorded things as varied as the Beatles' album, *Magical Mystery Tour*, the movie soundtrack, *Diamonds are Forever*, concertos by Hertel, Leopold Mozart, and others, as well as all of the orchestral repertoire.

Since he was a very large man, many of his friends affectionately called him by the nickname, Jumbo. However, if anyone not knowing him personally called him that, he would become outraged. He developed diabetes in the early 1980s, which began to affect his health and ability to play the trumpet. He stopped playing for a while, and although he made a short comeback in the late 1980s, he was resigned to give up professional playing, and instead concentrate on teaching. However, he did record extensively from 1966 to 1997 with the London Gabrieli Brass Ensemble, Joshua Rifkin, London

Festival Brass (under Alan Civil and Elgar Howarth), English Chamber Orchestra, the Wilbraham Brass Soloists, Michael Gibbs, Scottish Chamber Orchestra, and Northern Sinfonia Orchestra, as well as under his own name.

Wilbraham taught at the Royal Academy of Music, the Birmingham School of Music, the Royal Military School of Music at

Kneller Hall, and the Wells Cathedral School. He coached the trumpet players of the National Youth Orchestra, and gave many clinics and master classes throughout England. He was named a Fellow of the Royal Academy of Music, and was considered one of the finest teachers in Europe.

In 1991, Wilbraham left London for Wells, Somerset, in the hope of retiring to a more comfortable life. However, dogged by diabetes, kidney problems, and septicemia, his ability to perform and teach soon dwindled. His marriage to harpist Susan Drake ended in divorce.

All who knew Wilbraham remember him for his wit and good-natured personality. One story is that during a rehearsal of a Bruckner symphony, the last chair violist turned around and snarled at him saying, *Can't you be a bit quieter? You're giving me a headache!* His reply was, *If only you had practised more, you would be sitting a bit nearer the front.* Wilbraham died in 1998 at the age of fifty-three.

Bibl.: Kearns, Anthony. "John Wilbraham" (*The Guardian*, Apr. 16, 1998); Keim, Friedel. *Das große Buch der Trompete* (Schott); "John Wilbraham." (*Daily Telegraph* – London, Apr. 16, 1998); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Wilder, Joseph ("Joe") Benjamin (b. Colwyn, Pennsylvania, Feb. 22, 1922). American trumpeter. Wilder grew up in a suburb of Philadelphia and began playing the cornet at the age of eleven. His father Curtis was a local bandleader. Joe took lessons from Henry Lowe and later attended the Mastbaum School of Music in Philadelphia as a trumpet student under Frederick D. Griffin. During this time, he was playing at night with Jimmy Gorham's band and was featured regularly on the local radio show, *Parisian Tailor's Colored Kiddies of the Air.* Wilder dropped out of school after two years in order to play with Les Hite's band in 1941. In this group, Wilder played first trumpet and Dizzy Gillespie played second. From 1942 to 1943, Wilder played with Lionel Hampton's band, but in 1943 was drafted into military service. He joined the Marines and eventually co-led a dance band in Montford Point at Camp LeJeune in North Carolina.

After his military service, Wilder returned to Hampton's band. He then played with Jimmy Lunceford's big band from 1946 to 1947. He also played for a short while with the bands of Lucky Millinder, Sam Donahue, and Herbie Fields before deciding to settle in New York City as a studio player and freelance artist. He enrolled part-time at the Manhattan School of Music and studied with Joseph Alessi and William Vacchiano, graduating in 1953. He began a master of music degree but soon left to join Count Basie's band. In 1954, he toured for four months with the Count Basie orchestra, and in 1962 toured the Soviet Union with Benny Goodman's band. From 1957 to 1973, he worked mostly for ABC Radio and Television, performing for such shows as *The Dick Cavett Show, The Jack Parr Show, The Sid Caesar Show, Voice of Firestone*, and *Music for a Summer Night*. He also played in the ABC Brass Quintet.

Joe Wilder was selected to become a member of the first racially integrated classical orchestra in America, the Symphony of the

New World. He played with them from 1965 to 1971. This led to occasional performances as an extra or substitute player with the New York Philharmonic. He recorded a classical album of trumpet solos with piano for the Golden Crest label, although most of his recordings were in the jazz style for labels such as Savoy, Columbia, Concord, and Evening Star. Because of his beautifully lyrical style of playing, he was a favorite trumpeter of singers such as Billie Holiday, Lena Horne, Johnny Mathis, Harry Belafonte, Eileen Farrell, Tony Bennett, and others. He also performed and recorded with J.J. Johnson, Charlie Byrd, The Heath Brothers, Ruby Braff, Joe Newman, Duke Ellington, Earl Hines, Fletcher Henderson, Benny Carter, Tom Talbert, and The Statesmen of Jazz (2005).

For twenty-two years, Wilder performed in the television orchestra for the *Miss America Pageant*. He also performed for the *Tony Awards* for twelve years. But, as live television and radio studio work gradually decreased, he found himself performing in numerous Broadway show pit orchestras including the original cast of *42nd Street* which ran for eight years. He continued to record jazz albums as leader, releasing *Alone With Just My Dreams, Joe Wilder—No Greater Love, Wilder'n Wilder*, and *Among Friends*. Wilder appeared in an episode of *The Cosby Show* in 1986, and performed the trumpet solo in the film, *The Wild Party*, starring James Coco and Raquel Welch. He also appeared in Malcolm X's orchestra in the Spike Lee film, *Malcolm X* (1992). In 1990, he was selected to join Gunther Schuller's Smithsonian Jazz Orchestra.

Wilder is known for his good humor, warm personality, and professional demeanor. A true gentleman, Lionel Hampton once offered him ten dollars if he would utter just one four-letter swear word, but Wilder refused to take the challenge. Wilder was awarded the Temple University Jazz Master's Hall of Fame Award in 2006, and in 2008 he received the National Endowment for the Arts's Jazz Master Award. He is also an avid photographer.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Winking, Keith. "Joe Wilder: Overcoming Obstacles with Grace and Integrity" (*International Trumpet Guild Journal,* Mar. 2007); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Joe Wilder" (en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Wilfert, [Gottfried Hans] Hanne (b. Rodewisch, Germany, Mar. 26, 1921; d. Düren, Germany, May 25, 1994). German trumpeter. Considered by many to have been the German Cat Anderson because of his extraordinary high range, Wilfert is best known for his

performances and recordings with the Kurt Edelhagen Orchestra during the late 1940s and 1960s.

Wilfert began playing the violin at age seven, and while at a music school in Lengenfeld, learned to play the tenor horn, trumpet, and saxophone. After his military service, he played in American nightclubs in Germany before joining the Joe Wick Big Band. He first joined Kurt Edelhagen's orchestra in 1948, and also played in the All Stars of Nuremberg. He participated in jazz festivals in Frankfurt and Paris, and played in the big band of Adalbert Laczkowski. He was a featured soloist with the Werner Müller Orchestra (1953-62), and played with the RIAS dance orchestra for the Berlin radio (1957-62). He rejoined the Edelhagen group in Cologne in 1962, staying with it until the orchestra disbanded in 1972, after which, he became a studio performer, and played with the big bands of Paul Kuhn (1982), Cliff Hardie, and Klaus Esser. He also taught music at the Rhine Music School. He was featured in many recordings and released the solo album, *Lady Killer*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Hanne Wilfert" (http://de.wikipedia.org/wiki/Hanne_Wilfert).

Photo: Kurt Edelhagen Big Band (1967). Trumpets (left to right) Shake Keane, Hanne Wilfert, Rick Kiefer, and Horst Fischer.

Willbrandt, Adolph [August] E. (b. Germany, Dec., 1845; d. date unknown). German trumpeter. Willbrandt immigrated to the United States in 1870 (age twenty-five). The city directory of St. Louis listed him as a musician in 1878. He became a member of the St. Louis Symphony Orchestra (then called the St. Louis Choral Society) around 1889, and was principal trumpet from 1897 to 1903, although he was listed as coprincipal with William E. Leeder during the 1902-03 season. He performed as a freelance musician in St. Louis from 1903 to 1910. He retired around 1920 and continued living in St. Louis.

Bibl.: "Adolph E. Willbrandt" (www.stokowski.org/Principal_Musicians_St._ Louis_Symphony.htm).

Willey, Rich[ard] Taylor (b. Orlando, Florida, Dec. 13, 1955). American trumpeter and composer. Willey grew up in Clearwater, Florida. The son of Leonard, an engineer, and Carolyn Willey, a school teacher, Rich came from a musical family. His siblings are Anne and Lou (twins, b. 1949) and John (b. 1954). Rich began playing the trumpet at age eleven, studying under Donald W. Hacker (a clarinetist)

and later John Baker (a trumpeter). While in tenth grade, his band director (Hacker) took the stage band to hear the Count Basie Orchestra, an experience that changed Willey's life.

After graduating from Clearwater High School in 1973, Willey attended the University of South Florida. He enlisted in the US Army in 1974 and studied at the US Navy School of Music (Army element). Later studies were at Armstrong State College (Georgia) and North Texas State University (now the University of North Texas).

Willey moved to Philadelphia in 1981 in order to study with Dr. Donald Reinhardt. Due to an embouchure injury, he switched to bass trumpet and valve trombone under Reinhardt's guidance. After studying with Reinhardt for several years, Willey moved to New York City and worked as a freelance valve trombonist. He recorded *The Great American Songbook* with Mel Tormé (TelArc), and moved back to Florida in 1994. He earned an associates degree from St. Petersburg Junior College and gradually returned to the trumpet. He finished his bachelor of music education degree at the University of South Florida in 1999. Willey received a scholarship to attend the Manhattan School of Music in 1999 where he completed a master's degree in jazz performance in 2001, and then worked in New York as a freelance musician. His primary university music teachers were Rich Matteson, Jack Peterson, Dan Haerle, Bill Gardner, Ed Green, Don Owen, Mike Abene, and Byron Stripling.

Willey's early musical influences were Frank Zappa, Charlie Parker, Clifford Brown, Hank Mobley, and Kenny Dorham. He joined Maynard Ferguson's Big Bop Nouveau in the fall of 2001 for one tour, playing second trumpet. He leads two bands: The Rich Willey Jazz Band and his Afro-Cuban band Joe Mambo*,* and he is the sole proprietor of Boptism Music Publishing. Willey has authored a dozen music books and trumpet texts including *The Ultimate Collection of Jazz Duets Complete, Trumpeters Guides to II-V-I's (major and minor), Focal Point,* and *Rhythm Madness.*

Since 2002, Rich Willey has done many tours with the Tommy Dorsey Orchestra under the direction of Buddy Morrow. A current resident of Candler, North Carolina, he teaches at the University of North Carolina-Asheville and at Clemson University in Clemson, South Carolina, and is an active freelance trumpeter, bass trumpeter, and bandleader. He directed the jazz band for two summers at Brevard Music Center. Rich has performed with Lionel Hampton, Hank

Mobley, Don Patterson, Bob Haggart, The Jimmy Dorsey Orchestra, The Cab Calloway Orchestra, Dick Hyman, Rosemary Clooney, John LaPorta, Claudio Roditi, Chris Potter, Conrad Herwig, Johnny Coles, Tim Hagans, Bob Belden, Paquito D'Rivera, Ray Vega, Scott Wendholt, Joel Frahm, Derek Smith, Johnny Varro, Bootsie Barnes, Larry McKenna, John Swana, Bob Mintzer, Kenny Drew Jr., John Bunch, Bobby Rosengarden, Jerry Jerome, John Lamb, Greg Gisbert, Brad Mehldau, Dave Stahl, Tommy Flanagan, Ed Palermo Big Band, John Eckert, Bobby Sanabria, and many others.

Rich has been married to Janet Willey since 2003, and together they operate Boptism Music Publishing. Their daughters are Jennifer (b. 1982), Julie (b. 1983), Adrienne (b. 1984), and Amanda (b. 1987). Rich's hobbies include U.S. history, current events, and politics. He also enjoys spending time with his Australian cattle dog, Charlie.

Bibl.: Rich Willey's official website: http://boptism publishing.stores.yahoo.net.richwilley; "Rich Willey" (www.allaboutjazz.com); "Rich Willey Interview" (http://maynard.ferguson.net/willey.htm); personal interview, Aug. 13, 2010.

Photo credit: Jan Kransberger.

Williams, Bill M. (b. Waterbury, Connecticut, July 28, 1965). American trumpeter. Williams studied with Charles Geyer and Barbara Butler at the Eastman School of Music from 1983 to 1987, earning a bachelor of music degree and the performer's certificate. He has also studied with Bernard Adelstein and Armando Ghitalla. His early career included engagements as principal trumpet of the Syracuse Symphony, Rochester Philharmonic, and City of Barcelona (Spain) Symphony Orchestra, and as guest principal of the Tonhalle Orchestra in Germany, Orchestre de la Suisse Romande, Malmö Symphony Orchestra in Sweden, and the Orchestre de Chambre de Lausanne in Switzerland.

Williams was principal of the Santa Fe Opera Orchestra during summers (1998-2006), principal of the Berne (Switzerland) Symphony Orchestra (1995-2001), and acting principal of the San Francisco Symphony Orchestra (2004-08). He has also been a member of various chamber groups, including the Tafelmusik Baroque Orchestra, the Ensemble Modern of Frankfurt (Germany), and the American Bach Soloists. He served as a visiting professor at the University of Michigan and the Eastman School of Music during the 2003-04 academic year, and earned a master of arts in psychology degree at the New School for Social Research in New York City from 2001 to 2003. For many years, he collaborated with the well-known sports psychologist Don Greene in presenting lectures and master classes on managing performance anxiety.

Williams turned to a career in management, and was the artistic coordinator/consultant of the YouTube Symphony (2008-11), and is currently the senior vice president and Dean of Fellows at the New World Symphony in Ft. Lauderdale, Florida, where he, his wife Margot, and their young son reside.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Bill Williams" (www.americanbach.org/Artists/WilliamsBill.htm); "Bill Williams" (www.linkedin.com/in/billmwilliams).

Williams, Charles Melvin ("Cootie") (b. Mobile, Alabama, July 10, 1911; d. New York, Sept. 15, 1985). American trumpeter and bandleader. The commonly given birth date of July 24, 1910 for Williams is incorrect. The Social Security Death Index confirms July 10, 1911. His mother played piano. Williams began his music studies on trombone, tuba, and drums in his school band. He soon switched to

trumpet and was mostly self-taught, but took some lessons from Charles Lipskine. By age thirteen, he was touring and recording with the Young Family Band that included Lester and Lee Young. He also played in Florida with Eagle-Eye Shields, and with Alonzo Ross's De Luxe Syncopators (1926-28).

In 1928, Williams moved to New York. Within a short time he recorded with James P. Johnson and worked with Chick Webb and Fletcher Henderson. He replaced alcoholic Bubber Miley in Duke Ellington's band in 1929 and had to learn quickly to play Miley's muted solos and growl effects, which he did successfully. Throughout the 1930s, Williams was one of the stars of the Ellington band. The Duke even composed *Concerto for Cootie* (later known as *Do Nothin' Till You Hear from Me* after lyrics were added) in 1940 to showcase Williams's artistry.

Cootie Williams participated in many recordings with Ellington's big band and also led eight small group sessions between 1937 and 1940 with a few members of the band, including Ellington on piano. But, in November of 1940, Williams left Ellington to accept a yearlong contract with the Benny Goodman Orchestra. Goodman gave Williams plenty of solo spots in his big band and also in the Goodman Sextet.

When the Goodman contract ended, Williams wanted to return to the Ellington orchestra but there were no positions available. At Ellington's advice Williams decided to start his own band. The Cootie Williams Big Band (sometimes billed as Cootie Williams and His Rug Cutters) began in 1942 and had several lengthy runs at the Savoy Ballroom in New York City. By the late 1940s, it became

financially difficult to support the large orchestra, and Williams was forced to continue at the Savoy with a small group from 1948 into the 1950s.

After twenty-two years away from Ellington, Williams rejoined the Duke Ellington Orchestra in 1962. In celebration of his return, the Duke composed his *New Concerto for Cootie,* and featured Williams a great deal. Williams stayed with the band until Ellington died. He then recorded an album with the band under Ellington's son, Mercer Ellington, in 1975. Cootie Williams stayed with Mercer Ellington until 1980.

Williams retired in 1981, one of the greatest plunger mute specialists of all time. Although mainly known for his trumpet work, Williams was also a singer and composer who cocomposed *'Round Midnight* with Thelonius Monk. Some of his albums include *Typhoon* (Swingtime), *The Big Challenge* with Rex Stewart (Fresh Sound), and *Porgy and Bess Revisited* (Warner Brothers). He also appears in the 1984 video, *Duke Ellington: Memories of Duke* (A*Vision).

Charles Melvin "Cootie" Williams passed away at the age of seventy-four. He was posthumously inducted into the Alabama Jazz Hall of Fame in 1991.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. excerpt on mp3; Oct. 2008).

Williams, Ernest S. (b. New Richmond, Indiana, Sept. 27, 1881; d. Saugerties, New York, Feb. 8, 1947). American cornetist and trumpeter. Ernest achieved one of the brightest and most important careers of any cornet or trumpet player. His father, Samuel, was a professional cornetist who studied with Herman Bellstedt Jr., so by the age of five Ernest decided that he also wanted to play cornet.

Samuel Williams became a music teacher in the public schools of Winchester, Indiana, and founded the Williams' Family Orchestra, which often featured young Ernest as cornet soloist. At age fourteen, Ernest was appointed director of the Winchester High School Orchestra, and also played in the WhenBand, sponsored by the When Clothing Store of Indianapolis.

Ernest volunteered for military service at the outset of the Spanish-American War, and became a member, and then conductor, of the 158th Indiana Volunteer Regiment Band. He later was transferred to several other bands as leader, until his separation from the military in 1899. He moved to Boston and studied with Henry C. Brown and Gustave Strube. Brown advised him to go to New York City to acquire more professional playing experience. There, he studied with W. Paris Chambers and Herbert Clarke, who helped place him in Patrick Gilmore's band as soloist where he played for seven days.

In the fall of 1901, John Philip Sousa selected Williams to tour England with the Sousa Band. Williams was in demand as a soloist, and upon his return in 1903 to 1907, performed each summer as soloist with the Mace Gay Band at Nantasket Beach outside of Boston. During the winters, he served as bandmaster of the Boston Cadet Band (1903-11), and performed solos at each engagement. He reportedly often played as many as nine encores after his initial solo! In 1904, he founded his own publishing business and also became a celebrated teacher; one of his early students was Walter Smith Sr.

A former student of Mace Gay was Kitty Rankin, a popular woman soloist in the Boston area. Rankin began taking lessons from Williams, and they soon began dating. Kitty changed her name to Katherine Williams when they married in 1911. They performed hundreds of concerts together, each playing solos and duets. In 1913, they moved to Colorado Springs, where Ernest accepted a summer engagement with Herman Bellstedt's band. After that summer, they embarked on a yearlong tour of Australia that led to another tour, this time to England, France, Italy, Malta, Egypt, and India. Upon their return to the United States, they toured with various vaudeville shows.

In 1916, Ernest became the first trumpeter in Pierre Montreux's Ballet Russe Orchestra, and in the following year, soloist with Patrick Conway's band and Victor Herbert's orchestra. He also toured with the Russian Symphony Orchestra. In 1917, Williams became principal trumpet of the Philadelphia Orchestra, where he remained through 1923. He performed an arrangement of the *Second Brandenburg Concerto* by Bach (1921) with this orchestra. At that time, the orchestra's winter season was relatively short, so he had time to perform with the Goldman Band's series of concerts at Columbia University (1918 to 1922), as well as with several other bands.

Williams helped design the "Victor" cornet for the Conn Company, and endorsed a trumpet made by the Brua C. Keefer Company of Williamsport, Pennsylvania. During this time Williams's reputation as a performer was at its peak; Maestro Stokowski described Williams as "one of the greatest trumpeters of all time."

In 1923, Williams resigned his position with the Philadelphia Orchestra to record daily for the Victor Phonograph Company. He was also cornet soloist with the Plaza Band of Philadelphia. He moved to Brooklyn and began working as a teacher and conductor, and accepted numerous solo engagements. He was appointed Dean of the Conway Military Band School (now Ithaca College) in Ithaca, New York, in 1929. He also constructed a large building on land he owned at the foot of the Catskill Mountains near Saugerties, New York, only five miles from Woodstock, in order to start his own summer music camp, which became very popular. After a disagreement with the president of Ithaca College in 1931, Williams left, and began the year-round Ernest Williams School of Music at the camp facilities. He soon moved the school to Brooklyn.

Williams affiliated his school, which was patterned after Kneller Hall in England, with New York University. He played principal trumpet in the State Symphony Orchestra under Wilhelm Mengelberg and Siegfried Wagner, and subsequently became conductor of the New York University Symphonic Band from 1936 to 1943. From 1937 through 1946, he also taught at The Institute of Musical Art (then the undergraduate division of The Juilliard School).

Williams taught many cornet, trumpet, and brass students that went on to have illustrious careers, including Donald Jacoby, Leonard B. Smith, Ned Mahony, Frank Elsass, Robert Nagel, Roger Smith, Ray Wetzel, Gilbert Mitchell, Frank Scimonelli, John Yesualitis, Robert Lewis, Raymond Crisara, Robert Hoffman, Arthus Sussman, James Burke, Charles Colin, Louis & Milton Davidson, Jim Buffington, Bobby Hackett, Dale McMikle, Glenn Miller, Seymour Rosenfeld, and Harold Rehrig. The eminent bandmaster and cornetist Edwin Franko Goldman stated, *There is no college or school of music in the world that has a man equal to Ernest Williams in his ability to impart knowledge to young musicians and to give them training and routine that they need. I say this because it is a fact.*

Enrollment in the Williams School dropped significantly during World War II. Many of the students enlisted in the military; others transferred to The Juilliard School. Williams closed his School in 1944, and moved its library and equipment to the summer camp facilities in Saugerties.

Ernest Williams died at the age of sixty-five. His body is buried at the Fountain Park Cemetery in his hometown of Winchester, Indiana. After his death, Ernest's brother Jan (a clarinet teacher at the summer camp**)**, assumed responsibilities for the camp; however, the main building was destroyed by fire on May 1, 1948, and the camp was closed. Much of Williams's library and memorabilia were destroyed in the fire, but former student Philip Lang, a representative of the Edwin H. Morris Company in New York City purchased what did survive in 1952. Since then, the library has been donated to the University of Maryland Library, and the contents cataloged as the *Ernest Williams Collection* under the umbrella of the American Bandmasters Association Research Center.

Williams was a prolific composer. He wrote dozens of band pieces and several works for cornet and trumpet. Among his compositions for trumpet are *Orion, The Three Bluejackets, Sonata, Bolero,* and *Concertos Nos. 1-6*. His best-known band compositions include *Con. Dykema's March, The Captivator, Prelude and Scherzo, National Emblem Song, Symphony in C Minor, Revolution Fantasy, Hall of Fame,* and *America*. He also wrote several books of studies and methods for trumpet including *Modern Method for Transposition, Modern Method for Trumpet or Cornet, Supplementary Studies for Advanced Students of the Trumpet or Cornet,* and *Secrets of Technique Preservation*. Nearly all of his works were published by his own music publishing business.

Bibl.: Winking, Keith. "The Legacy of Ernest S. Williams" (*International Trumpet Guild Journal*, Jan. 2000); "Ernest Williams Collection." (University of Maryland Libraries: www.lib.umd.edu); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Williams, Franc[is] (b. McConnell's Mills, Pennsylvania, Sept. 20, 1910; d. Houston, Pennsylvania, Oct. 2, 1983). American trumpeter. Williams grew up in Toledo, Ohio. He began studying the piano there, but after hearing one of his neighbors, Art Tatum, play piano, he decided to switch to the trumpet instead. Williams played trumpet in his high school band.

Williams began his career with Frank Terry's Chicago Nightingales in 1930. He moved to New York in 1940 and became a member of Fats Waller's big band and later played with Claude Hopkins, Clyde Bernhardt, Edgar Hayes, Ella Fitzgerald (1941-42), Sabby Lewis (1943), and Machito (1944).

Williams's greatest fame came when he played lead trumpet with Duke Ellington from 1945-49 and again briefly in 1951. He had a pretty tone and a swing-oriented style. Because he played lead, he was not featured as a soloist all that often, but he can be heard in a solo on Ellington's *Blue Skies* (Musicraft) album of 1946 playing *Trumpet No End*.

Franc Williams toured Europe as a soloist in the late 1950s and between 1955 and 1975, earned a living by playing with various Latin bands (including Perez Prado and Tito Puente), and in theater orchestras in New York. He gained exposure in the mid to late 1970s when he was a member of the Harlem Blues and Jazz Band, and Panama Francis's Savoy Sultans. He also led his own group, Swing Four, between 1975 and 1976.

At the age of seventy-two, Franc Williams died from cancer. He is survived by a son, the actor Greg Morris, who is known for his television role in *Mission Impossible,* and by a niece, Florence Randolph of Houston.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. mp3; Oct. 2008).

Williams, Nelson ("Cadillac") (b. Montgomery [or Birmingham?], Alabama, Sept. 26, 1917; d. Voorburg, South Holland, Netherlands, Nov. 15, 1973). American trumpeter. Williams began playing piano at age thirteen and the trumpet a short while later. As a teen, he played with Cow Cow Davenport, and during the 1930s was in the territory bands, Trianon Crackerjacks and Brown Skin Models. He was also the musical director for the Dixie Rhythm Girls.

Williams moved to Philadelphia around 1939 and began playing with Tiny Bradshaw's group. He served in the US Army during World War II, after which Billy Eckstine hired him. He later played with the bands of John Kirby and Billy Kyle, and in 1949 began his first of several stints with the Duke Ellington Orchestra. Ellington joked about how protective Williams was of his Cadillac automobile, and gave him the nickname, Cadillac.

Williams moved to Paris, France, in 1951, and formed his own band that recorded for several French labels. He toured with the Ellington organization in 1956 (again in 1969), and freelanced in Europe with Marc Laferrière, Raymond Fonsèque, and Albert Nicholas. He then established himself in the Netherlands. In 1959, he performed with the Dutch Swing College Band.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Kernfeld, Barry. *New Grove Dictionary of Jazz* (St. Martin's Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Nelson 'Cadillac' Williams" (www.enotes.com/topic/Nelson_Williams).

Williams, Richard [Gene] (b. Galveston, Texas, May 4, 1931; d. Jamaica, New York, Nov. 5, 1985). American trumpeter. As a child, Williams learned to play the tenor saxophone, but was inspired by Fats Navarro and switched to trumpet during his teens. He gigged locally in Texas before attending Wiley College and earning a degree in music. He then spent four years in the Air Force (1952-56) and upon discharge played with Lionel Hampton's band in New York. During his two years as lead trumpet with Hampton, he toured Europe and made his first recordings.

After leaving Hampton's band, Williams attended the Manhattan School of Music where he received his master of music degree. He played with Charles Mingus

(on and off between 1959 and 1964), Gigi Gryce (1959-62), Lou Donaldson (1960), Quincy Jones (1961), Slide Hampton (1961-63), Yusef Lateef (1963-64), Orchestra USA (1964), Eric Dolphy, Rahsaan Roland Kirk, Randy Weston, and Booker Ervin. He also performed and recorded in Paris in 1962, and joined Duke Ellington's orchestra in 1965 and again in 1971.

Williams was a member of the Thad Jones-Mel Lewis Orchestra from 1966 to 1970. It toured Europe and Japan in addition to performing hundreds of concerts in the United States. He was with Gil Evans from 1972-73, Clark Terry's big band, Duke Jordan (1975), Lionel Hampton (again in 1975), Sam Jones (1979), and the Mingus Dynasty (1982). He also led his own quartet in Europe during the early 1970s. Williams spent most of the late 1970s and early 1980s playing in pit orchestras for Broadway musicals.

Although Williams made many recordings as a sideman, he only made one solo album, *New Horn in Town*, recorded in 1960 for Candid Records. He died at the age of fifty-four from kidney cancer.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Richard Williams" (http://en.wikipedia.org); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Williams, Susan (b. Canberra, Australia, Apr. 17, 1960). Australian trumpeter. Williams studied with Don Johnson and Dan Mendelow at the Canberra School of Music from 1978 to 1982, and with John Taber

and Peter Masseurs at the Royal Conservatory at The Hague from 1984 to 1988. She was a member of the Australian ABC Sinfonia Orchestra from 1982 to 1984.

Williams has been a major proponent of the Baroque (valveless) trumpet since the 1980s. In 1987, she performed on Baroque trumpet with several leading early music groups in Germany, the Netherlands, France, and Belgium, and has founded several early music ensembles, including Asterion (a natural trumpet ensemble), Clarincanto (natural trumpet, soprano voice, and basso continuo), and Clarini. She recorded a CD of Baroque cantatas with the Holland Boys Choir in 2000. In 1989, she began teaching Baroque trumpet at the Royal Conservatory at The Hague. She also teaches at the University of the Arts in Bremen, Germany, and since 2010 has taught at the Salzburg Summer Festival.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Susan Williams" (www.clarini.de/Pages/Biography.htm).

Williams, Tom (b. Baltimore, Maryland, Apr. 12, 1962). American trumpeter and drummer. The son of a music teacher, Williams began playing the trumpet at age five. While in high school, he also took up the drums. He was mostly influenced by the jazz trumpet playing of Kenny Dorham.

After attending Towson State University (now Towson University) for a while, Williams toured with the Broadway show, *Sophisticated Ladies*. He then played with Mercer Ellington's orchestra, Ray Charles, Bill Hardman, Larry Willis, Charlie Rouse, Dizzy Gillespie, Jackie McLean, Hank Jones, and others. He enlisted in the US Army and was assigned to the US Army Field Band's Jazz Ambassadors (1987-90) before being transferred to the US Army Band "Pershing's Own" in Washington, D.C.

While serving in the military, Tom Williams has been an active freelance musician on trumpet and jazz drums on the East Coast. He has performed with the Vanguard Jazz Orchestra, Jazz Masterworks Orchestra and the Smithsonian Jazz Orchestra, and with Philly Joe Jones, Art Taylor, Woody Herman, Slide Hampton, and many others. He has backed numerous celebrities including Mel Tormé, The Temptations, The Four Tops, Sid Caesar, Natalie Cole, Frankie Valli, Patti LaPage, Stevie Wonder, Liberace, Anita Baker, and others. He has also recorded with Jimmy Heath, Antonio Hart, Steve Wilson, Donald Brown, Ron Holloway, and Larry Willis.

Williams leads his own band, InterPlay, which has recorded albums entitled *First Time* and *Pick Up The Pieces* for JazzScapes. An excellent bop player, Williams has also released two solo albums for Criss Cross, *Introducing Tom Williams* and *Straight Ahead*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Tom Williams" (www.smithsonianjazz.org).

Williamson, Stu[art Lee] (b. Brattleboro, Vermont, May 14, 1933; d. Studio City, California, Oct. 1, 1991). American trumpeter. The younger brother of pianist Claude Williamson, Stu moved to Los Angeles in 1949. He played with several big-name bands including those of Stan Kenton (1951 and 1954-55), Woody Herman (1952-53), Billy May, Charlie Barnet, Lighthouse All-Stars (1954-55), and Shelly Manne (1954-58).

Williamson began doubling on valve trombone in 1954. His impressive tone and range on trumpet, plus his smooth style on valve trombone, made him a valuable studio player in Los Angeles during the late 1950s and early 1960s. Most of his work in the studios was in the orchestras led by Marty Paich.

As a studio performer, Williamson recorded with dozens of celebrity artists including Zoot Sims, Art Pepper, Benny Carter, Elmo Hope, Clifford Brown, Terry Gibbs, Mel Tormé, and Lennie Niehaus. He recorded four solo albums for Bethlehem: *Stu Williamson Plays* (1955), *Stu Williamson Quintet* (1955), *Sapphire* (1956), and *Pee Jay* (1956).

Around the early 1960s, Williamson became addicted to drugs. His playing activities lessened after 1962, and he stopped playing and fell out of the music business in 1968 at the age of thirty-five. He struggled with his addictions until his death at the age of fifty-eight.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Willing, Ralf [aka Ralf Anthony] (b. Vreden, Germany, Feb. 25, 1949). German trumpeter and flugelhornist. Willing, whose father Gerd Willing was a trumpet player and conductor of a military band, won a prize in the national youth music competition "Jugend musiziert" in 1964, and attended the Conservatory in Münster, Westphalia, studying with Alfred Bertram, principal trumpeter in the Münster Symphony Orchestra. He played in Bertram's orchestra as a steady extra in 1968, was with the Teddy Stauber Orchestra from 1970 to 1972, conducted Tony Marshall's orchestra from 1972 to 1974, and was lead trumpet in Hugo Strasser's band from 1974 to 1979. He began working in the recording studios of Munich during the mid 1970s, and from 1979 to 1991 led his own Ralf Anthony (pseudonym) Show Band, which toured the United States and Canada, and frequently played on German television stations. After 1991, Willing was a studio musician with a recording studio of his own, working for large advertising firms in Germany and Austria. He is currently leader of the Büchlberg Big Band and a trainer for the Big Band Bavaria. He is an excellent jazz flugelhorn soloist, especially on ballads. In his studio, working as a one-man band, he also improvises full arrangements on all instruments, ending with fantastic trumpet solos à la Harry James or Horst Fischer.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Willis, Richard (b. Dublin, Ireland, c1790-95; d. West Point, New York, Feb. 1, 1830). American keyed bugler, bandmaster, and composer. Willis grew up in Dublin, Ireland, where he is said to have studied music and the keyed bugle with John Bernhard Logier (who published his *Complete Instructions to the Keyed Bugle* around 1820). He also seems to have collected folk melodies in the Irish countryside. Willis immigrated to Manhattan, New York, and gave his first performance there in September of 1816. He was the first professional keyed bugle soloist in America.

In 1817, Willis was named the first director of music at the Military Academy at West Point, but was allowed to retain his civilian status. Under his direction, the band, which numbered between eighteen and twenty-five players, acquired an excellent reputation. Ships on the Hudson River would anchor there, so that their passengers could listen to its evening concerts. The band gave concerts in many of the major cities in the east, and performed *The Grand Canal March* at the opening of the Erie Canal. In 1824, General E.A. Hitchcock said: *Willis was the perfect master of that instrument* [keyed bugle]. *While he could send tones over the river and into the mountains, bringing back marvelous echoes, he could bring it into such moderation as to accompany the voice of a lady at her piano or even in a very small room. I have often heard him*.

Willis's solo repertoire consisted mainly of operatic melodies with variations, such as *Yankee Doodle with Variations, Eveleen's Bower, The Hunter's Horn in the Morning*, *Polonaise for the Bugle* (Stumph), *Jessy the Flow'r of Dunblane*, and *O Dulce Concento and Polacca.* He also performed traditional trumpet pieces such as Handel's *Let the Bright Seraphim* from "Samson."

As he toured, Willis often taught lessons to young keyed bugle players in order to encourage the instrument's use and supplement his income. It is likely that he taught Francis Johnson, who later became the first black keyed bugle soloist and a famous Philadelphia bandleader. For Willis's funeral in 1830, Johnson composed *The Death of Willis* and dedicated the title page to him "for his unusual attention paid to him [Johnson] in the knowledge of the keyed bugle."

Willis was married and had three sons, all of whom became musicians, and three daughters. On June 30, 1830 friends from West Point and Manhattan held a benefit concert for his wife and children. This "Grand Concert of Vocal and Instrumental Music" was held at Niblo's Pleasure Gardens.

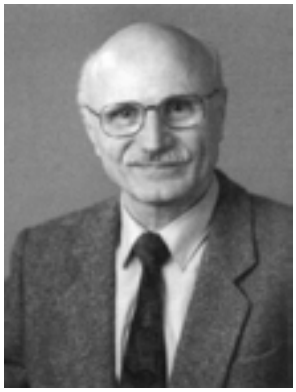
Bibl.: Dudgeon, Ralph T. *The Keyed Bugle* (Scarecrow Press); Eliason, Robert E. *Keyed Bugles in the United States* (Smithsonian Institution Press); G. E. Ryan. *A Life of Bandmaster Richard Willis: First Teacher of Music at West Point* (Christopher Publishing House).

Willner, Tobias (b. Herzberg, Elster, Germany, Nov. 24, 1971). German trumpeter. Willner studied with Peter-Michael Krämer at the Felix Mendelssohn-Bartholdy Hochschule für Musik in Leipzig, earning a bachelor of music degree (1988-94) and a master of music degree (1997). From 1994 to 1997, he was also Krämer's assistant. He was first trumpet in the opera orchestra in Halle (Saale) for ten years before becoming principal trumpet of the Sächsische Staatskapelle Dresden in 2004, succeeding Kurt Sandau. He is also a member of the Dresden Trumpet Consort (which with its six trumpets and timpani was founded in 2003 by Mathias Schmutzler), and is a visiting lecturer at the Dresden Musikhochschule.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott).

Wilpert, Günter (b. Dresden, Germany, Dec. 24, 1933; d. Radebeul, Germany, Sept. 7, 2006). German trumpeter. Wilpert studied from 1952 to 1957 with Erwin Wolf and Wilhelm Simon at the Dresden Musikhochschule. He then played until 1970 as an orchestral musician,

mainly in Leipzig. He devoted his career to fulltime teaching in 1970, teaching at the Freital Music School. In 1980, he switched to the Dresden Musikhochschule, becoming a full professor in 1993 and simultaneously heading the brass department at the Dresden Special School of Music. He retired in 1999. He wrote a beginning trumpet method book in 1991, and in 2004 the second volume with the title *Der junge Trompeter*.



Bibl.: Keim,Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Wilson, Andrew L[oiry] (b. Mt. Vernon, Ohio, July 17, 1968). American trumpeter and cornetist. Wilson grew up in Gambier, Ohio.

His first trumpet lessons were with Garen Milton and David Eaton. From 1986 to 1991, he attended The Ohio State University where he studied with Thomas Battenberg and Richard Burkart, after which he joined the Air Combat Command Heartland of America Band in Omaha, Nebraska as principal solo cornet. In 1994, he took over the same positions with the US Air Force Concert Band in Washington, D.C., and became a member of the USAF Brass Quintet. He earned a master of music degree at Catholic University between 1994 and 1997, studying with Langston Fitzgerald III and James Stubbs.

Wilson has received several awards including the Meritorious Service Medal with two oak leaf clusters, National Defense Service Medal with bronze star, Global War on Terrorism Service Medal, and the USAF NCO PME Graduate Ribbon with one oak leaf cluster.

Keim, Friedel. *Das große Buch der Trompete* (Schott); "Andrew L. Wilson" (www.usafband.af.mil/ensembles/BandBio.asp?BandBioID=559).

Wilson, Clive (b. London, England, Aug. 19, 1942). British trumpeter with U.S. citizenship. Wilson played piano as a child, and took up the cornet at age sixteen. He attended Newcastle University, earning a degree in physics. He also took trumpet lessons with Owen Bryce (1961). At age twenty-four, he made the decision to make New Orleans-style jazz his profession, so he moved permanently to New Orleans in 1964. He listened to and sat in with many of the city's leading bands. He also took jazz lessons from many of the leaders, including DeDe Pierce (1966), Alvin Alcorn (1967), Punch Miller (1964), Phil Parker Jr. (1968-70, in London), Frank Trapani (1970-72), John Nelson, and Mickey McCurdy (1973-74). During the early 1970s, Wilson studied music at the Loyola School of Music in New Orleans while performing jazz at night.

Wilson's early experience was with the Paragon Brass Band led by Mike Casimir (1965), after which he played with the Andrew Morgan Brass Band (Feb. 1966 with Kid Thomas, Andy Anderson, Reginald Koeller, and Milton Batiste, trumpets), Easy Riders Jazz Band (Connecticut, 1966, for two months), Capt. John Handy, coleader of the Louis James Orchestra (in New Orleans, 1967), Young Tuxedo Brass Band (1966-68), Olympia Brass Band, Barry Martyn's bands

(1968-69 tour and New Orleans Jazz Festival), Albert Nicholas (1968), Paragon Brass Band (again, 1968), Emmanuel Sayles (1969), Raymond Ancar Big Band (1970), his own band in New Orleans, and the Young Tuxedo Brass Band (again, 1970-73). He played at Shrine Auditorium in Los Angeles for the *Louis Armstrong Birthday* (1970) and played with the Olympia Brass Band (Sept. 1972), Dave Williams (1973), Papa French's Original Tuxedo Jass Band (1974-77), Johnny Wiggs (1974), Alvin Alcorn's Imperial Brass Band (1976-77), Dave Williams Quartet (1977), Bob Greene's *World of Jelly Roll Morton Show* (1979-82), Teddy Riley's Brass Band, Chris Burke Quartet (1983), and with the Tulane Hot Jazz Classic Reunion (1983). Wilson is best known, however, as the founder, soloist, and leader of the Original Camellia Jazz Band (since 1979) with which he participated in a European tour with Herb Hall. Wilson also performed at jazz festivals in Berne, Switzerland (1987), and Ascona, Italy (with Bob Wilber in 1986).

Clive Wilson's albums include *Original Camellia Jazz Band* (GHB), *That's My Home* (Jazzology), *Jazzology All Stars 50th Anniversary Jazz Bash* (Jazzology), *On Tour* (Swift, with Barry Marytn), and *Heart Full of Rhythm* (Audiophile). Clive Wilson and the Camellia Jazz Band remain one of New Orleans's top attractions.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Clive Wilson's official website: www.clivewilsonmusic.com.

Wilson, Iaan J. (b. Huntington, England, Jan. 4, 1947). British trumpeter. Wilson was a pioneer of the Baroque (valveless) trumpet and cornetto in England. He began his orchestral career at age nineteen as principal trumpet of the Ulster Orchestra, and from 1972 to 1986 was with the BBC Symphony Orchestra. He has also been a member of the Royal Opera House Orchestra at Covent Garden and the Philip Jones Brass Ensemble.

Wilson taught modern trumpet, Baroque trumpet, and cornetto at the Trinity College of Music in London from 1980 to 1992. He then became professor of trumpet at the Royal Academy of Music. Currently, he is a professor at the University of Canterbury in New Zealand, and a member of the English National Opera Orchestra

there. He can be heard on numerous recordings, and was the first to record Vivaldi's *Concerto in C for Two Trumpets* on Baroque trumpet.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Iaan J. Wilson" (www.music.canterbury.ac.nz/people/Wilson.shtml).

Wilt, James ("Jim") G. (b. Mt. Clemens, Michigan, Jan. 9, 1962). American trumpeter. While growing up in Mt. Clemens, Michigan (near Detroit), Wilt began playing the trumpet at age nine; his teachers were John Chipurn and Gordon Smith. Wilt's father Hugh was a foreman for the Ford Motor Company, and his mother Catherine a homemaker. After graduating from Clintondale High School in 1980, he attended the Cincinnati Conservatory where he studied with Eugene Blee, and graduated *magna cum laude* in 1984. He then attended the Eastman School where he studied with Charles Geyer, and earned a performer's certificate in 1986. Additionally, he studied with Edward Treutel in New York.

Wilt's orchestral experience is vast. He was third trumpet of the Dayton Philharmonic (1983-84), third in the Rochester Philharmonic (1985-86), third/associate principal of the Denver Symphony—and principal in the DSO Pops (1986-89), fourth/associate principal of the Houston Symphony Orchestra (1989-94 and 1995-2003), and fourth in the New York Philharmonic (1994-95). In 2003, he won his current position as fourth/associate principal trumpet of the Los Angeles Philharmonic. He is also an adjunct professor at the Colburn Conservatory of Music. He has previously taught as an adjunct professor at Rice University, California State University-Long Beach, and the University of Northern Colorado.

An active soloist and chamber music performer, Wilt has performed with Da Camera, Greenbriar Consortium, and various chamber ensembles. He has performed at the Grand Teton Festival in Wyoming and the Colorado Music Festival in Boulder. In 2007, he was invited to be a guest principal trumpet of the Symphonica Toscanini under Maestro Lorin Maazel.

Wilt, and Allison Wilt, owner and president of RESMR, Inc., a market research consulting company, were married in 1988, and have two children, Colin (b. 1994) and Liam (b. 1996). Wilt's hobbies include audio equipment, automobiles, traveling, and golf.

Bibl.: Greig, Murray. "The Los Angeles Philharmonic Trumpet Section" (*International Trumpet Guild Journal*, Jan. 2005); "James Wilt" (www.laphil.com); personal interview, June 2011.

Windhurst, John ("Johnny") Henry (b. Bronx, New York, Nov. 5, 1926; d. Poughkeepsie, New York, Oct. 2, 1981). American trumpeter. A self-taught musician who never learned to read music, Windhurst turned professional at the age of eighteen, having been influenced by the playing of Bix Beiderbecke. (His later influences were Wild Bill Davison, Billy Butterfield, and Bunny Berigan.) In the following year, he replaced Bunk Johnson in Sidney Bechet's band in Boston. He freelanced in the Boston area for a few years, spent some time playing in Chicago in 1946, and then traveled to California to play with Nappy Lamare (1947-48). He also recorded with Edmund Hall and Louis Armstrong in 1947-48 and with Ruby Braff in 1951. In 1950, he became a member of Eddie Condon's band.

From 1950 to 1952, Windhurst led his Riverboat Five in Ohio and Boston. He rejoined Condon's band in 1952, and in 1953 worked with George Wettling. He toured with Jack Teagarden's band in 1954 and led several Dixieland groups in the Midwest. From 1955 to 1960, Windhurst was again with Condon's band. He began to drink

too much, but managed to record with Barbara Lea (1955-57), Jack Teagarden (1955), Walt Gifford's New Yorkers, Lee Wiley, and his own quartet that recorded an album, *Jazz at Columbus Avenue* for the Transition record label, in 1956. He appeared in an Art Ford television show playing *Pennies from Heaven* (1958). By the time he left Condon's band in 1960, he was a full-blown alcoholic.

Windhurst nearly quit playing after 1960 but still occasionally performed at Frivolous Sal's Last Chance Saloon, a local nightclub in Pooghkeepsie, New York. His drinking problem continued for twenty years until he died of a heart attack just one week before his fifty-fifth birthday.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Winfield, Charles ("Chuck") (b. Monessen, Pennsylvania, Feb. 5, 1943). American trumpeter. Winfield received a bachelor of science degree from The Juilliard School in 1965, and a master of science

degree in 1966. He is also a graduate of Columbia University. Between 1968 and 1973, he was a member of the pop group, Blood Sweat & Tears (with trumpeter Lew Soloff), which sold millions of recordings including the hit singles, *Spinning Wheel, And When I Die*, and *You've Made Me So Very Happy*. He has also played with the Four Tops, the Supremes, Bobby Darrin, and Cab Calloway. In addition to trumpet, he plays flugelhorn, French horn, and baritone.

For the last several years, Winfield has been teaching at the University of Maine in Augusta. He founded the university jazz

program and teaches a course titled The Dream Machine: The History of Rock and Roll.

Bibl.: Annibale, Ed. *Trumpeters Galore* (Trafford); Keim, Friedel. *Das große Buch der Trompete* (Schott).

Winick, Steven D[avid] (b. 1944; d. Jan. 23, 1996). American trumpeter. Winick earned degrees at the Eastman School of Music: masters in 1968, and doctorate in 1973. He taught trumpet at Georgia State University for many years, and was the interim department chair from 1975 to 1978. He served as chair from 1978 to 1985, and became director of the school of music from 1985-87. He formed the Peachtree Brass quintet in order to perform concerts in schools. He also published *Rhythm: An Annotated Bibliography*.

Winick was a respected and well-liked man. He and his wife, Sharon, had a daughter, Suellen, and a son, Jeffrey. He died at the age of approximately fifty-two after a long battle with cancer.

Bibl.: Hardin, Anne. "Steven David Winick (1944-1996)" (*International Trumpet Guild Journal,* May 1996).

Winther, Jens (b. Næstved, Denmark, Oct. 29, 1960; d. Geneva, Switzerland, Feb. 24, 2011). Danish trumpeter, flugelhornist, composer, and bandleader. Winther began playing trumpet at age ten, and at age eighteen moved to Copenhagen to become a professional freelance

musician. He played with the New Jungle Orchestra, Erling Kroner Tentet, Candentia Nova Danica, and Ernie Wilkins's Almost Big Band. From 1982 to 1989, he was soloist and composer with the Danish Radio (DR) Big Band.

Winther moved to New York City in 1989 to join the Jazz Composer's Workshop under the direction of Bob Brookmeyer. He also worked as a freelance trumpeter, playing in bands led by Toshiko Akiyoshi, Eddie Palmieri, Kenny Barron, Max Roach, Tito Puente, Mario Bauzá, George Mraz, and Xavier Cugat. After the workshop ended, he returned to Denmark in 1991 where he composed for numerous big bands in Scandinavia and Germany, and performed with various jazz orchestras including his own Jens Winther Group. On May 5, 1994 his *Trumpet Concerto* with symphony orchestra was premiered, and in 1998 he toured with George Gruntz's concert band. He was soloist on April 29, 1999 with the Århus Symphony Orchestra in his *Second Trumpet Concerto* ("The Eagle"). He also performed on many occasions with the famed Metropole Orchestra in the Netherlands.

In 2007, Winther founded his popular group, the JW European Quintet, that toured America, Canada, Australia, and China. In 2008, he formed JW Electrazz, a fusion band. In 2009, he moved to Berlin where he formed the JW Berlin Quintet. He received numerous awards including the Ben Webster Prize (1987), First Prize in the Monaco International Competition of Jazz Themes (1990 and 1991), Honorary Award from Danish Jazz Beat and Folk Authors (1995), Danish Grammy for Best Danish Jazz Recording, and a Lifelong Grant from the Danish Arts Foundation (2009).

Winther died in his sleep, reportedly from a stroke, in Geneva, Switzerland. He was fifty.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Jens Winther" (http://en.wikipedia.org/wiki/Jens_Winther).

Wise, Alan (b. Alva, Oklahoma, Apr. 20, 1957). American trumpeter. Wise grew up in Loveland, Colorado, and started playing drums in elementary school. His father took him to hear a concert by Herb Alpert and The Tijuana Brass, after which he decided to switch to the trumpet just before eighth grade. He took lessons with Gil Garcia and studied the LP recordings of Bill Chase, Maynard Ferguson, Doc Severinsen, and Al Hirt. He attended Colorado State University, studying with Jacob Larson, and later studied at The Ohio State University.

Wise became the lead trumpet player for Maynard Ferguson's band from 1980 to 1986. He also taught trumpet at Cloud County Community College in Junction City, Kansas. He was a guest artist at the 1991 Montreux Jazz Festival in Switzerland, and is today active as a private teacher and clinician.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Alan Wise Interview" (http://maynard.ferguson.net/alan.htm).

Wise, Wilmer (b. Philadelphia, Pennsylvania, Dec. 21, 1936). American trumpeter. Wise not only had one of the most interesting careers of any trumpeter, but was also one of the first black trumpeters to become a leading classical performer. While growing up in Philadelphia during the 1940s and '50s, he was no stranger to segregation and bigotry.

Wise began playing the trumpet at the age of eight, guided by a music teacher named Anthony DelCampo (four years). He later studied with Arthur Cohn, Sigmund Hering (five years), Samuel Krauss (four years), Nat Prager (two years), and briefly with Gilbert Johnson (one summer). While attending Edward Bok High School, he was a member of the Philadelphia Little Symphony, and performed the *Piano Concerto No. 1* of Shostakovich with the then fourteen-year-old Andre Watts. Soon after graduating in 1955, he played second trumpet to James Burke in the Trenton Symphony in New Jersey. His final teacher was Arthur Cohen at the Manhattan School of Music (1958-59). As a young man, Wise performed with Dick Clark's Youth Band, the Intruders, the Club Harlem Band in Atlantic City (1962), and Quincy Jones's band (a few nights in 1960, on a trumpet in C).

In addition, he performed Haydn's *Trumpet Concerto in E-flat* with the Philadelphia Orchestra when he was twenty-six years old, the first trumpeter to perform a solo with the orchestra.

In 1960, Wise became the first black musician to perform at the Schubert Theater in Philadelphia. He also played the musical, *Showgirl,* at the Locust Theater in Philadelphia, and during the summer

of 1960, at the Valley Forge Music Theater. He played principal trumpet in the Brooklyn Philharmonic under Lucas Foss and Leonard Bernstein. He was assistant principal of the Baltimore Symphony Orchestra from 1965 to 1970, during a time when the city was struggling with the Civil Rights movement. In 1965, Wise was selected to become a member of the Symphony of the New World, a fully integrated orchestra funded by the Ford Foundation, which played a concert at Carnegie Hall in New York. (Joe Wilder was a member of the trumpet section.) Wise toured Europe with the Music of Marlboro Orchestra, led by Rudolf Serkin.

In 1970, Wise moved to New York City where his first job was with the American Symphony Orchestra under Leopold Stokowski. He participated as lead trumpet in the only recording of *West Side Story* under Leonard Bernstein, and later played the show on Broadway. This was one of over thirty large Broadway shows in which he would perform during his career. He recorded with Pablo Casals and Philip Glass, performed on occasion with the New York Philharmonic, and can be heard playing Purcell's *Sonata* on the soundtrack of the movie *Kramer Versus Kramer*. He also performed on the soundtracks of other films, including *Into the Woods, Assassins*, and *Sunday in the Park with George*.

Wise retired in 2003 after serving in the West Chester Symphony for fifteen years, and as principal trumpet in the Brooklyn Philharmonic for thirty-five years. He has taught at Brooklyn College (1975-77), Morgan State University, and the Peabody Conservatory in Baltimore. Wise is a humble man, willing to help others develop their trumpet playing and careers; he hosts several internet trumpet chat sites.

Bibl.: Frink, Laurie. "Wilmer Wise: A Remarkable Life of Diversity" (*International Trumpet Guild Journal*, Oct. 2005); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal interview, June 26, 2011.

Wiseman, Larry F. (b. near Elkhart, Indiana, June 25, 1943; d. Indianapolis, Indiana, Mar. 3, 2002). American trumpeter. Wiseman was the son of Laurel Wiseman, trumpeter and C.G. Conn Company representative based in Elkhart, Indiana. In addition to studying trumpet with his father, he took lessons from Carmine Caruso, Vincent Cichowicz, and Raymond Crisara.

Wiseman was one of the Midwest's top lead and jazz trumpet players. He toured and recorded with various Broadway musicals, as well as with Frank Sinatra, Andy Williams, Dionne Warwick, The Temptations, Smithsonian Jazz Masterworks Orchestra, and the Al Cobine orchestra. He taught as an adjunct professor at DePauw University in Greencastle, Indiana, from 1993. He died at the age of fifty-eight after a lengthy struggle with pancreatic cancer.

Wiseman and his wife Delores ("Dolly"), maker of DollyBags trumpet cases, had two sons, Steve and Jason, who are professional trumpeters in the New York area. He is also survived by a daughter-in-law Josie and granddaughter Lia.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "In Memory of Larry Wiseman" (www.indianamusic.com/larry_wiseman.htm).

Witchey, Frank W. (b. Kansas City, Missouri, Nov. 11, 1891; d. Arlington, Virginia, Sept. 30, 1945). American trumpeter and bugler. Witchey began playing trumpet and bugle at age nine. His entire career was in the 3rd Cavalry Regiment, in which he eventually became a Technical Sergeant. He was the chief bugler at Arlington National Cemetery for decades, performing *Taps* at hundreds of funerals including those for Presidents Woodrow Wilson and William Howard Taft. He also performed at the interment ceremonies of the Unknown Soldier, President Harding presiding (Nov. 11, 1921). Witchey purchased his military bugle when he retired in 1938, and had it gold plated and engraved with all of the important dates at which he per-formed. It is now on display in the 3rd Cavalry Museum in Ft. Carson, Colorado.

Witchey died of heart disease at the age of fifty-three. His infant son Francis died in 1922.

Bibl.: "Frank Witchey" (http://tapsbugle.com/buglers-of-arlington-national-cemetery).

Wobisch, Helmut (b. Vienna, Austria, Oct. 25, 1912; d. Vienna, Austria, Feb. 20, 1980). Austrian trumpeter. Wobisch was an important figure in the activities and repertoire of the trumpet. He studied with Avraham Honigsberg and Franz Dengler in Vienna. He played in the Vienna Brass Choir conducted by Hans-Heinz Scholtys (active 1934-44), a group that increasingly came under the influence of Nazism. For example, Richard Strauss wrote his last large brass ensemble work, *Festmusik der Stadt Wien*, in 1943 for the fifth anniversary of Austria's annexation into Nazi Germany, even conducting the premiere performance on April 9 himself. The composer Karl Pilss wrote the majority of his brass works for the group.

Wobisch also played principal trumpet in the Vienna Philharmonic (1939-45), after having performed for three years in the Opera Orchestra. It must be said that he was one of four musicians released from the orchestra at the end of the war because of Nazi connections (he was fired without notice on May 1, 1945); he had joined the National Socialist party in 1933 and a year later became a member of the SS. He led the wind instrument training of the Hitler Youth and also functioned as an informer, writing reports – some of which survive – about certain orchestral colleagues.

After some post war time to allow his Nazi connections to be ignored, the very skilled Wobisch reappeared at the highest

Austrian musical functions. He was reinstated on April 1, 1951 as second trumpet in the Volksoper, and then was the coprincipal trumpet of the Vienna Philharmonic until 1978, even becoming its manager from 1952 to 1969. He also played in the ORF Austrian Radio Orchestra (along with Hans Gansch). In 1966, Wobisch negotiated to bring Maestro Leonard Bernstein to guest conduct the Opera in 1966 for a production of Verdi's *Falstaff*, and a year later to conduct the Philharmonic with Mahler's *Symphony No. 3*, quite a feat considering the recent political climate and Bernstein's Jewish birth. Bernstein returned to Vienna many times and did not hold Wobisch's past against him, even referring to him humorously as his "SS man" or his "Nazi friend." It was the association between the two that led to Wobisch's organization of the annual Carinthian Summer music festival in 1969.

Wobisch played under conductors Wilhelm Fürtwangler, Karl Böhm, Erich Kleiber, Clemens Krauss, and Hermann Scherchen. He was very respected in the Vienna Philharmonic. He had taught at the Vienna Conservatory before the war and was a professor at the Vienna Music Academy for many years (1954-80). His best-known student is Carole Dawn Reinhart.

In 1950, Wobisch made the first complete recording on long-playing records of the Haydn *Trumpet Concerto in E-flat* with orchestra (Vienna State Opera). (He performed it on a Heckel B-flat trumpet without a water key.) This was after Harry Mortimer (1945) and Harry Sevenstern (1948) had made partial recordings, and just before one made by Roger Delmotte (1952) who praised Wobisch's interpretation of the work. Wobisch also recorded the difficult trumpet parts of Bach; in 1952 he recorded *Cantata BWV 51* with singer Teresa Stich-Randall and in 1954, the *Second Brandenburg Concerto* under Felix Prohaska with the Vienna State Opera Chamber Orchestra (produced in March 1956). (Wobisch performed the work on a long-bell piccolo B-flat trumpet built by Franz Cizek around 1947-48, and used an anonymous assistant to play the lower notes.)

Wobisch had a great enthusiasm for promoting the trumpet as a solo instrument, and had a keen interest in learning about old repertoire, instruments and styles of playing. Like Roger Delmotte, Adolf Scherbaum, and Roger Voisin, Wobisch was a pioneer of the Baroque revival, and made historic recordings with the I Solisti di Zagreb in Vienna—including some rarely played works by Perti, Torelli, and Alberti, among others (1962-64).

Wobisch played the Heckel trumpet and, with Cizek, codesigned a new type of fanfare trumpet in D with four independent valves, making it playable in the keys of D, E-flat, E, F, and F-sharp. Only forty such fanfare trumpets were made, and a set of them saw use by the Hitler Youth of Vienna.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Suggs, Robert. *Karl Pilss: Late Romantic Heir to the Viennese Tradition of Trumpet and Brass Ensemble Music* (DMA diss., University of Maryland-College Park, 1998); Suggs, Robert. "Brilliant Music for a Dark Era: Karl Pilss, Helmut Wobisch, and the Trompeterchor der Stadt Wien" (*International Trumpet Guild Journal*, Jan. 2004); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

Wöggel, Michael (b. Rastatt, Germany, 1748; d. Karlsruhe, Germany, Jan. 9, 1811). German trumpeter. Wöggel became a court trumpeter in Karlsruhe in 1772. Taking as a point of departure the hand-stopping technique for horn invented by Anton Joseph Hampel, Wöggel invented a natural trumpet bent in the form of a half moon that allowed the player to insert three fingers of the right hand into the bell far enough to effectively "stop" the bell, creating pitches a half or whole step lower than the notes of the harmonic series. When he performed in 1773 at the royal court in Paris, he was praised for a tone so soft and mellow that even one of the greatest experts thought his instrument was a flute until he saw the player. Wöggel was also a violinist and an expert watchmaker.

Bibl.: Cassone, Gabriele (Eng. Trans. by Tom Dambly). *The Trumpet Book* (Zucchini Editore); Keim, Friedel. *Das große Buch der Trompete* (Schott); Smithers, Don L. *Music and History of the Baroque Trumpet before 1721* (Syracuse University Press).

Wohlgemuth, Heinrich [Heinz, Henry Edward] (b. Bremen, Germany, June 1, 1890; d. Miami, Florida, Aug. 28, 1974). German trumpeter. Wohlgemuth was principal trumpet of the Charlottenburg Opera orchestra in Berlin from 1912 to 1925, and was succeeded by

Willi Liebe. He immigrated to the United States, and became principal of the Cincinnati Symphony Orchestra from 1925 to 1956. (Eugene Blee succeeded him.) He was the teacher of Louis Davidson and Gene Young. Wohlgemuth, who was an advocate of the so-called pivot system later expounded by Donald S. Reinhardt, retired to Miami, Florida, where he enjoyed playing in local dance bands.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Wohlwender, Thomas (b. Cincinnati, Ohio, c1934). American trumpeter. Wohlwender's father was a salesman, and his mother sang in a church choir. He began learning to play the trumpet at age eight by taking lessons from a Mr. Hathaway in Cincinnati. Two years later, he took lessons from Herbert Tiemeyer (second trumpet of the Cincinnati Symphony Orchestra), and continued taking lessons from him through high school; Tiemeyer advised him to learn the piano, too. Wohlwender was an exceptional soloist, who by age fourteen performed the Haydn concerto with the Cincinnati Civic Orchestra in front of nearly five thousand people. After being accepted to several leading schools of music, Wohlwender decided to study with Samuel Krauss at the Curtis Institute where he also minored in piano.

After graduating from Curtis, Wohlwender played as solo cornetist with the US Army Band in Washington, D.C. from 1954 to 1957. He received an early discharge when he won the principal trumpet position with the Denver Symphony Orchestra. During his one year with the DSO, Wohlwender played everything on a Chicago-made Benge B-flat trumpet; he used a B-flat trumpet throughout most of his career. He then moved to New Orleans to assume duties as the principal trumpet of the New Orleans Symphony from 1958 to 1960.

George Szell hired Wohlwender as second trumpet of the Cleveland Orchestra in 1960, a position he retained through the spring of 1972. He participated in the famous Gabrieli recording that combined the brass sections of the Philadelphia, Cleveland, and Chicago orchestras, an experience he remembers as being the highlight of his musical life.

In 1970, Wohlwender and his wife were leaving a Cleveland Browns football game when a pickpocket attempted to steal his wallet. A fight ensued, and Wohlwender was struck in the mouth with brass knuckles, tearing his lips to pieces; he fell, and when his head hit the pavement, he suffered a concussion that rendered him unconscious. Wohlwender was taken to the Browns locker room where the team surgeon sewed his lip back together. The wound healed properly, but nerve damage caused him to lose the fine motor skills needed to play softly. He developed a stutter on pianissimo entrances that would not go away.

Adolph Herseth called Wohlwender to ask how he was recovering, and invited him to his home in Chicago to play duets. Herseth's playing, advice, and encouragement inspired him a great deal, but the physical problems could not be overcome. He later took a few lessons with Arnold Jacobs, tubist of the Chicago Symphony Orchestra, but nothing could be done to improve his soft playing. As a result, Szell did not renew Wohlwender's contract for the 1972-73 season.

Fortunately, Wohlwender had saved some money, and was able to move to Florida where friends from the Bach Corporation introduced him to the owners of Bandwagon Music, a new music store in Orlando. He became a part owner in the company, and began working as a salesman in the store. He also taught trumpet lessons in his home, as well as part-time at the University of Central Florida in Orlando. Within a short time, however, Wohlwender sold his shares of the company, and he and his wife obtained their real estate licenses; Walt Disney World had recently opened in Orlando, and real estate was booming in the city. They were quite successful in the real estate business, and later became co-owners of Daniel and Wohlwender Real Estate.

Although Wohlwender's orchestral career was cut short by a tragic accident, his influence has continued through his students; among his finest are Rob Smith, David Trigg, Charlie Peshek, and John Almeida. Trumpet players that Wohlwender most admires are Wynton Marsalis, Doc Severinsen, Timofei Dokshitser, and Bernard Adelstein.

Bibl.: Almeida, John. "An Interview with Thomas Wohlwender: Second Trumpet, Cleveland Orchestra 1960-1972" (*International Trumpet Guild Journal*, Sept. 1995).

Wolf, Erwin (Plauen, Vogtland, Germany, Dec. 7, 1919; d. Münster, Germany, Sept. 30, 1994). German trumpeter. Wolf began his career with the Plauen Theater Orchestra under Eugen Jochum. During World

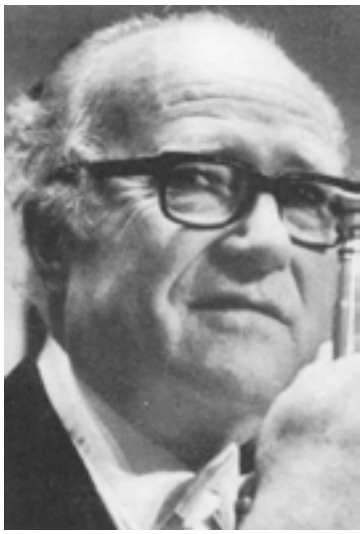
War II, he joined the military and was assigned to the Dresden Radio Orchestra. From 1946 to 1957, he played principal trumpet in the Dresden Staatskapelle, and taught for a while at the Dresden Conservatory. During the 1950s, he was an active soloist and performer of the cantatas of Johann Sebastian Bach. Among his many premieres was the trumpet concerto by Siegfried Kurz in 1953. After 1957, Wolf was a member of the Hannover State Theatre and taught at the Academy of Music and Theatre in Hannover, and starting in 1961 was principal of the Bayreuth Festival Orchestra. He died at the age of seventy-four.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Wolf, Hans (b. Neumarkt, Upper Palatinate, Germany, July 29, 1938). German trumpeter. Wolf studied at the City Conservatory of Nuremberg, Trapp Conservatory, and the Staatliche Hochschule für Musik in Munich. His orchestral career includes being principal trumpet of the Nuremberg Symphony (1961-64), Dortmund Philharmonic Orchestra (1964-69), Württemberg State Orchestra (1969-73), and Stuttgart Radio Orchestra (since 1973). He taught in Dortmund during the late 1960s, and from 1978 to 1992 taught at the Staatliche Hochschule for Music and the Performing Arts in Stuttgart. He has performed with numerous German opera and festival orchestras in Germany, for example in Bayreuth, as well as the Bach Collegium Stuttgart, Brass Philharmonic Stuttgart, and the Stuttgart Trumpet Quintet. He also made many solo appearances worldwide. From 1985 to 1991, he was a member of the famed large brass ensemble, German Brass.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Woodbury, Max St. Clair (b. 1907; d. 2002). American trumpeter. Little is known of Woodbury's early life. He played in the trumpet section of the Cleveland Orchestra from 1929 to 1934. He was principal trumpet of the Indianapolis Symphony Orchestra from 1937 to 1968, played in another position in the trumpet section from 1968 to 1975, and served as the orchestra's personnel manager from 1968 to 1976.



Woodbury taught at the Arthur Jordan Conservatory of Music and at Indiana University from 1939 to 1946. Among his students were Freddie Hubbard and Edmund Cord. He also taught at the National Music Camp at Interlochen, Michigan, during the summers of 1940 and 1941.

Bibl.: Thornton, Mary. "Trumpet Players of the Cleveland Orchestra 1918-1993: An Addendum" (*International Trumpet Guild Journal*, Dec. 1994).

Woolf, Vance (b. Motueka, New Zealand, Dec. 5, 1970). New Zealand trumpeter. Woolf earned a bachelor of music degree at the Victoria University of Wellington, where as a student he served as a cornetist in the Central Band of the Royal New Zealand Air Force. He also performed as a member of the New Zealand Symphony and Auckland Philharmonic.

Woolf immigrated to the United States in 1992, and studied with Mario Guarneri at the San Francisco Conservatory, where he earned a master of music degree. He played for one year with the Westwind Brass and Stockton Symphony Orchestra, and was twice selected to participate in the Pacific Music Festival in Japan. He spent two summers at the Academy of the West in Los Angeles, and won the Maurice Faulkner Award, which enabled him to study briefly in Chicago with Adolph Herseth. Woolf spent one year working towards a doctorate in music at the University of Miami where he was a teaching assistant to Gilbert Johnson. While in Florida, Woolf worked as a substitute trumpeter with the New World Symphony and the Palm Beach Opera Orchestra.

In 2000, Woolf won the principal trumpet chair of the Louisiana Philharmonic Orchestra in New Orleans. He taught as an adjunct faculty member at Southeastern Louisiana University, and often performed as an extra or substitute with the Houston Symphony Orchestra. However, in August of 2005, Hurricane Katrina devastated the city of New Orleans, which forced him and other members of the orchestra to leave the area. He and his wife Samantha (a horn player in the Louisiana Philharmonic) moved to Seattle where they found temporary work as studio musicians. The Seattle Symphony invited him and other LPO members to join it in a benefit concert to raise funds for the LPO. Soon, the Nashville Symphony held a similar concert, followed by the New York Philharmonic's benefit concert that raised over $400,000. The LPO was reorganized, and its members returned to New Orleans in December of 2005.

Today, Woolf continues his position with the Louisiana Philharmonic Orchestra, and is a member of the New Orleans Uptown Brass quintet. He is an adjunct faculty member at Tulane University.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); West, James. "Vance Woolf and the Louisiana Philharmonic Orchestra" (*International Trumpet Guild Journal*, Mar. 2007); "Vance Woolf": (www.neworleansuptownbrass.com).

Woolworth, [William] Neal (b. Sioux City, Iowa, Oct. 26, 1963). American trumpeter. After graduating from North High School in Sioux City, Iowa, Woolworth attended Drake University in Des Moines, Iowa, where he studied with Robert Weast, and graduated in 1986. He then did graduate work at Arizona State University with professor David Hickman, receiving a master of music degree in 1989. He served as one of Hickman's graduate teaching assistants (1988-90), and worked towards a DMA degree in trumpet performance, which he completed in 1993.

Woolworth filled a one-year sabbatical replacement position as instructor of trumpet at Brigham Young University (1991-92), and another one-year appointment at Youngstown State University in Ohio (1993-94). He was also a finalist for the first Ellsworth Smith-International Trumpet Guild Solo Competition held in Columbus, Ohio, where he received a recognition award.

Woolworth's fulltime orchestral career began in 1994 when he became principal trumpet of a symphony orchestra in Mexico. After several years there, he returned to the U.S. to fill a one-year position as trumpet teacher at the University of Arkansas. He returned to Mexico around 2002, and has performed as principal in several other symphony and chamber orchestras. He was also a professor and principal trumpet of the Orquesta Sinfónica Nacional del Ecuador, and is now working in Mexico City.

Bibl.: Woolworth, William Neal. *A Biography of Adolph S. Herseth: His Performance and Pedagogical Contributions*, unpublished DMA dissertation, Arizona State University, 1993).

Woomert, Barton R. (b. Lancaster, Pennsylvania, July 29, 1952). American trumpeter. Woomert began his professional career immediately after high school when he joined the US Marine Band in Washington, D.C. After four years of service, he earned a bachelor of music degree at the Peabody Conservatory in Baltimore. His teachers were James Hustis, Donald Tison, and Seymour Rosenfeld. After graduating, he accepted his first orchestral position as principal trumpet of the Orquestra Sinfónica Venezuela and the Metropolitan Opera Orchestra of Caracas. He then moved to Canada to become principal of the Hamilton Philharmonic Orchestra.

In 1982, Woomert was appointed associate principal trumpet of the Toronto Symphony Orchestra. There, he founded the Toronto Symphony Brass Quintet. Concurrently, he was the trumpet instructor at the University of Toronto. He is also a Brass Musician-in-Residence at Wilfrid Laurier University, and teaches during the summers at several music camps including the Interprovincial Music Camp and the Lancaster County Music Camp in Pennsylvania.

Woomert and his wife have three sons. His hobbies are long-distance running, rowing, and sailing.

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); "Barton Woomert" (www.music.utoronto.ca/faculty_members/instructors_s_to_z/Barton_Woomert.htm); "Barton Woomert" (www.wlu.ca/homepage.php?grp_id=12793); .

Work, Jeffrey ("Jeff") (b. Hastings-on-Hudson, New York, Dec. 23, 1965). American trumpeter. Work began lessons at age eight with Peter Crino, but after a year he and his family moved to the Northern Virginia suburbs of Washington, D.C. There, he took lessons from Sgt. Major Robert Ferguson and, for one year, David Flowers. After graduating from J.E.B. Stuart High School in 1983, Work attended the New England Conservatory, studying with Charles Schlueter and earning a bachelor of music degree in 1987. He then studied with Armando Ghitalla at the University of Michigan, earning a master of music degree in 1989.

Work stayed in Michigan and began his freelance career there, but returned to Boston in 1993 to pursue an Artist Diploma at the New England Conservatory, and in 1995, became the first trumpeter to be so honored by that institution. At NEC, he resumed half-time studies with Charles Schlueter, and took the rest of his lessons from a variety of nontrumpeters on NEC's faculty. During these formative years, Work's career included a few notable solo engagements and competition successes, two of which resulted in appearances with the National Symphony Orchestra (1985 and 1992) and subsequent concerts at the Rencontres Musicales d'Evian (1993 and 1997). He won Second Prize at the 1992 Ellsworth Smith-International Trumpet Guild Solo Competition. Radio France sponsored his 1994 Paris solo debut. Work has given two important world premieres, Eric Ewazen's *Concerto for Trumpet and String Orchestra* (1998, the string orchestra version of the composer's *Quintet for Trumpet and Strings*) and James Stephenson's *Concerto for Trumpet* (2003, as well as the later version with band accompaniment, 2007). He recorded Haydn's *Trumpet Concerto* with the Missouri Chamber Orchestra (private label) in 1997.

Work's active freelance career in Boston, spanning 1993-2006, primarily focused on orchestral playing. In addition to regular substitute and extra work with the city's major performing groups, Work served as principal trumpet of the Boston Philharmonic under Benjamin Zander. He can be heard on its recordings of Mahler's *Symphony No. 6*, Shostakovich's *Symphony No. 5*, and Stravinsky's *Petrouchka* (Carlton Classics). He can also be heard on Boston Modern Orchestra Project, Emmanuel Music, Boston Pops Esplanade Orchestra, and Boston Symphony Orchestra recordings. Each summer since 1999, Work has been principal trumpet of the Colorado Music Festival in Boulder, and moved to Portland in 2006 to begin duties as principal trumpet of the Oregon Symphony Orchestra.

Work's hobbies include golfing, hiking, and making stained glass decorative art works.

Bibl.: "Jeffrey Work" (http://oregonmusicnews.com/blog/2010/05/17/trumpet-talk-with-jeffrey-work); "Jeffrey Work" (www.orsymphony.org); personal interview, Apr. 17, 2011.

Worley, John L[eonard] Jr. (b. San Francisco, California, Nov. 15, 1955). American trumpeter. Worley grew up in the San Francisco area. He began playing trumpet at age nine; his early teachers were Owen

Bruce, John Coppola, Al Molina, Bill Resch, Allen Smith, and Joyce Johnson-Hamilton. After graduating from Jefferson High School in Daly City, California in 1973, he attended Skyline College (in San

Bruno), the College of San Mateo, De Anza College (in Cupertino), and California State University (in Los Angeles). His college trumpet teachers were Herb Patnoe and Fred Berry. Worley also studied briefly with Woody Shaw.

Worley is a highly versatile musician who has performed with the Carla Bley/Steve Swallow Big Band, The Jon Jang Seven (2005), San Jose Jazz Orchestra, Ed Johnson's Novo Tempo, Maria Schneider, Ingrid Jensen, Don Bryon (2002), Stanley Clarke, Wayne Shorter Sextet, Monterey Jazz Festival Chamber Orchestra, Richie Cole and the Alto Madness Orchestra, Boz Scaggs, Jon Jang, Asian American Orchestra, Rebeca Mauleon, Wayne Wallace, Louie Bellson, Ella Fitzgerald, Joe Henderson Big Band, Dizzy Gillespie, Woody Herman, Quincy Jones, Pete Escovedo, Brilliant Corners Tentet, Bay Area Jazz Composers Orchestra, and the Turtle Island String Quartet. His debut CD, *WorlView*, was released in 2003 on his own Dancing Sumo Records label (established 2003). Worley is currently the founder and leader of the Mo-Chi Quartet, Bari Bari, and coleader (with saxophonist Oscar Pangillinan) of the Red Dragon Quintet. He has taught at San Francisco State University (1996-2002) and is currently teaching at Stanford University (since 2008).

Worley and Susan Clare Worley (a ceramic artist, art instructor, and art entertainer) have been married since 1997. His hobbies include ceramics, hiking, tennis, antiques, enology, and researching and collecting trumpets.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct., 2008); John Worley's official website: www.johnworley.com; personal interview, Apr. 30, 2012.

Wright, Benjamin ("Ben") (b. Evansville, Indiana, Dec. 1974). American trumpeter. Wright began playing the violin at age three, and the trumpet when he was ten. He comes from a long line of musicians going back to his great-great-great grandfather, a bandleader and cornetist in Buffalo Bill Cody's circus band. During his senior year of high school, he attended the Interlochen Arts Academy in Michigan where he studied with John Lindenau. After graduating in 1993, he earned a bachelor of music degree at the Cleveland Institute of Music (CIM) in 1997, studying with Michael Sachs. His final studies were in New York City with Mark Gould, in Maryland with Chris Gekker, in Chicago with Charles Geyer, and two summers at the Tanglewood Institute (summer home of the Boston Symphony Orchestra). In 1995, he won first prize in the International Trumpet Guild's annual solo competition and the Scholarship Competition in St. Louis, as well as the CIM Solo Competition.

Wright's first orchestra job was with the Kennedy Center Opera in Washington, D.C. (1998-2000). In 2000, he became the fourth/utility trumpet of the Chicago Symphony Orchestra, and in July of 2002 was selected as fourth trumpet of the Boston Symphony Orchestra. From 2006-08, he was acting assistant principal of the BSO, and in February of 2010 was named the permanent second trumpet of the orchestra. He is also a member of the Boston Pops Orchestra, and has performed as a guest with the New York Philharmonic, San Francisco Symphony, and the National Symphony Orchestra. Wright currently teaches at the New England Conservatory of Music and the Tanglewood Institute. He previously taught at the Boston Conservatory.

Wright married cellist Miriam Bolkosky in 2000. Their twin sons are Samuel and Ethan, born in 2009. He enjoys woodworking (cabinet making) and woodturning (trumpet stands, pens, etc.).

Bibl.: Bass, Milton. "There's a Trumpet in the Family" (*Berkshires Week*, Aug. 28, 2003); Hardin, Anne. "The Roads They've Taken: A Look at the ITG Student Contest Winners" (*International Trumpet Guild Journal*, May 1996); personal interview, May 31, 2011.

Wright, Elbridge G. (b. Ashby, Massachusetts, Mar. 1, 1811; d. Boston, Massachusetts, Mar. 15, 1871). American manufacturer. Elbridge was one of at least eight children born to Elijah Wright and Levina Lawrence Wright, farmers. He may have worked at other trades for a while, because evidence of his earliest attempts at making brass instruments comes from the late 1830s, his oldest known instrument being an ophicleide from about 1839. At that time, he lived in Roxbury, Massachusetts, now part of Boston. His son, George C. Wright, was born in Roxbury in that same year.

Wright opened a shop in Boston in 1841, and soon became well known for his excellent keyed bugles in E-flat (nine keys). He entered a keyed trumpet in the exhibit of the Massachusetts Charitable Mechanic Association in 1841, but the entry arrived too late to be judged. By the mid 1840s, he was considered the leading maker of keyed bugles in America. In 1845, he formed a partnership with a Mr. Baldwin, but it lasted only one year. In 1847, he entered a keyed bugle for exhibit, but again it was deemed to have arrived too late to be evaluated. From 1858 to 1859, he worked in Lowell, Massachusetts, but returned to Boston in 1860.

With the surge in sales of keyed bugles during the Civil War, Wright formed a partnership with J. Lathrop Allen in the 1860s. Together, they produced many brass instruments of various sizes ranging from E-flat bass (probably an ophicleide) to E-flat soprano (keyed bugle). Around 1864, they began manufacturing instruments with valves (mainly Vienna and rotary) and even produced several rather curious soprano instruments with valves and keys together (!). He entered a full set of brass instruments for exhibit in 1865, and was awarded the first silver prize for superior tone and workmanship. Wright was an active performer who played dance music nightly during the early 1860s. He was also the director of the Wright & McDonald Quadrille Band and the Wright & Newcombe Quadrille Band from 1860 to 1861. Which instrument he played is not known.

In 1869, Wright merged with Samuel Graves & Company to form the Boston Musical Instrument Manufactory. However, he withdrew from this partnership in 1870, and began working with Hall & Quinby until his death in 1871. Wright was known as the finest keyed bugle maker in the world, his most famous instrument being a solid gold E-flat presentation bugle given to David C. Hall by members of the Lowell Brass Band in 1850. This beautiful instrument is currently in the Henry Ford Museum in Dearborn, Michigan.

Bibl.: Eliason, Robert E. *Early American Brass Makers* (The Brass Press); Schwartz, Richard I. *The Cornet Compendium* (self-published).

Wright, Elmon (b. Kansas City, Missouri, Oct. 27, 1929; d. 1984). American trumpeter. Wright's father and teacher, Lammar Wright Sr., was a professional trumpeter who played lead with Cab Calloway and other bandleaders. Elmon's older brother Lamar Jr. was also a well-known trumpet player with the orchestras of Lionel Hampton, Dizzy Gillespie, and Charlie Barnet.

Elmon Wright played with Dizzy Gillespie's big band at the age of seventeen (1946-50). He also played with Roy Eldridge in 1946 and toured with Earl Bostic from 1954 to 1955. He then freelanced in New York with various rhythm and blues bands and rock bands at the Apollo Theatre. In 1959, he played with the big bands of Buddy Rich and Earle Warren, and in 1963 recorded with Milt Jackson. He recorded on the Decca, Musicraft, and King labels.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Wright, Lammar [Lamar] Jr. (b. Kansas City, Missouri, Sept. 26, 1927; d. Los Angeles, California, July 8, 1983). American trumpeter.

The son of trumpeter Lammar Wright Sr. and the older brother of Elmon Wright, Lamar Jr. was a big band trumpeter during the swing era. Like his brother, he studied trumpet with his father and became a professional at the age of sixteen when he joined Lionel Hampton's band (1943-46). He later played with Dizzy Gillespie's big band (European tour, 1948) and Charlie Barnet's band where he was a featured soloist from 1947 to 1948. He also played a short while with the Stan Kenton Orchestra.

Wright recorded with all of the name bands with which he played; his playing was recorded on the Decca, Victor, and Capitol labels. He also recorded with rhythm and blues artists such as Wynonie Harris and Esther Phillips as well as pop groups such as The Coasters and Otis Redding's Bar-Kays.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St, Martin's Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Wright, Lammar [Sr.] (b. Texarkana, Texas, June 20, 1905; d. New York, New York, Apr. 13, 1973). American trumpeter. His application for social security gives 1905 as his birth year, although most sources incorrectly list 1907. Wright grew up in Kansas City and attended Lincoln High School. He was influenced by King Oliver. At the age of sixteen, he joined Bennie Moten's orchestra (1923-27). He then moved to New York and joined the Missourians where he made his recording debut. The band was taken over by Cab Calloway (1939) and went on to become famous. Wright, gifted with a strong high register and technique, played lead trumpet with Calloway until 1942.

Wright played lead trumpet with several other big bands including those of Don Redman (1943), Cootie Williams (1944), Claude Hopkins (1944-46), Lucky Millinder (on and off between 1946 and 1952), Sy Oliver (1947), and Louis Armstrong. He also occasionally led his own band and in 1959 performed and recorded with George Shearing's big band.

Although Wright made no solo albums, he recorded many discs as a sideman with Arnett Cobb (1951), Count Basie (1951), and the Sauter-Finegan Orchestra (1957). He became a studio player and music teacher around 1960. Among his students were his two sons, Lammar Jr. and Elmon. Lammar Jr. was a trumpeter with the big bands of Lionel Hampton, Charlie Barnet, and Dizzy Gillespie. Elmon was

also a fine trumpeter who played with Roy Eldridge, Eric Bostic, Buddy Rich, and Dizzy Gillespie.

Bibl.: Kernfeld, Barry (Edit.). *The New Grove Dictionary of Jazz* (St. Martin's Press); Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Lammar Wright, Sr." (www.allmusic.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom incl. extract on mp3; Oct. 2008).

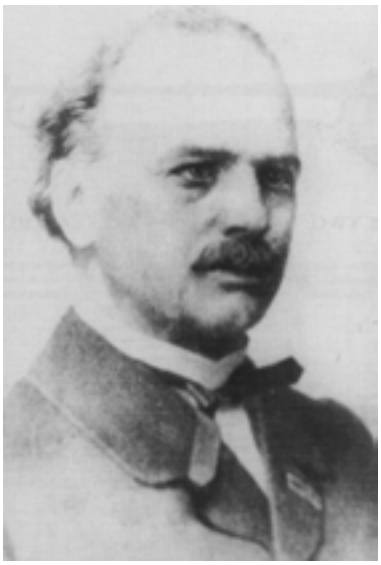
Wülker, Nils (b. Bonn, Germany, Aug. 17, 1977). German trumpeter, flugelhornist, and composer.

Wülker began playing piano at age six, and switched to the trumpet at age ten. While visiting New York City in 1994, he was influenced by the jazz trumpet playing of Miles Davis. He took lessons from Klaus Osterloh, Andy Haderer, Ack van Rooyen, Thorsten Benkenstein, Bobby Shew, and Till Brönner, and studied with Gerard Presencer (trumpet) and Steve Gray (composition) at the Hanns Eisler Music School in Berlin from 1998 to 2002. He has since performed with Peter Herbolzheimer's Youth Jazz Orchestra, Gene Calderazzo, Nicolai Thärichen's Tentet, Al Porcino, Judy Niemack, Marc Secara's Berlin Jazz Orchestra, and the RIAS Big Band. He was also a trumpet player with the West Berlin production of the Broadway musical, *Chicago*.

Wülker is best known for his many concerts and recordings with his ensemble, the Nils Wülker Group. His CDs include *High Spirits, Space Night 10, My Game, Turning the Page*, and *Safely Falling*, all on his own label, Ear Treat Music.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott).

Wurm, [Daniel] Wilhelm [Vasily Vasilyevich] (b. Braunschweig, Germany, Aug. 28, 1826; d. St. Petersburg, Russia, June 7, 1904). German cornetist. Wilhelm's father, who was bandmaster of the Black Hussars of the Grand Duke of Brunswick (Braunschweig) in Germany, taught cornet to Wilhelm. Wilhelm attended the Brunswick Musical College, and at age twenty-one went to St. Petersburg, where he received a position with the Imperial Theater Orchestras on October 8, 1847. He was assigned to the ballet orchestra of the Mariinsky Theater, and performed with it until 1878.



Wurm was Russia's first cornet virtuoso, and performed concert tours throughout much of the country (1869 to 1889). Tsar Alexander II conferred the title of "Soloist of His Imperial Majesty" on him, and changed his German name to the Orthodox Christian name, Vasily Vasilyevich Wurm.

Wurm's career somewhat paralleled that of the great cornetist Arban in France, in that Wurm was the first in his country to establish the cornet as a solo instrument. Wurm's style of playing, however, was not focused on technical display, as was Arban's. Rather, his repertoire centered on romances, arias, and cantabile songs. A famous critic wrote of Wurm's playing, *He had a very special soft, warm sound and displayed amazing breath control*. When Arban played concert tours in Russia, he became aware of Wurm's prominent reputation, and dedicated his solo, *Caprice et Variations*, to Wurm.

From 1869 to 1889, Wurm was appointed chief bandmaster of all Guards' military bands; he wrote a method for military trumpeters and buglers, and helped design better military instruments. He also taught at the St. Petersburg Conservatory from 1868 to 1904, and became Russia's first cornet professor. Among his pupils were Prince Alexander Alexandrovich (later becoming Tsar Alexander III), Alexander Gordon, and Alexander Schmidt. Wurm's *Method for Cornet* was widely used throughout Russia, Finland, and Sweden. He also wrote *40 Studies* (edited by Voisin, International Music Co., 1963), *41 Duets* (edited by R. Schauer), and pieces for the Cornet Quartet of Prince Alexander. Like Joseph Fröhlich in 1811, he advocated lip and mouthpiece buzzing as a means of developing the embouchure.

From 1875 to 1885, Wurm conducted an amateur brass band for Prince Alexander III, one of his cornet students. Alexander II often rewarded Wurm with numerous decorations and awards for his abilities. Wurm's students presented him with a heavy gold chain and jewel-embedded pendant in the form of a miniature mouthpiece.

Wurm toured with many of Russia's most celebrated musicians, and performed a great deal of chamber music, which helped him establish chamber music as part of the curriculum at the conservatory. He also composed a vast number of works for cornet duet, trio, brass quartet, brass band, and concert band. In addition, he wrote many cornet etudes, a cornet method book (1879), and *Necessary Scales for Cornet* for young players.

Along with German-born Vasily Brandt and Oskar Böhme, Wurm is today considered one of the greatest Russian artists of the cornet; he pioneered and established it as a solo and chamber musical instrument. He died in St. Petersburg at the age of seventy-seven.

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Würsch, Markus (b. Emmetten, Nidwalden, Switzerland, May 29, 1955). Swiss trumpeter. Würsch studied at the Luzern Conservatory and at Zurich Conservatory with Henri Adelbrecht, and graduated with

honors. He then won a competition in Migros that provided grant money to study at the Paris Conservatory for one year. He later studied in the U.S. with Vincent Cichowicz at Northwestern University, Adolph Herseth in Chicago, and Charles Geyer at the Eastman School.

From 1981 to 1995, Würsch was principal trumpet of the Tonhalle Orchestra in Zurich. In 1995, he studied in London at the Royal Academy with Michael Laird and Crispian Steele-Perkins (Baroque trumpet), Jeremy West (zink), and Philip Jones (brass chamber music). Würsch has toured with the Camerata Bern as a soloist playing Bach's *Second Brandenburg Concerto*, has toured as a soloist with the Lucerne Festival Strings (U.S., Canada, Austria), and has played with the Luzern Chamber Brass. He is now a professor at the University of Art in Bern (Switzerland) and a performer of the Baroque (valveless) trumpet in the ensembles La Cetra and I Barocchisti. He has recently played principal trumpet in the Basel Symphony, Southwest German Philharmonic, and the Symphony Orchestra of Recite (Brazil). In addition, he has recorded several albums and videos on trumpet and corno da caccia with organ.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); "Markus Würsch" (www.youtube.com); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

X

Xanthoulis, Nikos (b. Larissa, Greece, Aug. 7, 1962). Greek trumpeter and composer. Xanthoulis grew up in Palio Faliro, Greece, and began playing the trumpet at age eleven. He attended the Athens Conservatory of Music in 1978, and graduated in 1983 with top honors and a first prize for performance. He later earned a political science degree from Padion University and a doctorate in music in Sofia, Bulgaria.

Immediately after graduation from the Athens Conservatory in 1983, Xanthoulis was hired to teach harmony and counterpoint at the conservatory. In 1984, he also became the principal trumpet of the Greek National Opera Orchestra, a position he still holds. He is an active soloist and composer and has released three solo CDs. His compositions have been performed by leading orchestras and chamber ensembles throughout the world, including the Greek National Opera which premiered two of his operas for children.

Xanthoulis is a teacher at the Greek Open University and is head of education for the Greek National Opera. He is also director of the conservatory of music in Kalamata, Greece. His books for trumpet include *Trumpet Technic* (1985) and *The Art of Breathing* (1996). He has also composed a concerto for trumpet and orchestra.

Bibl.: Jones, Gregory and Nikos Xanthoulis. "The New Greek Trumpet School" (*International Trumpet Guild Journal*, June 2000); "Nikos Xanthoulis" (http://en.wikipedia.org).

Y

Yablonsky [Jablonski], Wilhelm [Maryanovich] (b. Chechelnik, Ukraine, Apr. 20, 1889; d. Kiev, Ukraine, Apr. 14, 1977). Ukrainian trumpeter. Yablonski began playing in a regimental band. He studied with Nikolay Podgorbunsky at the Kiev Musical College (now the Kiev Conservatory), graduating in 1912, and was also a student of Wilhelm Wurm, whose etudes were Yablonsky's favorites for teaching and practicing. His career began in 1906 while a student, by performing in a summer band in Cherkassy and with several symphony orchestras. From 1913 to 1918, he was a member of Sergey Koussevitsky's handpicked symphony orchestra that also included trumpeter Mikhail Tabakov. Yablonski returned to Kiev in 1919 to perform with several symphony orchestras. From 1920 to 1925, he founded and directed a band at a sugar factory, and in 1926 founded a conductor-less orchestra in which he played first trumpet until 1932. In addition, he was principal of the Ukrainian Radio Symphony Orchestra, and from 1932 to 1957, was principal trumpet of the Ukrainian National Opera-Ballet "Shevchenko" Orchestra.

Yablonsky is considered the most influential of all trumpeters from Kiev. He was known for playing in a highly romantic style with deep emotions. After performing under Alexander Glazunov, he was given an autographed photo with the inscription, "to the best trumpet player in Russia." He also successfully performed the D trumpet part of Stravinsky's *Rite of Spring* on his regular B-flat trumpet.

Yablonsky taught at the Kiev Musical College from 1924 to 1927, the Kiev Conservatory from 1927 to 1969 (chair of the winds beginning in 1934), and was made a full professor in 1935. Among his more than three hundred students were Naum E. Polonsky, Grigory N. Samokhualov, Sergey Popov, Nikolay V. Rudoy, Nikolay V. Berdiyev, Isaac M. Kobets, Fyodor B. Rigin, and Valery T. Posvaliuk. As a performer, he was described as a *musician of remarkably expressed romantic character, a poet and impassioned knight of the trumpet... with his inspired, agitated, expressive playing he left none of his listeners indifferent, forcing them to feel the emotional experience with him*. His tone was described as bright and sonorous, but without a touch of the cornet timbre.

Yablonsky died one week prior to his eighty-eighth birthday.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Tarr, Edward H. *East Meets West* (Pendragon Press).

Yamamoto, Eisuke (b. Shitzuoka, Japan, 1952). Japanese trumpeter. Yamamoto studied music in Tokyo, London, and Berlin, graduating from the Berlin Musikhochschule. His teachers include Hosei Soken (Tokyo), Philip Jones (1975), Fritz Wesenigk, and Armando Ghitalla (1985). His fifteen years of orchestral playing experience includes being a member of the Tokyo City Philharmonic and principal trumpet of the Southwest German Philharmonic. He has performed on occasion with the NHK Symphony Orchestra and the Saito Kinen Orchestra. He has also led the Fata-Morugana Ensemble, and is currently an active chamber music performer and soloist.

Yamamoto has taught at Obirin University and the Senzoku Gekuen Music School, and is currently an associate professor at the Kunitachi College of Music. He has released a CD with organ titled *Windows*, and is executive director of the Japan Trumpeters Association.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Yates, Wanda Lou [Pitman] (b. Ranger, Texas, Oct. 12, 1920; d. Morrilton, Arkansas, Dec. 29, 1996). American trumpeter. Yates was the daughter of Armon Siebert Pitman and Geneva Viola Whitmill Pitman. The family moved to Port Clinton, Ohio, where Yates finished high school. In 1939, she entered the Oberlin College Conservatory of Music, from which she graduated in 1943 with a bachelor of music education degree, studying with Louis Davidson. Upon graduation from Oberlin, Yates was offered a position with the Houston Symphony Orchestra, under the baton of Ernst Hoffman. During the 1943-44 season, she was listed as second trumpet (as Pitman, her maiden name at the time); she then moved to the position of principal trumpet for the 1944-45 and 1945-46 seasons, making her, perhaps, the first woman to hold a fulltime trumpet position in a major symphony orchestra.

After her years with the Houston Symphony, Yates moved back to Ohio, and entered the University of Michigan, where she earned a master of music degree, studying with Clifford Lillya. She also spent some time in the Boston area, studying briefly with Georges Mager. She taught in the music department at Bowling Green State University in Ohio for a short time, where she met her husband, Wilber Clay Hadley Yates (1911-88), who was teaching piano there. The couple married on June 16, 1951, and moved to Bloomington, Indiana, where he pursued a doctorate in music history at Indiana University. The couple moved to Conway, Arkansas, in 1961, when she joined the music faculty of Hendrix College, teaching music theory and piano. Upon his retirement, the couple moved to Little Rock.

Wanda gave up playing the trumpet professionally when she and Wilbur moved to Bloomington, but she occasionally played in college ensembles when needed. An Oberlin classmate remembered that in the 1940's in northern Ohio, she was the solution to the problem of the high trumpet parts whenever anyone wanted to perform a work by J.S. Bach. Wanda and Wilber had three children: Sandra, Sherry, and Michael.

Bibl.: Biographical information and Yates photo provided by Dr. H.M. Lewis; Lewis, H.M. "Wanda Pitman Yates: A Brief But Stellar Career" (*International Trumpet Guild Journal*, Oct. 2012).

Yavorsky, Nikolay Nikolayevich (b. Archangelsk, Russia, Aug. 30, 1917; d. Moscow, Russia, Jan. 19, 1994). Russian trumpeter. Yavorsky studied with Pyotr Lyamin at the Ippolitov-Ivanov Music College in Moscow, graduating in 1937. He then did graduate work with the famous Mikhail Tabakov at the Moscow Conservatory, graduating in 1943.

Yavorsky began his playing career as early as 1934 at age seventeen as a member of the Central House of the Red Army Symphony Orchestra where he played until 1941. From 1945 to 1947, he played in the Cinematography Committee Orchestra, and from 1945 to 1961 was principal trumpet of the Stanislavsky & Nemirovich-Danchenko Theater Orchestra. He taught at the Gnesin Music College from 1947 to 1968, and was then transferred to the Gnesin Institute in Moscow (full professor in 1987) where he taught until his death in 1994 at age seventy-six. He also taught at the Ippolitov-Ivanov Music College from 1947 to 1968. He published the text, *First Steps in Playing Brass Instruments* (1959).

Bibl.: Keim, Friedel. *Das große Buch der Trompete*, Bk. 2 (Schott); Tarr, Edward H. *East Meets West* (Pendragon Press); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Yeh, Shu-Han (b. Taipei, Taiwan, June 9, 1957). Taiwanese trumpeter, composer, and conductor. Yeh began playing the trumpet at age sixteen, studying with Shu De-Ju, and played with the Taipei Century Orchestra. He graduated from the National Taiwan Normal University in 1980. He received a scholarship to study at the Paris Conservatory with Marcel Lagorce and graduated in 1984. While in Paris, he performed with the Orchestre de Prix du CNSMP and the Orchestre des Concerts Pasdeloup.

In 1984, Yeh became principal trumpet of the Singapore Symphony Orchestra and trumpet teacher at National Singapore University. He also coached the trumpet section of the Singapore Youth Orchestra. In 1986, he moved back to his native country of Taiwan to become principal trumpet of the National Symphony Orchestra of Taiwan and conductor of the China Youth Corps Band. He also teaches at National Taiwan Normal University and the National Institute of the Arts, positions he has held for over twenty-five years.

Yeh's six CDs have received numerous awards, including "Best Instrumental Performance," "Best Recording," and the National Jin-Ding Prize. He is a former board member of the International Trumpet Guild, and is president of the Asia and Pacific Band Directors Association. As a soloist, he has toured the Pacific Rim, United States, Austria, Kazakhstan, and other countries. Composer Alfred Reed scored his *Concerto for Trumpet and Band* for Yeh who—a composer himself—has published many compositions and arrangements through Robert Martin in France, and Schorer in Germany. He is founder and leader of the Yeh [Shu-Han] Brass Quintet, which has released four CD recordings.

Bibl.: Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Yeh Shu-Han" (http://jwef.org).

Yeriomin, Sergey [Nikolayevich] (b. Nagornij, Ukraine, May 22, 1903; d. Moscow, Russia, June 13, 1975). Ukrainian trumpeter. Yeriomin attended the Moscow Conservatory where he studied with Mikhail Adamov and Mikhail Tabakov, graduating in 1930. In 1929, the composer/pianist Alexander Goedicke dedicated his *Concerto in B-flat*, op. 41 (published in 1930) to him; Yeriomin recorded the work in 1936, and in that same year Goedicke also composed *Concert Etude*, op. 49 for him. Interestingly, this piece was originally conceived as a moderate speed, lyrical work, but when the two read it together, they agreed that it would be better at double speed with lots of double-tongued sixteenth notes rather than with a predominately eighth-note melodic line; the work has become universally known and popular. Goedicke called Yeriomin a "rare exception." Yeriomin was the first trumpeter to have his name engraved on

the marble plaque on the wall of the Moscow Conservatory, which lists the very finest graduates of the school.

Yeriomin played with the Red Army Band, the Conservatory Students' Orchestra (1927), and as principal trumpet in several Moscow orchestras including the USSR State Symphony Orchestra (1937-41) and the Bolshoi Theatre Orchestra (1928-47). He was the first person in Moscow to perform on a (Vincent Bach) piston trumpet (1936).

Yeriomin taught at the Moscow Conservatory for thirty-seven years (1932-70); among his pupils are Sergey Bolotin, Anatoly Maksimenko, Yury Usov, and Lev Volodin. In 1960, he published an edition of Oskar Böhme's trumpet concerto a half step higher (in F minor) than first written. He also wrote a four-part trumpet method (1958-64).

Bibl.: Tarr, Edward H. *East Meets West* (Pendragon Press); Tarr, Edward H. "European Cornet and Trumpet Soloists" (Notes to a CD recording published by the International Trumpet Guild, 2004); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); personal conversation with Iskander Akhmadullin on Nov. 10, 2010.

Young, Eugene Edward ("Snooky") (b. Dayton, Ohio, Feb. 3, 1919; d. May 11, 2011). American trumpeter. Young grew up in a musical family. As a boy, his nickname was "Snookum." He began playing the trumpet at age five, and by seven he was winning local music contests. His biggest musical influence was Louis Armstrong.

Snooky Young played with Graham Jackson, Eddie Heywood Sr., and Clarence Carter (1937-39), and began his

professional career in 1939 (age twenty) when he joined Jimmy Lunceford's orchestra. In 1942, he played with Count Basie and Lionel Hampton, and moved to Los Angeles late in the year. He worked with Les Hite, Benny Carter (1943), Gerald Wilson, and again with Hampton. Young toured for a second time with Basie in 1945-47, but decided to return to his hometown of Dayton, Ohio, for the next ten years. In 1957, he joined Basie for the third time, playing lead trumpet for the next five years.

After leaving the Basie band in 1962, Young moved to Los Angeles where he played with Charlie Mingus (late 1962) and became a fulltime studio musician for NBC. He played with The Tonight Show Band from 1972 to 1992 and also with Jaco Pastorius's Word of Mouth Orchestra, Benny Goodman (1964), the Thad Jones-Mel Lewis

Orchestra (1966-67, 1969), Clarke-Boland Big Band (Lugano, 1965), Lionel Hampton (Newport, 1967), Clark Terry (1967), and Charlie Barnet (1967). He premiered *Concerto for Trumpet, Saxophone and Orchestra* by Charlie Mingus (Philharmonic Hall, NYC) in 1971. During the 1990s, he played lead with Gerald Wilson's organization, as well as the Clayton-Hamilton Jazz Orchestra. Young is known for his magnificent lead trumpet playing and his distinctive growl effects when using a plunger or cup mute. His recordings include *Snooky and Marshall's Album* (Concord Jazz), *The Boys from Dayton* (Master Jazz), and *Horn of Plenty* (Concord Jazz).

Snooky Young ghosted the trumpet solos for Jack Carson in the 1941 film, *Blues in the Night*. He received the Los Angeles Jazz Treasure Award, and was given the National Endowment for the Arts Masters Award.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Yanow, Scott. *Trumpet Kings* (Backbeat Books); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Snooky Young" (www.allaboutjazz.com); "Snooky Young" (http://en.wikipedia.org).

Young, Gene [Eugene] (b. Middletown, Ohio, Aug. 23, 1938). American trumpeter, conductor, and composer. Young studied cornet with Frank Simon, and trumpet with Heinrich Wohlgemuth. He attended the Oberlin Conservatory from 1956 to 1960, studying

trumpet, conducting, and composition. Additional trumpet study was with William Vacchiano of the New York Philharmonic, and conducting with Maestro Erich Leinsdorf in Salzburg, Austria, at the Mozarteum.

Young has served as first trumpet of the US Academy Band at West Point, principal of the American Shakespeare Theater orchestra, principal of the New Orleans Philharmonic, and trumpet in the Saint Louis Sinfonietta and Santa Fe Opera orchestra. He taught trumpet in the Oberlin Conservatory during the 1960s and early '70s, but moved to Madison, Wisconsin, around 1975 to assume duties as director of wind bands at the University of Wisconsin. He continued his career as conductor of the Goldman Band (ten years), Hartt Symphony Orchestra, Hartt Sinfonietta, and the Connecticut Youth Symphony. He is founder and conductor of The Peabody Camerata, The Peabody Sinfonietta, Peabody Institute Chamber Orchestra, and the Contemporary Chamber Orchestra. He has held conducting residencies at the New England Conservatory and the Eastman School of Music.

Young published *The Trum-pets of Edgar Verèse* and *Embouchure Enlightenment* (Tromba Publications). In 1994, he served as an assistant to Maestro Mstislav Rostropovich at the Evian Festival.

Bibl.: Keim, Friedel. *Das große Buch der Trompete,* Bk. 2 (Schott); "Gene Young" (www.peabody.jhu.edu/293).

Young, Graham (b. c1919; d. 2011). American trumpeter. Young began playing cornet in ninth grade in 1934, but switched to trumpet in 1937. His first lessons were with Forrest Nicola. During high school, he played in a clinic band at Northwestern University and in local semi-pro bands in the area. His career started in 1939, when he played jazz with Barry Hodges, and later with Gene Krupa and Raymond Scott.

During World War II, Young led an Air Force dance band for two years. He was then transferred to the US Air Force Band in Washington, D.C., and while there, studied with Charles Colin and Benny Baker in New York City. After the war, he joined the Glenn Miller Orchestra led by Tex Beneke (1946-47), and then attended the University of Michigan where he studied with Clifford Lillya.

In 1953, Young moved to the Los Angeles area and began teaching junior high school vocal music in Burbank (until 1968). During this time, he played at Disneyland and in various local big bands. He retired from teaching in 1968 in order to pursue a career as a studio artist and record with Henry Mancini. He played for dozens of television shows and was active in the movie soundtrack business, recording for such films as *10, The Great Waldo Pepper, Swashbuckler, Airplane*, *Towering Inferno, Star Trek,* and *Rocky* II. He made records with Tex Beneke and Frankie Carle (*The 40s Era* on Dot).

Bibl.: Hood, Boyde. "Ten Outstanding Trumpet Players in the Los Angeles Area" (*Brass Bulletin*, no. 41, 1983); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Young, Webster [English] (b. Columbia, South Carolina, Dec. 3, 1932; d. Vancouver, Washington, Dec. 13, 2003). American trumpeter and cornetist. Young was raised by his mother. He began playing cornet at age three. At age ten, he heard Louis Armstrong in concert and received a brief lesson from him. While in his teens, Young was able to jam with Dizzy Gillespie, thus earning the nickname "Little Diz." He graduated from Louis Armstrong High School.

After a stint in the Air Force during World War II and the Korean War, Young took the advice of Miles Davis and moved to New York City during the late 1950s. He toured the "Chitlin Circuit" with other black entertainers, forming a jazz trio with Hampton Hawes (piano) and Rick Henderson (sax). He also played with Lester Young, Bud Powell, John Coltrane, Dexter Gordon, Jackie McLean, Ike and Tina Turner, Ray Draper, Miles Davis, and many others. He reached his musical prime during the late 1950s and early '60s, recording albums such as *For Lady* (Prestige), *Webster Young Plays the Miles Davis Songbook* (VGM), and *Interplay for 2 Trumpets and 2 Tenors* (Prestige/OJC).

Young moved to Washington, D.C. in the mid 1960s where he worked mostly as an educator, teaching at the University of the District of Columbia, and conducting a jazz workshop band at the District of Columbia Music Center. He played on the soundtrack for

the play, *The Day of Absence*, performed by Robert Hook's D.C. Black Repertory Company during the mid 1970s and on the soundtrack for the documentary, *7th and T* (1987). During the 1980s, he toured Europe with a trio that included pianist Rein DeGraaff.

Young moved to Portland, Oregon, in 2002 where he continued performing in jazz clubs until about eight months before he died from a brain tumor. He was survived by his wife Gretchen and their son, Dorian, as well as two children from a previous marriage: John Wardell Young and Terry Ann Powell.

Bibl.: Bernstein, Adam. "D.C. Jazz Trumpeter Webster Young Dies at 71." (*The Washington Post,* Dec. 18, 2003); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Webster Young Jazz Trumpeter, 71" (obituary, *The New York Times*, Dec. 20, 2003); "Webster Young" (http://en.wikipedia.org/wiki/Webster_Young).

Z

Zaiser, Uwe (b. Stuttgart, Germany, Sept. 3, 1956). German trumpeter. Zaiser studied with Heribert Rosenthal and Hans Wolf at a music school in Stuttgart in 1975. From 1980 to 1983, he was principal

trumpet of the Hamburg Symphony, and since 1983 has been principal of the Southwest German Radio Orchestra. He is also a member of the brass ensemble, Das Rennquintett.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Zapf, Gerd (b. Munich, Germany, Dec. 4, 1933). German trumpeter. Zapf was inspired to play the trumpet at age sixteen after seeing a Harry James film. He studied with Willi Brem and Walter Uhlemann, and won a prize in a 1954 music competition sponsored by BRD Radio. He then began his career in theater orchestras in Munich (1956-59), and later in Freiburg and Breisgau (1959-61). He spent most of his career as a member of the Bayerische Kammervirtuosen (1961-99), and since 1970 has been an active soloist throughout Europe and America. He founded the Bavaria Brass Soloists Munich (a large ensemble) in 1974, and has released a CD titled *Musikalische Miniaturen* with organist Franz-Leo Matzerath.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Zarchy, Rubin ("Zeke") (b. New York, New York, June 12, 1915; d. Irvine, California, Apr. 11, 2009). American trumpeter. "Zeke" Zarchy was perhaps the greatest lead trumpet player during the swing era. The son of Russian immigrants, he began playing the trumpet at age eleven. His idol was Louis Armstrong.

Zarchy played professionally during his teen years, but his career took off at age twenty when he joined Joe Haynes's Orchestra (1934-36) after which he played with a "who's who" of top big bands such as those led by Benny Goodman (1936), Artie Shaw (1936-37), Bob Crosby (1937 and 1939), Red Norvo, Tommy Dorsey (1939-40), Glenn Miller (1940), Jerry Gray, Sarah Vaughn, Ray Anthony, Mildred Bailey, Frank Sinatra, Judy Garland, Helen Ward, Ella Fitzgerald, and others. He became a staff musician for the NBC studios in New York (1940-42), but was drafted into the military in 1942. He was assigned to Glenn Miller's Army Air Force Band from 1944 to 1945. He and Miller were best friends and golfing buddies. Supposedly, Zarchy was the last person Miller talked to before Miller's military plane crashed, ending the famed bandleader's life.

Upon release from the military, Frank Sinatra convinced Zarchy to move to Los Angeles in order to play with his band. Zarchy also worked as a studio musician for NBC (nine years), playing in house bands for various television shows including *The Smothers Brothers Comedy Hour, The Danny Kaye Show,* and *The Jonathan*

Winters Show. In addition, he recorded movie soundtracks including *West Side Story, Dr. Zhivago, The Glenn Miller Story,* and *Rocky II*. Zarchy backed numerous celebrity vocalists in recordings including Louis Armstrong, Frank Sinatra, Tony Bennett, Dinah Shore, and The Mills Brothers. He also recorded with Boyd Raeburn (1945), Benny

Goodman (1947), Woody Herman (1947), Bob Crosby (1950-51), Artie Shaw, Tommy Dorsey, Harry James, and Peggy Lee.

Zeke Zarchy toured the world many times, including an impressive thirty-two trips to Japan. Although he never improvised jazz, he was often a featured soloist. During the 1980s and '90s, he played Dixieland trumpet in the Great Pacific Jazz Band.

Zarchy died on April 11, 2009 at the age of ninety-three. Margaret, his wife of fifty-three years, predeceased him in 2007. He is survived by daughters Carol, Amy, and Laura, and son Andrew.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); Vacher, Peter. "Zeke Zarchy" (obituary, *The Guardian*, July 14, 2009); "Zeke Zarchy" (www.answers.com); "Zeke Zarchy" (http://en.wikipedia.org).

Zauder, David (b. Krakow, Poland, 1929; d. Pine, Colorado, Apr. 15, 2013). Polish trumpeter. Zauder grew up in Krakow, Poland. At the age of ten (1939), he watched German troops enter and take control of the city; he and his family were forced to live in the Jewish ghetto for two years. In 1941, the family was sent to the Plaszow concentration camp where his mother and father were killed (this is the location at which film director Steven Spielberg made the movie *Schindler's List*). Zauder was sent to Auschwitz (in Poland) in 1943, and near the end of 1944 he and others were forced to march half way across Germany when he was reunited with his brother. Of the four thousand or so people that made the march, only about twelve hundred survived the trip. Fortunately, General Patton's Third Army liberated him near the end of World War II.

Zauder followed the Army and served as a shoeshine boy and barber. He became friends with one of the trumpeters in the band, a G.I. named Frank Bond who allowed him to play his trumpet, which sparked Zauder's interest in music and the trumpet. Zauder told the American Red Cross that he knew he had an aunt in Detroit, Michigan, so it arranged for his aunt to purchase the fare for him to get to America in 1945.

As his interest in the trumpet grew, Zauder was introduced to the famous cornetist and trumpeter Leonard B. Smith who took a keen interest in the sixteen-year-old boy, and helped him acquire an instrument. Smith gave him free lessons with the aid of a German-English dictionary. He also helped him get a scholarship to the New York Military Academy in Cornwall, New York, where Zauder studied with Major Walter Kenny. After graduating from the academy, Zauder auditioned for, and was accepted in the West Point Band. During his four years in the band, he studied in New York City with Harry Glantz, paying him ten dollars per lesson each week.

After his release from military duties in 1955, Zauder returned to Detroit, and played in Leonard Smith's Detroit Concert Band as a substitute. He then moved to New York City and began freelancing. He played at Radio City Music Hall and on Broadway, as well as in churches. In 1956 (and continuing in 1957), he joined the Boston Pops Orchestra under Arthur Fiedler. The orchestra did a great deal of touring during the winter seasons, but Zauder returned to Detroit during the summers to play in Smith's band. In the fall of 1957, Zauder moved to Detroit where he planned to enter Wayne State University as an engineering major, but the math requirements were too difficult for him. He auditioned for Maestro George Szell of the Cleveland Orchestra, and was eventually hired in October of 1958 as third trumpet to Dick Smith; he soon moved to second trumpet where he played the B-flat trumpet and cornet exclusively.

In 1970, Zauder was appointed personnel manager of the Cleveland Orchestra. He continued in this capacity and as second trumpet/principal cornet until he retired from playing in 1997. He stayed on as personnel manager for one more year, and retired completely in 1998. He recorded with the Cleveland Brass Ensemble and has taught at the Detroit Institute of Music (three years), as well as the Cleveland Institute of Music for seventeen years. He published *100 Embouchure and Technique Studies*.

Bibl.: Kaderabek, Frank. "The Worst of Times...The Best of Times: An Interview with David Zauder" (*International Trumpet Guild Journal,* Mar. 2005); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Zell, Johnny (b. Ft. Benning, Georgia, Nov. 24, 1947). American trumpeter. Zell grew up in Los Angeles. He began playing the violin, but switched to the trumpet at age thirteen. His career started when he played in the show bands of Freddy Martin, Walter Valentino Liberace, and Russ Morgan. He was drafted into military service in 1965, and played in the North American Defense Command Band's (NORAD) "The Commanders" show band. In 1968, Lawrence Welk invited the NORAD band to send a musician to Hollywood to perform in a salute to the military television commercial during his weekly television program. Zell was selected, and impressed Welk with his excellent trumpet playing. Welk invited him to audition for his band when he was out of the military, and a year later, Zell was hired as a featured member of the Lawrence Welk Orchestra.

Zell played with Welk from 1968 to 1982 when the band went off the air. Since then, Zell has performed his own religious shows for audiences throughout the Northwest. He was recently ordained as a pastor and continues to hold religious/musical concerts each week.

Zell and his wife Laura live in Oregon, and have four children: John Jr., Lisa, Collette, and Nick. He has released four self-produced CDs: *Play That Trumpet, Trumpeter's Delight, Trumpet-Trumpet-Trumpet*, and *At the Cross*.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "Johnny Zell" (http://en.wikipedia.org); Johnny Zell's official website: www.jazell.com.

Zeyer, Adam (b. Thüngersheim, Germany, Nov. 13, 1911; d. Thüngersheim, Germany, Aug. 19, 1995). German trumpeter. Zeyer studied with Richard Stegmann (1927-34) and Hans Bode. He was a trumpeter in the music corp of the Luftwaffe before joining the Munich Philharmonic. He then played principal in the Frankfurt Radio Symphony Orchestra, Berlin Opera, and from 1949 to 1976 was a member of the Kölner Gürzenich-Orchester. During these years, he taught at the state music school and was given the title of professor in 1969.

Zeyer spent eighteen summers playing in the Bayreuth Festival Orchestra, and made a well-known recording of Bach's *Second Brandenburg Concerto* with the Schola Cantorum Basiliensis orchestra (1953, Archiv Produktion). He was one of the first to play the piccolo trumpet in B-flat in that work (from 1950). He retired in 1976.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Zickler, Heinz (b. Schmiedeberg, Germany, Mar. 25, 1920). German trumpeter. Zickler was one of the first trumpeters to perform and record Baroque music for trumpet. From 1961 to 1968, he released over two dozen solo albums on modern trumpets for labels such as Vox, Cantate, EXL, Madacy, and Excelsior, which were reissued on CDs during the 1980s.

As a boy, Zickler learned to play piano from his father, and later studied organ in college. At age fourteen, he began playing the flugelhorn, studying with Heinz Chorknabe, and trumpet with Alfons Patolla. The early part of his career was spent playing in the Staatliches Sinfonieorchester Halle/Saale (1951-53) and the Gewandhausorchester Leipzig (1951-53). He left Germany in 1956, but returned to perform at the Wiesbaden Theatre (1959-83) and Stuttgart Bach Collegium. He also taught at the Peter-Cornelius Music School in Mainz, and often played and recorded with the Mainz Chamber Orchestra under Gunther Kehr. He had an easy upper register and played and recorded the *Second Brandenburg Concerto* by Bach during the 1960s, as well as the difficult *Servizio di Tavola* by Reutter.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Zimmerman, Tim (b. Kansas City, Missouri, May 9, 1956). American trumpeter. Zimmerman grew up in Stockholm, Sweden and Detroit, Michigan. As a boy, he suffered from asthma, so his doctor recommended he play a wind instrument to improve his breathing. He began playing the trumpet at age twelve after having already learned to play the piano under his mother's guidance. His first trumpet teacher was his uncle, Don Elmore, and during high school he studied with Bill Beger. After graduating from L'Anse Creuse High School in Mt. Clemens (an eastern suburb of Detroit) in 1973, Zimmerman attended Bob Jones University in Greenville, South Carolina, from 1973 to 1978, earning a bachelor of science in music education degree. His teachers during college were Argyle Paddock and Gordon Mason. He also studied with Irving Sarin and William Knevitt. From 1979 to 1982, he studied with Donald Tison at the Peabody Conservatory in Baltimore, Maryland, earning a master of music degree.

Early in Zimmerman's career, he was a member of the Annapolis Symphony (1980-88). In 1988, he became an artist-in-residence and chair of the music department at Grace College in Winona Lake, Indiana (until 2011). During the early 1980s in Detroit, he formed The King's Brass, a group that performed mostly at churches. A few years later, he discovered that Robert Nagel had formed a brass quintet with the same name. Zimmerman and Nagel agreed that having the groups share the same name would not cause any problems. In order to distinguish between the two ensembles, Zimmerman began calling his group Tim Zimmerman and The King's Brass, which—now over thirty years old—performs 140 concerts each year, and recently released its fifteenth recording, *Praise & Celebration*, on the Summit Records label.

Zimmerman and his wife Gina were married in 1985, and reside in Ft. Wayne, Indiana. They have three children: Brad (b. 1987), Greg (b. 1989), and Stephanie (b. 1990). He enjoys snowboarding, sailing, and visiting art museums.

Bibl.: The King's Brass official website: www.kingsbrass.org; personal interview, Sept. 7, 2011.

Zimmermann, Stephan (b. Offenburg, Germany, May 29, 1963). German trumpeter. Zimmermann studied at the Cologne Music School with Manfred Schoof and Jon Eardley, and with Bobby Shew. Since 1990, he has been a member of the Frankfurt Jazz Big Band and the big

bands of the WDR, HR, NDR, SDR, Rias Berlin, SWF Radio Orchestra, Musical Starlight Express, Köln Musik, Vienna Art Orchestra (since 2007), and Paul Kuhn, Peter Herbolzheimer, and Shirley Bassey. He is also a member of Wolfgang Dauner's United Jazz and Rock Ensemble Second Generation.

As a jazz soloist, Zimmermann has worked with many jazz artists including Bud Shank, Bobby Shew, Max Greger, Manhattan Transfer, Kenny Wheeler, Randy Brecker, Don Menza, Al Porcino, Claudio Roditi, and Bob Mintzer. He has toured the world and recorded with the Vienna Art Orchestra, HR Big Band, Bobby Burgess Big Band Explosion, Peter Herbolzheimer, Allotria Jazz Band München,

Thilo Berg Big Band, Sunday Night Orchestra, and many others. His solo albums include *Healing Forces, My Kind of People, Quiet Time,* and *First Take*.

Zimmermann is a professor of jazz trumpet and jazz ensembles at the Staatliche Hochschule für Musik und Darstellende Kunst Mannheim. In his spare time, he enjoys playing golf and cooking.

Bibl.: Keim, *Das große Buch der Trompete* (Schott); Stephan Zimmermann's official website: www.stephanzimmermann.com.

Zollar, James Delano (b. Kansas City, Missouri, July 24, 1959). American trumpeter. Growing up in San Diego, Zollar played the bugle at age nine, and switched to trumpet at twelve. He studied for a while at both San Diego State College and the University of California-San Diego. He moved to San Francisco where he took improvisation lessons from Woody Shaw before permanently moving to New York City in 1984.

An extremely versatile player, Zollar performs blues, bebop, swing, Afro-Cuban, and avant-garde jazz. He has worked with Jay Turner, Eddie Vinson, Jimmy Cheatham (1982-84), Big Joe Turner, Roger Newmann's Rather Large Band, Cecil McBee (1984-89), Claude Williams, Panama Francis, Lester Bowie, Sunny Murray, Craig Harris, Cab Calloway, Charli Persip, Henry Threadgill, Hilton Ruiz, Sam Rivers, Don Byron, David Murray, Bob Stewart (European tours in 1987 and 1991), Steve Coleman (Japan tour in 1988), Joe Haider, Jon Faddis, Wynton Marsalis's Lincoln Center Jazz Orchestra, Ray Charles, Illinois Jacquet, Charles McPherson, Mongo Santamaria, Tom Harrell, and Weldon Erving.

Zollar's albums include *Soaring with Bird* (Naxos), *Dark Star* (Astor Place, with David Murray), *Goin' Home* (JMT, with Bob

Stewart), and *Zollar Systems* (JZAZ). He has appeared in the films *Kansas City* and *The Best Man*, and Madonna's music video *My Baby's Got A Secret*.

James Zollar is currently residing and performing in New York City. He is a member of the New York City Blues Devils.

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008); "James Zollar" (www.allaboutjazz.com).

Zonshine, Michael ("Mike") (b. Los Angeles, California, Aug. 15, 1977). American trumpeter. Zonshine grew up in Agoura Hills, California. He began playing the trumpet at age nine or ten; his first teacher was his middle school band director, Harry Leff. While attending Agoura High School, he studied with Boyde Hood. After graduating from high school in 1995, Zonshine enrolled at Boston University where he was one of the last students of Roger Voisin, who became ill and retired during Zonshine's senior year, after which the trumpet studio was taken over by Thomas Rolfs, then fourth trumpet of the Boston Symphony Orchestra. Zonshine also studied with Malcolm McNab.

After completing his bachelor of music degree in 1999, Zonshine began a master of music degree at the Eastman School of Music, studying with James Thompson and Douglas Prosser, but during his first year there, he won the position of principal trumpet of the Honolulu Symphony Orchestra. He joined the HSO in 2000, and cofounded the University of Hawaii Trumpet Ensemble with Mark Schubert.

Zonshine taught at the Boston University Tanglewood Institute for five summers. He currently performs each summer at the Breckenridge Music Festival in Colorado. His hobbies include road cycling.

Bibl.: "Michael Zonshine" (http://honolulusymphonymusicians.org/bio-mzonshine.html); personal interview, Sept. 28, 2011.

Zottola, Frank (b. Naples, Italy, Feb. 7, 1916; d. May 13, 1999) Italian-born American trumpeter and mouthpiece maker. Zottola produced trumpet mouthpieces in Stamford, New York, and then Port Chester, New York, during the middle part of the twentieth century (beginning in 1954). An important feature of his mouthpieces is a stepped backbore. He was also an accomplished arranger and conductor.

Zottola sold his mouthpiece company to Dick Akright of Oakland, California, and retired. His wife Maria was a pianist; his sons Bob and Glenn are professional trumpeters, and his daughter Yvonne a vocalist.

Bibl. Zottola Mouthpiece brochure; Laplace, Michael. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Zottola, Glenn [Paul] (b. Port Chester, New York, Apr. 28, 1947). American trumpeter. Glenn's father, Frank Zottola, was a trumpeter and mouthpiece maker. He started Glenn on trumpet at the age of three, and by eight young Glenn was appearing in public. At age twelve, Glenn performed on television and made an appearance at the Atlantic City Jazz Festival. In the early 1960s, he played a leading role in the documentary film, *Come Back*.

In 1967, Glenn Zottola played in the Glenn Miller Orchestra under Buddy De Franco. In 1970, he briefly played with Lionel Hampton, and during the next decade performed in show bands for Bob Hope, Al Martino, Patti Page, Tony Martin, Robert Merrill, and

Mel Tormé. In the late 1970s, he played lead trumpet with the touring show, *Chicago*. He also played with Tex Beneke in 1979, and from 1977 to 1979 was a member of the Benny Goodman Sextet that toured the United States.

Zottola played, acted, and sang in the Broadway musical, *Swing,* when it was performed at the Kennedy Center in Washington, D.C. during the early 1980s. He spent much of the 1980s in pit orchestras on Broadway, in productions of *Evita, Annie,* and *Barnum,* and was selected to play with the show, *Anything Goes*, starring Ginger Rogers.

In the early 1980s, Zottola joined Bob Wilber's Bechet Legacy Band. He also recorded with Butch Miles, George Masso, Keith Ingham, and Maxine Sullivan. In the mid '80s, he toured overseas with Wilber and Bobby Rosengardens. He was a featured soloist in the 1988 recreation of Benny Goodman's 1938 Carnegie Hall concert, and in 1990 appeared at the Clearwater (Florida) Jazz Festival. In late 1991, Zottola toured England and Europe with a band led by Peanuts Hucko.

Zottola is a highly versatile trumpeter who can play solid swing and bop. He can also double on saxophone. His albums include *Live at Eddie Condon's* (Dreamstreet), *Streamin' Mainstream* (Dreamstreet), *Secret Love* (Famous Door), *Stardust* (Famous Door), and *Christmas in Jazz-time* (Dreamstreet). He can be seen in the 1982 *Tribute to Bechet* with Bob Wilber and the Smithsonian Jazz Repertory Orchestra (Kultur Films).

Bibl.: Yanow, Scott. *Trumpet Kings* (Backbeat Books); "Glenn Zottola" (www.triscali.co.uk); Laplace, Michel. *Trompette, Cuivres & XXe Siècle* (CD-Rom; Oct. 2008).

Zvolánek, Marek (b. Prague, Czech Republic, Feb. 14, 1974). Czech trumpeter. Zvolánek is not only one of Europe's foremost orchestral players, but is also a world-class soloist. He studied at the Prague

Conservatory with Antonin Vaigl, with Hans Gansch at the Mozarteum in Salzburg, and with Konradin Groth at the Berlin Music Academy.

Zvolánek became a member of the Czech Philharmonic at the age of eighteen. He began to be featured as a soloist, and soon appeared with the Prague Chamber Orchestra, Prague Symphony Orchestra, Suk Chamber Orchestra, Prague Philharmonia, Virtuosi di Praga, Moravian Philharmonic in Olomouc (2011: J. Filas, *Concerto for Piccolo Trumpet*), Teplice Philharmonic, Neue Lausitzer Philharmonic, Basel Symphony Orchestra, Lisbon Philharmonic, and other ensembles. He has been a member of Otto Sauter's Ten of the Best trumpet ensemble, which has toured internationally, and has released a series of solo CDs of difficult Classical and Baroque concertos for trumpet including those by Hertel, Bach, Michael Haydn, Tartini, and Richter. He has also recorded a CD with the Prague Brass Soloists. Zvolánek has served as the principal trumpet of the Czech Radio Orchestra, and is currently principal of the Prague Symphony Orchestra.

Zvolánek has been married to Martina Zvolankova, a professor of the French language, since 2001. Together they have three daughters, Ema Zvolankova (b. 2002), Marie Zvolankova (b. 2003), and Marketa Zvolankova (b. 2008). His hobbies include golf, tennis, and fishing.

Bibl.: Keim, Friedel. *Das große Buch der Trompete* (Schott); Laplace, Michel. *Trompette, Cuivres & XXe Sècle* (CD-Rom; Oct. 2008); "Marek Zvolánek—trumpet" (www.festivalkrumlov.cz/en/current-year/artitsts-2/marek-zvolanek-trumpet/searchfor/concerts); personal interview, Nov. 30, 2012.

Appendix A

Trumpeters by Category

Baroque Era

Altenburg, Johann Caspar
Altenburg, Johann Ernst
Bayer, Johann Ernst
Bendinelli, Cesare
Brandi, Giovanni Pellegrino
Bull, William
Fantini, Girolamo
Finger, Gottfried
Haas, Johann Wilhelm
Heinisch, Johann
Pezel, Johann Christoph
Pfeiffer, Carl
Reiche, Gottfried
Resenberger, Johann Baptist
Ruhe, Ulrich Heinrich
Schachtner, Johann Andreas
Schreiber, Johann Ludwig
Shore, John
Shore, Matthias
Shore, William
Snow, Valentine
Vejvanovský, Pavel Josef

Classical Era

Buhl, [Joseph] David
Hoese, Johann Georg
Huber, Ferdinand
Köstler, Johann Caspar
Weidinger, Anton
Wöggel, Michael

Romantic Era

Canham, Thomas G.
Cerclier, Jules
Gambati, Alessandro
Hansen, Thorvald
Harper, Thomas
Harper, Thomas Jr.
Hyde, John
Johnson, Francis
Kendall, Edward ("Ned")
Kosleck, Julius
Martínez, José de Juan
Morrow, Walter
Norton, John Thompson
Sachse, Ernst
Sachse, Friedrich
Scholz, Adolf
Solomon, John
Teste, Xavier
Weinschenk, Ferdinand
Willis, Richard

Authors

Altenberg, Detlef
Altenburg, Johann Ernst
Baines, Anthony
Bate, Philip
Biggs, Philip
Carr, Ian
Clark, Keith
Dahlqvist, Reine
Dudgeon, Ralph
Eichborn, Hermann Ludwig
Erdmann, Thomas
Hardin, Anne
Hickman, David
Lane, Steve
Laplace, Michel

Lewis, H.M.
Lyttelton, Humphrey
Mathez, Jean-Pierre
Menke, Werner
Schwartz, Richard I.
Shook, Brian
Smith, Norman
Smithers, Don L.
Streitwieser, Franz Xaver
Sudhalter, Richard
Tarr, Edward H.
Weast, Robert

Band Musicians

Allums, Tim
Arbuckle, Matthew
Armstrong, Gary
Ashcroft, Norman
Autrey, Byron
Bagley, Ezra
Balay, Guillaume
Bellstedt, Herman Jr.
Bent, Benjamin
Birch, Robert
Boos, Louis F.
Borodkin, Jacob
Brown, Henry C.
Brown, Herbert ("Herb")
Buono, Vincent C.
Burke, James
Burke, Milo
Canham, Thomas G.
Church, Bowen R.
Cimcoz, Cemal
Clark, Keith
Clarke, Herbert L.
Clendenin, W. Ritchie
Conn, C.G.
Curtis, Stanley
Dale, Delbert
Daws, David
Dawson, James
DeJong, William
Dolan, John
Dupuis, Kurt
Edelbrock, Dennis
Emerson, Walter
English, Woodward
Garrett, Dana
Garside, Derek
Glickstein, David
Goff, Bryan
Goldman, Edwin Franko
Grafmyer, James
Gray, Russell
Greenhoe, David
Hagstrom, John
Halliwell, William
Hammes, Ernie
Handzlik, Leon
Hartmann, John
Hazel, John
Hebs, William
Hedwig, Douglas
Herriot, Bobby
Hightshoe, Robert
Hoch, Theodore
Holton, Frank
Hooten, Thomas
Hovaldt, Gorm
Huffman, Gerald
Irish, John
Irons, Earl
Jackson, Harold
Karpilovsky, Murray
Keneke [Koenike], Emil
Kindermann, Steven
Knoll, Anton H.
König, Rudolf
Kryl, Bohumir
Lehman, Richard
Llewellyn, James
Madeja, James T.
Mahoney, John E. ("Ned")
Marshall, Richard
Martínez, José de Juan
Masters, Edward
Mastroleo, Patrick
Mathie, Gordon
Mear, Sidney
Meretta, Leonard
Miller, Samuel
Mitchell, Gilbert
Mortimer, Harry
Myers, George
Pechin, Ernest
Petit, Alexandre
Pride, Steven
Pursell, John
Rimmer, William
Rogers, Walter B.
Rowe, Carlton
Sabo, Scott
Saunders, Carl
Savard, Philip
Scimonelli, Frank
Selianin, Anatoly
Simon, Frank
Smith, Leonard B.
Smith, Walter F.
Smith, William ("Bram")
Stoner, Roger
Stork, John
Suggs, Robert
Sweet, Albert
Tardy, Jack
Taylor, Nancy
Turner, Virginia
Villanueva, Jari

Wasser, Ernst
Webster, Roger
Weis, Theodore
Williams, Ernest S.
Wilson, Andrew
Witchey, Frank
Zauder, David

Chamber Music Performers

Agnas, Joakim
Aley, John
Allison, Robert
Allums, Tim
Anderson, Ronald
Anderson, Stephen
Anthis, Socrates
Anthony, Ryan
Archibald, Paul
Ascari, Ivano
Ashton, Graham
Baerwind, Christoph
Bailey, Jeffrey
Baldwin, David
Ballester, Pierre
Barrie, Bruce
Bauchinger, Diana
Beacraft, Ross
Beer, John
Berger, Günter
Berlin, Richard
Berntsen, Neal
Berton, Gaétan
Betancor, Ismael
Bierlmeier, Josef
Bing, William
Bloedhorn, Frank
Bonnici, André
Braito, Marco
Brandt, Willy ("Vasily")
Briney, Bruce
Brosel, Hans
Bruckner, Heinrich
Buat, Ivano
Bullock, Donald
Burgstaller, Josef
Burkart, Richard
Burkhart, David
Burkhart, Raymond
Buschinger, Edmund
Butler, Barbara
Caens, Thierry
Campos, Frank
Carlson, Steven
Carnovale, Norbert
Chaffard, Didier
Christensen, Ketil
Christiansen, Jan Fredrik
Chumov, Leonid
Chunn, Michael
Clamor, Thomas
Cobb, Kevin
Conforzi, Igino
Conner, Jeff
Cook, Wayne
Cox, Allan
Crowley, Andrew
Curé, Antoine
Curnow, Jeffrey
Czeglédi, Zsolt
Danielsson, Bengt
David, Mark
Dean, Allan
Decker, Charles
DiLorenzo, Anthony
Dissenha, Fernando
Distin, Henry
Distin, John Henry
Dittmann, Jochen
Dobrzelewski, Jean-Christophe
Docksey, F. Joseph
Donnelly, Karen
Dooley, James
Dörpholz, Florian
Drake, Thomas
Dunn, Stephen
Dunnick, Kim
Dünser, Stefan
Düppenbecker, Frank
Dupuis, Kurt
Dutot, Pierre
Eberhart, Lauren
Edelbrock, Dennis
Eichler, Horst
Eidenberger, Josef
Ellis, John
English, Woodward
Erickson, Lynn
Eshed, Ilan
Ewald, Michael
Ferry, Dennis
Fischer, Gerd
Foley, Joseph
Foster, John
Gansch, Hans
Gansch, Thomas
Gates, Charles
Geiger, György
Gekker, Chris
Gerards, Hans
Gibson, Robert
Gil, Sebastián
Gilreath, Amy
Glasel, John
Goguen, Gerald J.
Goodchild, Paul
Gould, Mark
Gouriev, Leonid

Grau, Carlos Beneto
Gray, Russell
Greig, Murray
Groth, Konradin
Guerrier, David
Guggenberger, Wolfgang (Frankfurt)
Guriev, Yevgeny
Güttler, Ludwig
Harkins, Edwin
Hartwich, Ute
Hazzard, Don
Head, Emerson
Heckmann, Werner
Held, Friedrich
Hellmers, Bruce
Herforth, Harry
Herseth, Adolph ("Bud")
Hickman, David
Hilbrand, Lothar
Hilser, Georg
Himmler, Mosch
Hodel, Martin
Höfs, Matthias
Hood, Alan
Hoornweg, Arto
Hösslin, Bernd von
Houghton, William
Howarth, Edgar
Hurrell, Martin
Ikov, Andrei
Illman, Richard
Jehl, Guillaume
Johansen, Lawrence
Johnson, Gilbert
Johnston, Scott
Jones, Philip
Jones, Stephen G.
Jorgensen, Richard
Kelley, Rich
Kelly, Adrian
Kindermann, Steven
Klingler, Florian
Knodt, Peter
Knudsvig, Peter
Köller, Uwe
Komischke, Uwe
Komst, Marinus
Konnerth, Johann
Köpp, Rudolf
Kosleck, Julius
Kretzer, Martin
Kuehn, Daniel
Kümmel, Ludwig
Kunkee, Patrick
Kuszyk, Brian
Lafrance, Manon
Lagorce, Marcel
Lanese, Robert
Lange, Arno
Läubin, Wolfgang
Laudermilch, Kenneth
Laughton, Stuart
Lavrik, Vladislav
Lawrence, Peter
Lazarus, Charles
Leach, Cathy
Lee, Matthew
Leeb, Leonhard
Leiner, Peter
Leisring, Stephen
Levy, Robert
Lewark, Egbert
Lewis, Charles ("Charlie")
Lindblom, Peter
Lindemann, Jens
Lohse, Peter
Luciano, Anor
Mack, Rodney
Madeja, James T.
Maertens, Falk
Makedonsky, Angel
Mandler, Lutz
Mantler, Michael
Marković, Nenad
Marquart, August
Marrs, Dale
Martínez, Isidro
Mase, Raymond
Masseurs, Peter
Mathez, Jean-Pierre
McAneney, Anne
McElroy, John
McWhorter, Brian
McWilliams, Larry
Meinl, Eckhardt
Meissner, Marc
Meister, Hans
Meltzer, Yigal
Mendonça, Paulo
Menth, Gottfried
Mertens, Théo
Métrailler, Gérard
Michel, Andreas
Michel, Jean-François
Miller, John
Mills, Fred
Mönkediek, Peter
Moore, Christopher
Moorehead-Libs, Jean
Moreno, Benjamin
Morris, Craig
Morrison, Timothy
Mortenson, Gary
Murray, Robert
Murtha, Roger
Myers, Walter J.
Nagel, Robert
Navratil, Wolfgang
Nelson, Jon
Newman, Miles
Nockles, Bruce
Ode, James
Osterloh, Klaus
Ōttl, Andreas
Pagnard, Charles
Patrylak, Daniel
Pepping, Amanda
Peters, Richard
Pfeiffer, Joachim

Pfund, William (“Bill”)
Phelps, Joe
Phillips, William
Piper, Jeffrey
Pirinen, Pasi
Plank, Johann
Pliquett, Joachim
Plog, Anthony
Plylar, Deborah
Plylar, Russell
Pollin, Pierre
Ponzo, Mark
Poper, Roy
Powell, J. Fred
Pride, Steven
Prokopov, Vyacheslav
Prosser, Douglas
Pulcini, Franck
Puttkammer, Franz
Radzischewski, Heinz
Ragin, Hugh
Ranger, Louis
Raymondis, Gerassimos
Recker, George
Reese, Marc
Remsen, Lester
Reyman, Randall
Richard, Jean-Luc
Ridenour, Mark
Rinner, Erich
Rippas, Claude
Rixer, Adam
Robertson, Christopher
Romm, Ronald
Rosenfeld, Seymour
Rudd, Wiff
Sanchez, Adel
Sandau, Kurt
Sasaki, Raymond
Saunier, Clément
Saurer, Heinz
Sauter, Otto
Savard, Philip
Sawchuk, Terry
Saxton, Judith
Schäfer, Holger
Schartz, Philippe
Schendel, Amy
Schetsche, Walter
Schilke, Renold
Schlabach, John
Schmid, Bernhard
Schmid, Peter
Schmutzler, Mathias
Schneider, Siegfried
Schorge, John
Schubert, Mark
Schultz , Erik
Schwarz, Gerard
Scott, Betty
Scott, David
Scott, David R.
Scott, Marshall
Šedivý, Zdeněk
Segers, Guido
Selianin, Anatoly
Serna, Juanjo
Sexton, Haskell O.
Sexton, Susan
Shook, Brian
Sibaja, José
Siebert, Alan
Simanovich, Alexander
Simões, Nailson
Siqueira, Gilberto
Smedvig, Rolf
Smith, Norman
Smith, Philip
Snedecor, Phil
Snell, Howard
Sondermann, Johannes
Steele-Perkins, Crispian
Stevens, Thomas
Stoelzel, Richard
Stork, Phyllis
Stowman, William
Suddendorf, Richard
Suggs, Robert
Sullivan, Robert
Takacs, William
Tamiya, Kenji
Tarkövi, Gábor
Theurer, Britton
Thomas, John Charles
Thompson, James
Thompson, Michael
Thornburg, Scott
Tinguely, Laurent
Touvron, Guy
Treybig, Joel
Trimble, Sam
Trinkle, Steven
Tunnell, Michael
Turnbull, David
Turner, Virginia
Uhle, Andreas
Ullrich, Marc
Välimäki, Aki
Vanderhoeft, Arthur
Vassallo, Jim
Velenczei, Tomas
Verhaert, Steven
Voisin, Peter
Voisin, Roger
Wagnermeyer, Franz
Weis, Theodore
West, James
White, Edna [Flora]
White, Timothy
Wilbraham, John
Willner, Tobias
Wilson, Andrew
Wilson, Iaan
Wilt, James
Winick, Steven
Wolf, Hans
Woolf, Vance
Wurm, Wilhelm
Würsch, Markus

Yeh, Shu-Han
Zaiser, Uwe
Zapf, Gerd
Zimmerman, Tim
Zvolánek,Marek

Cornetists

Arban, Joseph Jean-Baptiste
Arbuckle, Matthew
Bagley, Ezra
Balay, Guillaume
Bellstedt, Herman Jr.
Bent, Benjamin
Berger, Anna Teresa
Böhme, Oskar
Boos, Louis F.
Brandt, Willy ("Vasily")
Brown, Henry C.
Brown, Herbert ("Herb")
Buono, Vincent C.
Burke, James
Burke, Milo
Butler, Helen May
Chambers, William Paris
Church, Bowen R.
Clarke, Herbert L.
Couturier, Ernst Albert
Daws, David
Dolan, John
Emerson, Walter
Firth, Edwin
Forestier, Joseph
Foveau, Eugène
Gay, Mace
Goldman, Edwin Franko
Hall, Robert Brown
Halliwell, William
Handzlik, Leon
Hartmann, John
Hazel, John
Hoch, Theodore
Horne, F. Louise
Johanson, August
Joseph, Charles
Keneke [Koenike], Emil
King, David
Klotchkov, Pavel Vasilyevich
Knoll, Anton H.
Koenig, Hermann
Kryl, Bohumir
Kümmel, Ludwig
Laycock, Arthur
Leick, John S.
Leick, Mabel Keith
Lemos, Alexander Vasilyevich
Levy, Jules
Liberati, Alessandro
Liebe, Willi
Llewellyn, Edward
Llewellyn, James
Lowery, Perry
Mackintosh, Jack
Mahoney, John E. ("Ned")
Marshall, Richard
Masters, Edward
Maury, Henri
McCann, Philip
Mellet, Jean-Jacques
Metzdorff, Johann Gustav
Mortimer, Harry
Northcott, William
Pechin, Ernest
Petit, Alexandre
Rankin, Kitty
Rodenkirchen, Christian
Rogers, Walter B.
Rolfe, Benjamin Albert (B.A.)
Rosebrook, David Cobb
Saint-Jacome, Louis-Antoine
Saunders, Carl
Schreiber, Louis
Schubert, Otto
Shaffer, Louise
Short, Thomas V.
Simon, Frank
Smith, Leona May
Smith, Leonard B.
Smith, Walter F.
Smith, Walter M.
Staigers, Del
Sweet, Albert
Türpe, Hugo
VanderCook, Hale Ascher (H.A.)
Webster, Roger
Weldon, Alfred F.
Werner, Friedrich
Whitcomb, Arthur S.
Williams, Ernest S.
Wurm, Wilhelm

Designers and Manufacturers

Allen, Charlie
Allen, J. Lathrop
Asté, Jean-Hilaire
Autrey, Byron
Bach, Vincent
Beale, Simon
Benge, Elden
Benterfa, Maurice
Besson, Gustave Auguste

Blackburn, Clifford
Blühmel, Friedrich
Bull, William
Calicchio, Dominic
Callet, Jerome
Cardwell, William
Conn, C.G.
Courtois, Antoine
Crown, Thomas
Curry, Mark
Distin, Henry
Distin, John Henry
Droschel, Conrad
Egger, Rainer
Ehe, (family)
Finke, Helmut
Fiske, Isaac
Giangiulio, Richard
Graves, Samuel
Haas, Johann Wilhelm
Halary, Antoine
Haliday, Joseph
Harris, John
Heim, Gustav
Holton, Frank
Hyde, John
Johnson, Walt
Kail, Josef
Kanstul, Zigmant ("Zig")
Kawasaki, Kenzo
Keat, James
Laskey, Scott
Lawler, Roy
MacFarlane, George
Mahillon, Victor
Malone, Robert ("Bob")
Marcinkiewicz, Joseph
Monette, David
Monk, Christopher
Monke, Josef
Najoom, Dennis
Naumann, Andrew
Oakes, Philip ("Flip")
Olson, R. Dale
Pace, Matthew
Paine, Thomas D.
Périnet, François
Powell, J. Fred
Reeves, Bob
Riedl, Joseph Felix
Sattler, Christian Friedrich
Sax, Adolphe
Schagerl, Karl
Scherzer, Johannes
Schilke, Renold
Schnitzer, Anton
Schreiber, Louis
Scodwell, Tony
Selmer, Henri
Severinsen, Carl ("Doc")
Shaw, John
Shaw, William
Smith, Richard A.
Steinkopf, Otto
Steuart, Richard Carson
Stölzel, Heinrich
Stork, John
Stork, Phyllis
Stratton, John F.
Thein, Max
Thibouville-Lamy, Jérome
Tottle, William
Van Cleave, Mark
Vanryne, Robert
Warburton, Terry
White, Edna
White, Henderson N.
Wieprecht, Wilhelm
Wöggel, Michael
Wright, Elbridge G.
Zottola, Frank

Freelance Players

Agraz, Raul
Alessi, Joseph II
Allums, Tim
Almeida, John
Alston, Overton ("Ovie")
Alvarez, Chico
Appleby-Wineberg, Bryan
Arndt, Michael
Baca, Robert
Baker, Harold ("Shorty")
Baker, Sydney
Balm, Neil
Balmain, Ian
Barber, Danny
Barclay, John
Barnhart, William ("Scotty")
Barone, Gary
Barrie, Bruce
Battenberg, Thomas
Beacraft, Ross
Bean, George
Belck, Scott
Benedetti, Donald
Benitez, James
Berman, Fred
Bimson, Gareth
Bing, William
Birch, Robert
Blount, John
Brahmstedt, Howard
Brndiar, John
Brodie, Lyman
Brown, David
Brown, Frank
Budde, Willi
Burgess, Jon
Burkart, Richard
Burkhart, Raymond
Campbell, Alan
Candelaria, Leonard
Candoli, Secondo ("Conte")
Ceccarini, Bob
Cerclier, Jules
Champouillon, David
Cline, Gilbert

Coassin, Robert (“Bob”)
Cobb, Kevin
Cole, Ward
Conner, Jeff
Cook, Wayne
Coolidge, David
Cooper, David
Curry, Mark
Divers, Timothy
Dorham, McKinley (“Kenny”)
Dotson, Dennis
Drews, Glenn
Drozdoff, Nicholas (“Nick”)
Dunnick, Kim
Edelbrock, Dennis
Eisensmith, Kevin
Endsley, Gerald
Engelke, Luis
Erdmann, Thomas
Everson, Terry
Ewald, Michael
Farey, Everett
Foley, Joseph
Fornarotto, Carmine
Forney, Fred
Frear, Robert (“Rob”)
Frosk, John
Garrett, Dana
Gil, Sebastián
Gildner, Nancy
Glasel, John
Goode, Brad
Gordon, Claude
Gosling, Daniel
Grabowski, Randy
Green, Vincent
Greenhoe, David
Guarneri, Mario
Guggenberger, Wolfgang (Frankfurt)
Harbaugh, John
Harig, Matthias
Harkins, Edwin
Harper, Philip
Haug, Edward
Haynes, Graham
Held, Friedrich
Hemphill, Shelton
Herriot, Bobby
Hession, Patrick
Horvey, Amy
Hunsicker, John David
Hunt, Clyde
Hurrell, Martin
Hynes, Jim
Illman, Richard
Jackson, Bret
Jarvis, Jeff
Jaudes, Chris
Jenkins, Pat
Jess, Larry
Johansen, Lawrence
Johnson, Harold (“Money”)
Johnston, Scott
Jones, Reunald
Kadleck, Tony
Kaminski, Michelle
Karon, Robert
Kelley, Rich
Kelly, Adrian
Ketch, James
Klein, Emmanuel (“Mannie”)
Knapp, W. Roland
Koerselman, Herbert
Konnerth, Johann
Korak, John
Kottek, Hannes
Kunkee, Patrick
Lawson, Yank
Lieberman, Harold
Lujan, Tony
Maisch, Michael
McNab, Malcolm
McQuater, Thomas
McWilliams, Larry
Metcalf, Louis
Miller, Charlie
Miller, Dan
Miller, John
Millikan, Robert
Murray, Robert
Nagel, Robert
Napoleon, Phil
Neumann, Trevor
Noguchi, Hiro
Norris, Philip
Novy, Don
Olstad, Peter
Paella, Natalo
Pagnard, Charles
Parton, Rob
Patrylak, Daniel
Paz, Victor
Pearce, Dick
Pepping, Amanda
Phelps, Joe
Poper, Roy
Porter, Jake
Powell, J. Fred
Preston, Edward (“Eddie”)
Pursell, John
Rabbai, George
Radcliff, Susan
Rader, Don
Rampton, Kenny
Ranch, Lars
Reyman, Randall
Rhoten, Bruce
Rodriguez, Galindo
Rossum, Kelly
Rotondi, James
Rowe, Carlton
Rubin, Alan
Sabarich, Raymond
Sabo, Scott
Sanborn, Chase
Savard, Philip
Sawchuk, Terry
Scott, David
Scott, Marshall

Sheetz, David H.
Shepley, Joe
Simmonds, Ronald
Skoniczin, Robert
Soloff, Lewis ("Lew")
Soomary, Aneel
Staff, David
Stahl, David
Stern, Jeffrey
Stoppacher, Manfred
Swift, George
Thomas, John Charles
Tolley, Richard
Treybig, Joel
Trudell, John ("Johnny")
Tunnell, Michael
Turnbull, David
Tyle, Chris
Ulrich, Bradley
Underwood, James
Vanryne, Robert
Voisin, René
Watson, Richard
Weast, Robert
Weast, Wade
Webster, Gerald
Wetzel, Richard
Whitaker, Liesl
Willbrandt, Adolph
Williams, Nelson ("Cadillac")
Winther, Jens
Wise, Wilmer
Zottola, Glenn

Historians and Players of Historical Instruments

Bate, Philip
Baugess, Barry
Bengtsson, Leif
Bennett, Mark
Birkemeyer, Richard
Bodenröder, Robert
Civiletti, Robert O. ("Bahb")
Conforzi, Igino
Curtis, Stanley
Dahlqvist, Reine
Dean, Allan
Dickey, Bruce
Dudgeon, Ralph
Eklund, Niklas
Evans, Andrew
Ferber, Guy
Foster, John
Freeman, Anna
Friedlaender, Thomas
Hartwich, Ute
Hedwig, Douglas
Holy, Walter
Immer, Friedemann
Johnson-Hamilton, Joyce
Johnson, J. Keith
Lackner, Andreas
Laird, Michael
Madeuf, Jean-François
Maisch, Michael
Mayfield, Nathaniel
Meissner, Marc
Meredith, Henry
Packeiser, Hans-Jörg
Pietzsch, Hermann
Plietzsch, Johann
Rux, Hannes
Segal, Jeffrey
Shaw, Brian
Smithers, Don L.
Staff, David
Steele-Perkins, Crispian
Stockham, Jeff
Streitwieser, Franz Xaver
Tarr, Edward H.
Uhle, Andreas
Utley, Joe
Vanryne, Robert
Verhaert, Steven
Volle, Bjarne
Williams, Susan
Wilson, Iaan

Jazz Musicians

Aarons, Al
Abdullah, Ahmed
Adams, Greg
Adderley, Nat
Adilifu, Kamau
Agraz, Raul
Ahola, Sylvester
Akinmusire, Ambrose
Alcorn, Alvin
Alessi, Ralph
Alguire, Reuben ("Danny")
Allan, Jan
Allemano, Lina
Allen, Charlie
Allen, Eddie

Allen, Edward (“Ed”)
Allen, Henry (“Red”)
Allier, Pierre
Allison, Robert
Alston, Overton (“Ovie”)
Alvarez, Chico
Ambrosetti, Franco
Anderson, Bernard
Anderson, John
Anderson, John Jr.
Anderson, William (“Cat”)
Anthony, Ray
Archer, Billie Rogers
Armenteros, “Chocolate”
Armstrong, Louis (“Satchmo”)
Artero, Patrick
Assunto, Frank
Aszodi, Ferenc
Audino, John
Autrey, Herman
Bacon, Louis
Bailey, Benny
Bailey, Norman
Baker, Chet
Baker, Clint
Baker, Harold (“Shorty”)
Baker, Kenny
Baker, Tom
Baldauf, Rüdiger
Ball, Kenny
Banks, Martin
Baranger, Louise
Barber, Danny
Barclay, John
Barelli, Aimé
Barker, Guy
Barnard, Robert (“Bob”)
Barnhart, William (“Scotty”)
Barone, Gary
Barrett, Darren
Bartholomew, David
Bascomb, Wilbur
Basso, Guido
Batiste, Milton
Bauzá, Mario
Beach, Frank
Beal, Jeff
Bean, George
Becker, Heinz
Beckett, Harry
Beiderbecke, Leon (“Bix”)
Belgrave, Marcus
Bell, Roger
Belmondo, Stéphane
Bendzko, Thomas
Benkenstein, Thorsten
Bergalli, Gustavo
Bergcrantz, Anders
Bergeron, Wayne
Bergmann, Matthias
Berigan, Rowland (“Bunny”)
Berman, Josh
Berman, Sonny
Bernstein, Steven
Berry, Emmett
Berry, William (“Bill”)
Best, Johnny
Bishop, Joe
Biviano, Lin
Blakeney, Andrew (“Andy”)
Blakeslee, Rob
Blancherd, Terrance
Bocage, Peter
Bodet, Guy
Bolden, Charles (“Buddy”)
Bolton, Dupree
Boltro, Flavio
Bonano, Joseph (“Sharkey”)
Bose, Sterling
Bosso, Fabrizio
Botschinsky, Allan
Bowie, Lester
Brader, Ken III
Bradford, Bobby
Braff, Reuben (“Ruby”)
Brashear, Oscar
Brecker, Randall (“Randy”)
Breedlove, Graham
Breuls, Ruud
Bridgewater, Cecil
Briggs, Arthur
Brisbois, Austin Dean (“Bud”)
Brock, Fredy
Brohm, Jörg
Brönner, Till
Brooks, Randy
Brooks, Oswald
Brown, Clifford
Brown, Maurice
Browne, Tom
Bruckner, Heinrich
Brun, Philippe
Brunious, Wendell
Bruynen, Rob
Bryant, Clora
Bryant, Robert Sr. (“Bobby”)
Buckner, John Edward (“Teddy”)
Burkhardt, Ingolf
Burnett, Joe
Burns, David (“Dave”)
Bush, Irving
Busse, Henry
Butterfield, “Billy”
Byrd, Donald
Byrd, Winston
Cacia, Paul
Cagnolatti, Ernest (“Ernie”)
Caine, Elliott
Camarata, Salvatore
Campbell, Roy
Candoli, Secondo (“Conte”)
Candoli, Walter (“Pete”)
Cap, Etienne
Cappozzo, Jean-Luc
Carder, Jason
Carey, Thomas
Carisi, John
Carr, Ian
Carroll, Baikida

Carson, Ernie
Casas, Juan
Castle, Lee
Cathcart, Charles
Celestin, Oscar (“Papa”)
Champouillon, David
Chappottín, Félix
Chase, Bill
Cheatham, Adolphus (“Doc”)
Cherry, Don
Chez, Al
Childers, Marion (“Buddy”)
Christ, Herbert
Christoff, Simeon
Civiletti, Robert O. (“Bahb”)
Civitareale, Felice
Clayton, William (“Buck”)
Clodfelter, Mark
Coassin, Robert (“Bob”)
Cohen, Paul
Cohn, George
Cola, George (“Kid Sheik”)
Cole, Grace (“Gracie”)
Coleman, William (“Bill”)
Coles, John (“Johnny”)
Colin, Charles
Collins, Kiku
Collins, Lee
Collins, Lester (“Shad”)
Collins, Richard
Colombo, Lou
Colyer, Ken
Cook, Willie
Coon, Jack (“Jackie”)
Cooper, Stefan
Copeland, Ray
Coppola, John
Cornelius, Edward (“Corky”)
Cracchiolo, Salvator (“Sal”)
Culley, Wendell
Cullum, Jim Jr.
Curry, Mark
Curson, Theodore (“Ted”)
Daily, Pete
Danté, Jon Paul
Dara, Olu
Davenport, Wallace
Daversa, Jay
Davidson, James (“Trump”)
Davis, Bryan
Davis, Ernestine (“Tiny”)
Davis, Gregory
Davis, Jeffrey
Davis, Leonard (“Ham”)
Davis, Miles
Davis, Ronald (“Spanky”)
Davis, Stanton
Davison, (“Wild”) Bill
Dawson, Colin
D’Earth, John
De Davrichewy, Irakli
Dedrick, Lyle
DeGangi, Dominick
De Paris, Sidney
Depew, Art
Deppa, Claude
Desvigne, Sidney
Detwiler, David
Deuchar, Jimmy
Dillard, William (“Bill”)
DiMartino, Vincent
Dixon, William (“Bill”)
Dominique, Anatole (“Natty”)
Donald, Barbara
Dorham, McKinley (“Kenny”)
Dorian, Patrick
Dörner, Axel
Dotson, Dennis
Douglas, Dave
Drakes, Jesse
Drews, Glenn
Dunham, Elmer (“Sonny”)
Dunn, Johnny
Duran, Manuel (“Manny”)
Eardley, Jon
Eckert, John
Eckert, Randy
Ecklund, Peter
Edison, Harry (“Sweets”)
Effros, Robert (Bob)
Ehrling, Thore
Eichenberg, Walter
Elam, Lawrence
Eldridge, Roy
Elliott, Don
Ellis, Don
Elman, Ziggy
Emery, Steven
Emms, John
Endsley, Shane
Engels, Eddie
Englebright, Scott
Ericson, Rolf
Erwin, George (“Pee Wee”)
Escalante, Luis
Etzel, Roy
Eubanks, Duane
Evans, Miles
Evans, Paul Wesley (“Doc”)
Faber, Johannes
Faddis, Jon
Fagerquist, Don
Fairweather, Al
Fairweather, Digby
Faku, Feya
Falay, Maffy
Fardella, Charlie
Farey, Everett
Farmer, Art
Farrar, Fred (“Fuzzy”)
Farrent, Karl
Faso, Anthony (“Tony”)
Fassin, Robert
Felber, Dani
Ferguson, Maynard
Fielder, William
Findley, Charles (“Chuck”)
Findley, Robert
Fischer, Carl

Fischer, Horst
Fisher, Tony
Forney, Fred
Fowler, Walter
Fraedrich, Craig
Franks, Rebecca
Fresu, Paolo
Fricano, Guy
Frosk, John
Fruscella, Tony
Fuller, Walter
Fumo, John
Gaines, Charles
Galbreath, Frank
Gale, “Eddie”
Gale, Warren
Gambaro, Tony
Gansch, Thomas
Garcia, Louis (“King”)
Gardner, Derrick
Gardner, Earl
Gasca, Luis
George, Karl
Gérard, Fred
Gillespie, John Birks (“Dizzy”)
Gillette, Mic
Girard, George
Gisbert, Greg
Giuffredi, Andrea
Glasel, John
Glow, Bernie
Goldie, Don
Goloshchokin, David
Gonella, Nat
Gonzalez, Jerry
González, Dennis
Goode, Brad
Goodwin, Henry
Goodwin, James
Gordon, Claude
Gordon, Frank
Gordon, Joseph (“Joe”)
Goykovich, Dusko
Gozzo, Conrad
Grabandt, Christian
Grafmyer, James
Graham, George
Gransden, Joe
Graswurm, Hans-Joachim
Greene, Frank
Griffin, Chris
Guarente, Frank
Guarneri, Mario
Guérin, Roger
Gunn, Russell
Gutterer, Werner
Hackett, Robert (“Bobby”)
Haderer, Andreas (“Andy”)
Hagans, Timothy (“Tim”)
Halcox, Pat
Hall, Barrie
Hall, Larry
Hamer, Ian
Hamilton, John (“Bugs”)
Hammes, Ernie
Handy, W.C.
Hänsch, Renold
Hara, Tomonao
Harbaugh, John
Harbison, Patrick
Harden, Wilbur
Hardman, William (“Bill”)
Hardy, Emmett
Hargrove, Roy
Harnie, Edmond
Harper, Philip
Harrell, Thomas (“Tom”)
Harris, Benjamin (“Benny”)
Harris, Maurice
Hatt, Nelson
Hautzinger, Franz
Hawdon, Richard
Hawkins, Erskine
Haynes, Graham
Heikkinen, Esko
Heitger, Raymond (“Duke”)
Hemphill, Shelton
Henderson, Edward (“Eddie”)
Herforth, Harry
Hession, Patrick
Hey, Jerry
Hillyer, Lonnie
Himmler, Mosch
Hino, Terumasa
Hirt, Al
Holland, Herbert (“Peanuts”)
Holt, Laroon
Hood, Alan
Horowitz, Anthony
Horton, Ron
Howard, Avery (“Kid”)
Hubbard, “Freddie”
Hubinon, Paul
Huffsteter, Steve
Humphrey, Percy
Hurley, Clyde
Hutchinson, Leslie (“Jiver”)
Ilett, Denny
Ingram, Roger
Inouye, Mark
Isham, Mark
Jackel, Conny
Jackson, Dewey
Jacoby, Don
James, Harry
Jaudes, Chris
Jefferson, Thomas
Jenkins, Clay
Jenkins, Freddie
Jenkins, Pat
Jensen, Ingrid
Joachim, Peter
Johansson, Markku
Johnson, Frank
Johnson, Harold (“Money”)
Johnson, Otis
Johnson, William (“Bunk”)
Jones, Carmell
Jones, Conrad

Jones, Herbert
Jones, Leroy
Jones, Quincy
Jones, Reunald
Jones, Robert (“Jonah”)
Jones, Sean
Jones, Thad
Jones, Victor
Jones, Virgil
Joos, Herbert
Jordan, Marlon
Jordan, Taft
Joris, Bert
Joseph, Don
Jouvin, Georges
Kaart, Ray
Kaestner, Klaus
Kaminsky, Max
Kasper, Max
Katzman, Lee
Kazebier, Nathan
Kellso, Jon-Erik
Kennel, Hans
Keppard, Freddie
Ketch, James
Kiefer, Richard (“Rick”)
Killian, Al
Kime, Warren
Kinch, Don
Kirkpatrick, Thomas
Kisor, Ryan
Klein, Emmanuel (“Mannie”)
Klein, Oscar
Koglmann, Franz
Kolax, King
Kondo, Toshinori
Kottek, Hannes
Kreutz, Karl
Ladnier, Thomas (“Tommy”)
Lamberth, Arne
Lamprecht, Ernst
Lane, Steve
Lanese, Robert
Lange, Peter
Langhage, Henning
Laplace, Michel
Larkin, Milton
LaRocca, Dominic
Laroo, Saskia
Lattuca, Gino
Lawrence, Andy
Lawson, Yank
Lazarus, Charles
Leczkowski, Gregor
Ledford, Mark
Le Lann, Eric
Leonhart, Michael
Letman, John (“Johnny”)
Levine, Henry
Lewis, (“Big”) Ed
Lewis, Bobby
Lewis, Carroll (“Cappy”)
Lindenau, John
Lindgren, Lasse
Linn, Ray
Little, Booker
Lokumbe, Hannibal
London, Frank
Lösch, Reinhold
Lowther, Henry
Lucas, William
Luening, Warren
Lujan, Tony
Lukyanov, Herman
Lynch, Brian
Lyttelton, Humphrey
Maalouf, Ibrahim
Maalouf, Nassim
MacBeth, Carlton
MacCluer, Joshua
Madison, Louis (“Kid Shots”)
Madrid, John
Magnarelli, Joseph (“Joe”)
Malik, Raphé
Mangione, Chuck
Manley, Jim
Manone, “Wingy”
Mantler, Michael
Marcinkiewicz, Joseph
Mares, Paul
Margulis, Charles
Markowitz, Irving (“Marky”)
Marquez, José
Marriott, Thomas
Marsala, Mario (“Marty”)
Marsalis, Wynton
Marshall, John
Marterie, Ralph
Martin, Bobby
Masekela, Hugh
Mason, Phil
Mason, Rod
Massey, Cal
Matheny, Dmitri
Mathie, Gordon
Maxwell, James (“Jimmy”)
May, William (“Billy”)
Mayfield, Irvin
Mazurek, Rob
McCoy, Clyde
McCoy, Robert
McGhee, Howard
McGuire, Jesse
McLaughlin, Clint
McLevy, John
McMahan, Mickey
McMillion, Dan
McNeil, John
McPartland, James (“Jimmy”)
McPhee, Joe
McQuater, Thomas
McWilliams, Larry
Meinberg, Stephan
Menardi, Louis
Merian, Leon
Metcalf, Louis
Metheny, Mike
Mettome, Doug
Mikkelborg, Palle

Miles, Ron
Miley, James (“Bubber”)
Miller, Charlie
Miller, Dan
Miller, Ernest (“Punch”)
Millikan, Robert
Millman, Jack
Mills, John
Minafra, Pino
Minger, George (“Pete”)
Mirabal, Manuel
Mitchell, George
Mitchell, Oliver
Mitchell, Richard (“Blue”)
Miyashiro, Eric
Mobley, Joseph
Modell, Ron
Molina, Al
Molvær, Nils
Montz, Richard
Moore, Bobby
Moore, Daniel (“Danny”)
Moore, Melvin
Moore, William
Mora, Rafael (El Chino) Jaime
Morán, Chilo
Morand, Herb
Morgan, Lee
Morganelli, Mark
Morgera, Fabio
Morris, Joe
Morris, Lawrence (“Butch”)
Morris, Thomas
Morrison, James
Mosello, Joe
Mossman, Michael
Motley, Frank
Muhammed, Ameen
Mullens, Edward
Mulligan, Mick
Murillo, Willie
Mustafa, Melton
Nance, Ray
Napoleon, Phil
Nark, Vaughn
Naude, Jean-Claude
Navarro, Theodore “Fats”
Nelson, Dave
Newman, Joe
Newton, William Frank
Nichols, Ernest (“Red”)
Nichols, Robert (“Bobby”)
Noday, Dennis
Norris, Alex Pope
Noto, Sam
Nottingham, James (“Jimmy”)
Novy, Don
Oakes, Philip (“Flip”)
Oakley, Dick
O’Hara, Betty
Ohno, Shunzo
Okoshi, Toru (“Tiger”)
Oliver, Joe (“King”)
Olstad, Peter
Oosthof, Jan
Ortiz, Luis (“Perico”)
Osterloh, Klaus
Osterwald, “Hazy”
Owens, James (“Jimmy”)
Page, Oran (“Hot Lips”)
Panico, Louis
Parlato, Charles (“Charlie”)
Pavlović, Milo
Payton, Nicholas
Paz, Victor
Pearce, Dick
Pelt, Jeremy
Pender, Mark
Perez, Manuel
Persson, Bent
Petit, Joseph (“Buddy”)
Pfüller, Werner
Pierce, De De
Pinkett, Ward
Pletcher, Tom
Plume, Serge
Pocius, Jeanne G.
Polcer, Edward (“Ed”)
Pomeroy, “Herb”
Ponomarov, Valery
Populin, Mario
Porcino, Al
Porter, Jake
Pratt, Bobby
Presencer, Gerard
Preston, Edward (“Eddie”)
Price, Michael (“Mike”)
Prima, Louis
Pringle, Tony
Printup, Marcus
Privin, Bernie
Prophet, Jamie
Purvis, John (“Jack”)
Quealey, Chelsea
Rabbai, George
Rabold, Frédéric
Rader, Don
Radke, Fred
Ragin, Hugh
Rampton, Kenny
Randall, Freddy
Randolph, Irving
Randolph, Zilner
Rapa, Adam
Rasey, Uan
Rava, Enrico
Ray, Michael
Reece, Alphonso (“Dizzy”)
Reed, Waymon
Reeves, Reuben (“Red”)
Reichstaller, Claus
Reindl, Rudolf
Rena, Henry (“Kid”)
Řezanina, Lubomir
Richardson, Rex
Rittenhouse, Kenny
Robertson, “Herb”
Robinson, Cynthia
Rock, George

Rockwell, Bland S. (“Rocky”)
Roderick, Stan
Roditi, Claudio
Rodney, Red
Rodriguez, Bobby
Rodriguez, Michael
Rogers, Milton (“Shorty”)
Roland, Gene
Roman, Roy
Roney, Wallace
Rosati, Gabriel
Rose, Jochen
Rosner, Eddie
Ross, Rashawn
Rosso, Nini
Rossum, Kelly
Rotondi, James
Rowles, Stacy
Royal, Ernest (“Ernie”)
Rudoy, Nikolay
Ruffins, Kermit
Ryg, Jørgen
Sahagún, Adolfo
Salentin, Hans-Peter
Sanborn, Chase
Sandke, Jay Randall
Sandke, Jordan
Sandoval, Arturo
Santucci, Francesco
Sasaki, Raymond
Saunders, Carl
Saunders, Tom
Sawchuk, Terry
Schenker, Daniel
Schepers, Nico
Schlosser, Axel
Schneebiegl, Rolf
Schneider, Dennis L.
Schoof, Manfred
Schulz, Robert
Schuster, Anton
Scobey, Robert
Scodwell, Tony
Scott, Christian
Secrest, Andy
Šedivý, Zdeněk
Sepulveda, Charlie
Severinsen, Carl (“Doc”)
Severn, Eddie
Shavers, Charles (“Charlie”)
Shaw, Brian
Shaw, Clarence
Shaw, Woody
Shear, Howard
Sheldon, Jack
Shepherd, Leo
Shepley, Joe
Sherock, Shorty
Sherwood, Bobby
Shew, Bobby
Shoffner, Robert (“Bob”)
Shulman, Matthew (“Matt”)
Sickler, Don
Siders, Thomas
Sielert, Vern
Skomorovsky, Yakov
Smith, Carl
Smith, Cladys (“Jabbo”)
Smith, Dalton
Smith, Ishmael Wadada
Smith, Joseph
Smith, Keith
Smith, Louis
Smoker, Paul
Snedecor, Phil
Snow, Valaida
Sollenberger, Jay
Soloff, Lewis (“Lew”)
Soomary, Aneel
Spanier, Francis (“Muggsy”)
Spanier, Herb
Spera, Dominic
Speziale, Marie
Spivak, Charlie
Stafford, Gregg
Stafford, Terell
Stahl, David
Stamm, Marvin
Stańko, Tomasz
Stapleton, William (“Bill”)
Stark, Robert (“Bobby”)
Steele, Colin
Stevens, Roy
Stevenson, Tommy
Stewart, Al
Stewart, Michael
Stewart, Rex
Stiles, Danny
Stockham, Jeff
Stockhausen, Markus
Stokes, Irvin
Stone, Fred
Stoppacher, Manfred
Stork, John
Stout, Ron
Strickler, Benny
Stripling, Byron
Stuart, Glenn
Sudhalter, Richard
Sulieman, Idrees
Sullivan, Ira
Summers, Bob
Swana, John
Szabo, Rich
Tabor, Charly
Tamura, Natsuki
Tardy, Jack
Tartell, Joey
Teagarden, Charlie
Tedesco, Chris
Terry, Clark
Terry, Dan
Thomas, Jay
Thomas, John
Thomas, Joseph (“Joe”)
Thompson, Emery
Thompson, Malachi
Thornburg, Lee
Thornton, Clifford

Thow, George
Tofanelli, Andrea
Tolliver, Charles
Törner, Gösta
Travis, Nick
Trigg, Dave
Trimble, Sam
Triscari, Ray
Trottier, Nappy
Trudell, John ("Johnny")
Truffaz, Erik
Turrentine, Tommy
Tuscher, Peter
Tyle, Chris
Ullrich, Marc
Vache, Warren
Valdambrini, Oscar
Valentine, "Kid" Thomas
Valentine, Raymond
Vance, Richard ("Dick")
Van Cleave, Mark
Van Haeke, Henri
Van Rooyen, Ack
Varona, Jorge
Vax, Mike
Vega, Ray
Verhaeghe, Eric
Verstraete, Fernand
Vezant, Louis
Vivar, Alejandro
Vizzutti, Allen
Vloeimans, Eric
Vu, Cuong
Walrath, Jack
Wanscheidt, Robert
Warwick, Carl
Watkins, Derek
Watters, Ken
Watters, Lu
Webster, Frederic ("Freddie")
Webster, Paul
Weichbrodt, Fritz
Weiss, David
Weiss, Kurt
Welsh, Alex
Wendholt, Scott
Wetzel, Ray
Wetzel, Richard
Weyerer, Franz
Wheeler, Kenny
Whetsol, Artie
Whitaker, Liesl
White, Darryl
White, Walter
Whitted, Pharez
Wiggs, Johnny
Wilder, Joseph ("Joe")
Wilfert, Hanne
Willey, Rich
Williams, Charles ("Cootie")
Williams, Franc
Williams, Nelson ("Cadillac")
Williams, Richard
Williams, Tom
Williamson, Stu
Willing, Ralf
Wilson, Clive
Windhurst, John ("Johnny")
Winther, Jens
Wise, Alan
Wiseman, Larry F.
Worley, John
Wright, Elmon
Wright, Lammar Jr.
Wright, Lammar Sr.
Wülker, Nils
Young, Eugene ("Snooky")
Young, Graham
Young, Webster
Zarchy, Rubin ("Zeke")
Zell, Johnny
Zimmermann, Stephan
Zollar, James

Mariachi Performers

Hernàndez, José
Martínez, Miguel
Nevin, Jeff
Ramírez, Pedro

Modern Classical Soloists

Adelbrecht, Henri
Agnas, Urban
André, Maurice
Angelovski, Blagoj
Anthony, Ryan
Antonsen, Ole Edvard
Arnold, Stanislav ("Stanko")
Ascari, Ivano
Ashton, Graham
Aubier, Eric
Balsom, Alison
Basch, Wolfgang
Baty, Alexandre
Bauer, Wolfgang
Beetz, Günther
Berinbaum, Martin
Bernard, André
Berwaerts, Jeroen

Bilger, David
Birch, Robert
Blaauw, Marco
Black, Bibi
Blair, Stacy
Boldoczki, Gábor
Braz, Dirceu
Brown, Henry C.
Brydenfeld, Michael
Burgstaller, Josef
Burns, Stephen
Caens, Thierry
Calvayrac, Albert
Carroll, Edward
Cassone, Gabriele
Christensen, Ketil
Chunn, Michael
Cuvit, Michel
Delmotte, Roger
Detwiler, David
DiMartino, Vincent
Dobrzelewski, Jean-Christophe
Dokshitser, Timofei
Dolan, John
Dutot, Pierre
Eichberger, Albrecht
Eklund, Niklas
Emerson, Walter
Erb, Helmut
Eskdale, George
Everson, Terry
Few, Guy
Firth, Edwin
Forman, William
Friedrich, Reinhold
Gabel, Bernard
Gambati, Alessandro
Garrett, Dana
Georgi, Karl-Heinz
Ghitalla, Armando
Gleissle, Walter
Goetting, R. Chandler
Goodchild, Paul
Gordon, Alexander
Gray, Russell
Greenup, Garth
Grin, Freddy
Groth, Konradin
Guerrier, David
Guggenberger, Wolfgang (Munich)
Guriev, Yevgeny
Güttler, Ludwig
Halliwell, William
Hammes, Thomas
Haneuse, Arthur
Hardenberger, Håkan
Hardy, Francis
Harjanne, Jouko
Hartmann, John
Hasenöhrl, Jan
Head, Emerson
Helseth, Tine Thing
Henry, André
Herriot, Bobby
Heuvelman, André
Hickman, David
Hoch, Theodore
Höfs, Matthias
Holler, Adolf
Holt, John
Hooten, Thomas
Horne, F. Louise
Hovaldt, Gorm
Hovaldt, Knud
Hughes, Mark
Hunger, Helmut
Ikov, Andrei
Jacoby, Don
Johnson, Francis
Joseph, Charles
Kejmar, Miroslav
Knoll, Anton H.
Komischke, Uwe
Köstler, Johann Caspar
Kovalinsky, Andrei
Kozderka, Vladislav
Kryl, Bohumir
Lackner, Andreas
Lang, William
Läubin, Hannes
Leeb, Leonhard
Leiner, Peter
Lindemann, Jens
Maalouf, Ibrahim
Mack, Rodney
Mackintosh, Jack
Maniero, Fabiano
Marković, Nenad
Marsalis, Wynton
Martínez, Isidro
Mason, David
Masters, Edward
McCann, Philip
Meister, Hans
Mellaerts, Manu
Meltzer, Yigal
Méndez, Rafael
Mendonça, Paulo
Menth, Gottfried
Meredith, Henry
Merkelo, Paul
Mertens, Théo
Métrailler, Gérard
Moreno, Benjamin
Murphy, Maurice
Nagel, Robert
Nakariakov, Sergei
Neugebauer, Franz Willy
Nielsen, Per
Noguchi, Hiro
Novikov, Vadim
O'Neill, David
Payne, Geoffrey
Pechin, Ernest
Plog, Anthony
Popov, Sergey
Posvaliuk, Valery
Preis, Ivo
Quinque, Rolf
Ranch, Lars
Reiner, Thomas
Reinhart, Carole Dawn
Rejlek, Vladimir
Richardson, Rex
Rippas, Claude
Robertson, John
Romm, Ronald
Rosebrook, David Cobb
Sanchez, Adel
Sandoval, Arturo
Saunier, Clément

Sauter, Otto
Sautter, Fred
Schäfer, Joachim
Schartz, Philippe
Scheck, Rudi
Scherbaum, Adolf
Schmid, Bernhard
Schmutzler, Mathias
Schneidewind, Hellmut
Schultz , Erik
Schwarz, Gerard
Severinsen, Carl (“Doc”)
Silberschlag, Jeffrey
Smith, Philip
Smithers, Don L.
Sokabe, Kiyonori
Sommerhalder, Giuliano
Soustrot, Bernard
Steuart, Richard Carson
Stevens, Thomas
Stoelzel, Richard
Stringer, Alan
Tarr, Edward H.
Tasa, David
Tchotchev, Nicolai
Theurillat, Olivier
Thibaud, Pierre
Thompson, James
Thornburg, Scott
Touvron, Guy
Tunnell, Michael
Ullrich, Marc
Usov, Yury
Vaillant, Ludovic
Vizzutti, Allen
Voisin, Roger
Vukobratović, Laura
White, Edna [Flora]
Work, Jeffrey
Xanthoulis, Nikos
Yeh, Shu-Han
Zapf, Gerd
Zickler, Heinz
Zvolánek, Marek

Music Publishers

Biggs, Philip
Colin, Charles
Couturier, Ernst Albert
Ehrling, Thore
Endsley, Gerald
Glover, Stephen L.
Haas, Wolfgang G.
Hickman, David
King, Robert
Leduc, Alphonse
Mathez, Jean-Pierre
McGregor, Rob Roy
Olcott, James
Stine, Charles
Weast, Robert
Willey, Rich

Orchestral Players

Ackley, James
Acquisto, Antoine
Adamov, Mikhail
Addinall, Patrick
Adelbrecht, Henri
Adelstein, Bernard
Agnas, Joakim
Agnas, Urban
Ahn, Hee-Chan
Alessi, Joseph
Alessi, Joseph II
Ambros, Reinhold
Amend, J. Jerome
Anderson, Michael
Anderson, Stephen
Angelovski, Blagoj
Anthis, Socrates
Anthony, Ryan
Araujo, Manuel
Archibald, Paul
Arisi, Enrico
Armstrong, Gary
Arnold, Malcolm
Ashton, Graham
Auerbach, Rainer
Austin, James
Bachelder, Allen
Baerwind, Christoph
Bagley, Ezra
Bailey, Jeffrey
Baker, Bernard (“Benny”)
Baker, Sydney
Balio, Andrew
Balmain, Ian
Bamonte, David
Baratto, Paolo
Barmaz, Claude-Alain
Bartels, Justin
Bartold, Gabriel
Barton, Leland
Basch, Wolfgang
Basse, Herman
Battenberg, Thomas
Baty, Alexandre
Bauchinger, Diana
Baudrier, Emile
Bauer, Wolfgang
Beacraft, Ross
Beck, Frederick
Beer, John
Benedetti, Donald
Benge, Elden
Beniston, Paul
Benitez, James

Benterfa, Maurice
Berdiyev, Nikolay
Berger, Florian
Berger, Günter
Berginc, Charles
Berlin, Eric
Berlin, Richard
Bernard, André
Berntsen, Neal
Berwaerts, Jeroen
Besançon, André
Betancor, Ismael
Betts, Nicholas
Bierlmeier, Josef
Bilgen, Erden
Bilger, David
Bimson, Gareth
Binder, Werner
Blaauw, Marco
Black, Bibi
Black, Larry
Blackburn, Clifford
Blackburn, Roger
Blanc, Jean-Claude
Blank, Isidor
Blee, Eugene
Bleyer, Max
Bloedhorn, Frank
Blunt, James
Bodart, Dominique
Bode, Hans
Bodenröder, Robert
Bodet, Francis
Bogard, Rick
Bogios, Chris
Böhme, Max William
Böhme, Oskar
Böhning, Jürgen
Böld, Christian
Bolshiyanov, Yury
Bolz, Horst-Dieter
Bond, Peter
Booth, Thomas
Bordner, Gary
Borodkin, Jacob
Borst, Rudolf
Bosch, Mireia
Bourque, John
Bowman, Joseph
Brady, Charles
Braito, Marco
Brandt, Willy (“Vasily”)
Brenton, Harold
Briney, Bruce
Brndiar, John
Broiles, Melvin (“Mel”)
Brosel, Hans
Brown, Bernard
Bruckner, Heinrich
Buat, Ivano
Bubb, Charles
Burke, James
Burkhart, David
Burum, Heinz
Buschinger, Edmund
Bush, Irving
Butler, Barbara
Butler, Charles
Calder, Mark
Calvayrac, Albert
Campbell, Alan
Campbell, William
Campos, Frank
Capodiferro, Pietro
Capouillez, Luc
Cardoso, Wilfredo
Carlsen, Douglas
Carlson, Steven
Carroll, Edward
Carroll, John
Caston, Saul
Cecocho, Igor
Cedillo, Armando
Chapman, Peter
Chenette, Stephen
Christensen, Ketil
Christiansen, Jan Fredrik
Chumov, Leonid
Chunn, Michael
Cichowicz, Vincent
Cimcoz, Cemal
Clamor, Thomas
Clarke, Jonathan
Clodfelter, Mark
Clyman, John
Coble, George
Coffmann, Janis Marshelle
Collins, Philip
Côme, André
Conrad, Jörg
Cook, Wayne
Cooper, Stefan
Cord, Edmund
Cosh, Paul
Couch, Charles
Cousins, M. Thomas
Cowell, Johnny
Cox, Pierre
Crisara, Raymond
Crown, Thomas
Curnow, Jeffrey
Cuvit, Michel
Czeglédi, Zsolt
Dai, Zhonghui
Dale, Delbert
Dámit, András
Damrow, Fritz
Danielsson, Bengt
Danté, Jon Paul
Darling, James
Daval, Charles
David, Mark
Davidson, Louis
Davis, Joyce
Debonneville, Michel
DeGangi, Dominick
Delmotte, Roger
Dengler, Franz
DeWitt, John
Dickinson, John
Didrickson, Luther
Dilley, Harry
DiLorenzo, Anthony
Dissenha, Fernando
Dittmann, Jochen
DiVall, Robert
Doest, Jason (“Jas”)
Dokshitser, Timofei
Dolk, Pieter
Donnelly, Karen
Dooley, James

Dorer, Robert
Dörpholz, Florian
Drake, Thomas
Drucker, Vladimir
Duncan, Donald S.
Düppenbecker, Frank
Duquénoy, Louis
Earley, Robert
Eberhart, Lauren
Eder, Gotthard
Egan, Denis
Eichberger, Albrecht
Eichler, Horst
Elam, Lawrence
Emery, Steven
Engstrom, Howard
Erb, Helmut
Erickson, Lynn
Erickson, Steven
Eshed, Ilan
Eskdale, George
Evans, Andrew
Evans, Brian
Evans, Lawrence
Farley, Robert
Ferry, Dennis
Fischer, Gerd
Fischer, Horst
Fischthal, Glenn
Fitzgerald, Langston III
Flowers, David
Fomin, Yevgeny
Fornarotto, Carmine
Foster, John
Franks, Rod
Franquin, Merri
Frear, Robert (“Rob”)
Freeman, Anna
Frei, Fridolin
Fricke, Adolph
Friedman, Stanley
Friedrich, Reinhold
Fung, Kai Man
Gansch, Hans
Gargan, Laurence
Garrec, Clément
Geiger, György
Geisler, Lloyd
Gekker, Chris
Georgi, Karl-Heinz
Gerards, Hans
Gérardy, Dieudonné
Geyer, Charles
Ghitalla, Armando
Giangiulio, Richard
Gibson, Daryl
Giuffredi, Andrea
Glantz, Harry
Gleissle, Walter
Glickstein, David
Goetting, R. Chandler
Goeyens, Alphonse
Goguen, Gerald J.
Goodchild, Paul
Gordon, Alexander
Gordon, David
Gorham, Charles
Gosling, Daniel
Göß, Hermann
Gould, Mark
Gouriev, Leonid
Granitsky, Ilya
Green, Donald
Greenup, Garth
Greig, Murray
Grin, Freddy
Groot, Willem
Groth, Konradin
Guarneri, Mario
Guerrier, David
Guggenberger, Wolfgang (Frankfurt)
Guriev, Yevgeny
Gustat, Joseph
Haase, Rudolf
Hagstrom, John
Hall, Ernest
Hammes, Ernie
Hammes, Thomas
Handke, Paul
Haneuse, Arthur
Hansen, Thorvald
Hardy, Francis
Hartl, John
Harvison, Emery
Hasenöhrl, Jan
Hasselmann, Ronald
Haug, Edward
Hazzard, Don
Head, Emerson
Head, John
Hebs, William
Heckmann, Werner
Hedwig, Douglas
Heim, Gustav
Heinisch, Heinz
Hell, Josef
Hellmers, Bruce
Hendrickson, Steven
Hendrie, Andrew
Henry, André
Herbst, Franz
Herforth, Harry
Hering, Sigmund
Herseth, Adolph (“Bud”)
Heuvelman, André
Hightshoe, Robert
Hilbrand, Lothar
Hilser, Georg
Hipps, Merrimon
Hoffman, Edward
Hohstadt, Thomas
Hois, Charles
Holbrook, Jeffrey
Holler, Adolf
Holt, John
Holy, Walter
Holz, Frank
Hood, Boyde (“Red”)
Hoornweg, Arto
Hooten, Thomas
Hösslin, Bernd von
Houghton, William
Hovaldt, Gorm
Hovaldt, Knud
Howarth, Edgar
Hruby, Alois
Hruby, William
Huffman, Gerald
Hughes, Mark
Hunger, Helmut
Hunsicker, John David

Hunter, Billy Ray
Hurrell, Martin
Ikebe, Jun
Ikov, Andrei
Inouye, Mark
Ioannidis, Gerassimos
Jackson, Harold
Jacobs, Arnold
Jeandheur, Stephen
Jehl, Guillaume
Jess, Larry
Johnson-Hamilton, Joyce
Johnson, Don
Johnson, Gilbert
Jokipii, Alex
Jones, Philip
Junek, Václav
Kaderabek, Frank
Kafelnikov, Vladimir
Kallensee, Peter
Karon, Robert
Karpilovsky, Murray
Kejmar, Miroslav
Kelly, Adrian
Kent, Timothy
Kirgan, Michael
Klatzkin, Benjamin
Kleindienst, Uwe
Kletsch, Karl
Klingler, Florian
Kloepfel, Louis
Klotchkov, Pavel Vasilyevich
Kluesner, James
Knudsvig, Peter
Köller, Uwe
Komst, Marinus
König, Rudolf
Konnerth, Johann
Köpp, Rudolf
Korniliev, Alexey
Kos, Klaas
Kottek, Hannes
Kovalinsky, Andrei
Kozderka, Vladislav
Kratzer, Bernhard
Krauss, David
Krauss, Samuel
Kresse, Emil
Kretzer, Martin
Kreutz, Karl
Krivosheyev, Yury
Krug, Willy
Kubli, Nikolay
Kuehn, Daniel
Kuehn, David
Kunkee, Patrick
Kuszyk, Brian
Kvebæk, Harry
Laanen, Theo
Lachenmeir, Paul
Lafosse, Marcel
Lafrance, Manon
Lafricain, Edward
Lagorce, Marcel
Lang, William
Lange, Arno
Larsen, Tage
Larson, Jacob
Lässig, Karl
Läubin, Bernhard
Läubin, Hannes
Läubin, Wolfgang
Laughton, Stuart
Laureano, Manuel (“Manny”)
Lavrik, Vladislav
Lawrence, Peter
Leach, Cathy
Lazarus, Charles
Le Barbier, Henri C.
Leczkowski, Gregor
Lee, Matthew
Leiner, Peter
Lemos, Alexander Vasilyevich
Lenicheck, Edwin
Levora, Josef
Levy, Yoram
Lewark, Egbert
Lewis, Jon
Lindblom, Peter
Lindsay, Douglas
Linn, Leslie
Listo, Juhani
Litzler, Philippe
Llewellyn, Edward
Lohse, Peter
Longinotti, Paolo
López, Vicente
Lösch, Reinhold
Lowrey, Alvin
Lowther, Henry
Lucas, William
Luftman, Adam
Lukyanov, Yury
Lyamin, Pyotr Yakovlevich
MacCluer, Joshua
MacDonald, Roderick
Mack, Rodney
Mackintosh, Jack
MacMurray, John
Maertens, Falk
Mager, Georges
Maggio, Louis
Maisch, Michael
Majerski, Stanislaw
Makedonsky, Angel
Malkov, Valentin
Maniero, Fabiano
Mann, Joseph
Männel, Armin
Månsson, Michael
Marchal, André
Marchiando, John
Margolin, Veniamin
Margulies, Peter
Marquart, August
Marrs, Dale
Martin, Christopher
Masacek, Edward
Mase, Raymond
Mason, David
Masseurs, Peter
Mathez, Jean-Pierre
Mathie, Gordon
Matthes, Alfred
Maur, Mauro
McAneney, Anne
McCandless, Andrew
McElroy, John
McGaw, Laurie
McGregor, Rob Roy
McGuffey, Patrick

Mear, Sidney
Meichelt, Albert
Meinl, Eckhardt
Meister, Hans
Meltzer, Yigal
Menardi, Louis
Mendelow, Dan
Mendonça, Paulo
Menth, Gottfried
Merkelo, Paul
Mestrini, Freek
Métrailler, Gérard
Metzger, Richard
Michel, Andreas
Miller, John
Miller, Michael
Miller, Samuel
Mills, Fred
Modell, Ron
Mölder, Richard
Molnár, Zoltán
Mönkediek, Peter
Moore, Scott
Moorehead-Libs, Jean
Moreno, Benjamin
Morris, Craig
Morrison, Timothy
Moskvin, Konstantin
Mossman, Michael
Mueller, Herbert
Mueller, Pierre
Mühlfellner, Martin
Murphy, Maurice
Myers, Walter J.
Næss, Lars
Nagel, Kurt
Najoom, Dennis
Nashan, Rudolf
Naumann, Carl
Navratil, Wolfgang
Nemes, Belàzs
Neugebauer, Franz Willy
Newman, Miles
Nguyen, Ben
Nicolay, Michel
Niehaus, Mark
Nielsen, Per
Nilsen, Arnulf
Nilsson, Bo
Nockles, Bruce
Norton, Nick
Novikov, Vadim
Ojala, Lauri
O'Keeffe, Mark
Olcott, James
Ortí Soriano, José
Orvid, Georgy
Ōttl, Andreas
Overton, William
Owen, Don
Pagnard, Charles
Pandolfi, James
Paniotov, Kharlampy
Parcels, Ramon
Parin, Fredeline
Payne, Geoffrey
Penzarella, Vincent
Perry, Marvin II
Peters, Richard
Petzold, Robert Franz
Pezzo, Camillo del
Pfeiffer, Joachim
Phillips, William
Pietzsch, Hermann
Piper, Jeffrey
Pirinen, Pasi
Plank, Johann
Platt, Robert
Pliquett, Joachim
Plog, Anthony
Plylar, Russell
Pollin, Pierre
Polonsky, Naum
Pomberger, Josef
Ponzo, Mark
Popov, Sergey
Populin, Mario
Posvaliuk, Valery
Powell, J. Fred
Prager, Nat
Preis, Ivo
Price, Calvin
Pride, Steven
Prinz, Heinrich
Prokopov, Vyacheslav
Prophet, Jamie
Prosser, Douglas
Pulcini, Franck
Puttkammer, Franz
Radcliff, Susan
Radzischewski, Heinz
Ramm, Kurt
Ranger, Louis
Rapier, Leon
Raymondis, Gerassimos
Recker, George
Reid, Edward
Reinberg, Donald
Rejlek, Vladimir
Remsen, Lester
Rhoten, Bruce
Riazantsev, Pyotr
Richter, Theodor
Ridenour, Mark
Rinner, Erich
Rippas, Claude
Rixer, Adam
Robertson, Christopher
Robertson, John
Rodenkirchen, Christian
Rolfs, Thomas
Roller, Jan
Rommel, John
Rosebrook, David Cobb
Rosenfeld, Seymour
Rossbach, Franz
Rudoy, Nikolay
Ruechtenwald, Philip
Sabarich, Raymond
Sachs, Michael
Samonikov, Jovan
Sanchez, Adel
Sandau, Kurt
Sarin, Irving
Saul, Oscar
Saunier, Clément
Saurer, Heinz
Sauter, Otto
Sautter, Fred
Saxton, Judith
Scarlett, William

Schäfer, Holger
Schartz, Philippe
Scherbaum, Adolf
Schetsche, Walter
Schilke, Renold
Schlossberg, Max
Schlueter, Charles
Schmeisser, Otto Kurt
Schmelzer, Josef
Schmid, Bernhard
Schmid, Peter
Schmidhäusler, Francis
Schmidt, Alexander
Schmidt, Eckhard
Schmidt, Ingus
Schmutzler, Mathias
Schneider, Dennis L.
Schneider, Siegfried
Schneidewind, Hellmut
Schrello, Mark
Schubert, Mark
Schubert, Otto
Schuh, Hans Peter
Schutza, Gary (Chip)
Schwarz, Gerard
Schwebel, Heinz
Scott, David R.
Šedivý, Zdeněk
Seegers, Karl
Segal, Jeffrey
Segers, Guido
Seifert, Eduard
Sejpal, Stanislav Jr.
Sennhauser, Marcel
Sherman, Roger
Shuebruk, Richard
Siders, Thomas
Siebert, Alan
Sievers, Karl
Silberschlag, Jeffrey
Simanovich, Alexander
Šimek, Stanislav
Simon, Wilhelm
Siqueira, Gilberto
Sirinek, Robert
Skomorovsky, Yakov
Slaughter, Susan
Smedvig, Rolf
Smith, Philip
Smith, Richard
Smith, Robert
Snedecor, Phil
Snell, Howard
Solomon, John
Sommerhalder, Giuliano
Sommerhalder, Max
Sondermann, Johannes
Söndlin, Heinz
Soustrot, Bernard
Speziale, Marie
Spineux, Alphonse
Spörri, Paul
Stamp, James
Stangnes, Hans Petter
Stegmann, Richard
Steininger, Karl
Stephan, Wolfgang
Stern, Jeffrey
Stevens, Thomas
Stewart, Timothy
Stiegler, Adolf
Stine, Charles
Stringer, Alan
Sturdevant, Douglas
Sugiki, Mineo
Sullivan, Robert
Sullivan, William
Sutphen, Albert
Sutte, Jack
Szabo, Rich
Tabakov, Mikhail
Takacs, William
Tamburini, James
Tamiya, Kenji
Tarayan, Gugush
Tarkövi, Gábor
Tasa, David
Teubig, Heinrich
Theurillat, Olivier
Thibaud, Pierre
Thieck, William
Thompson, James
Thompson, Michael
Tinguely, Laurent
Tison, Donald
Treutel, Edward
Trinkle, Steven
Trognée, Emile Joseph
Truax, Bert
Tsuken, Naohiro
Ullrich, Marc
Ulrich, Albert
Underwood, James
Vacchiano, William
Vaillant, Ludovic
Välimäki, Aki
Vanderhoeft, Arthur
Vannetelbosch, Louis
Vasilyevsky, Ivan
Vassallo, Jim
Velenczei, Tomas
Venezia, Frank
Verhaert, Steven
Vetrov, Mikhail
Vignal, Pierre-Joseph
Vlasák, František
Voisin, Peter
Voisin, René
Voisin, Roger
Volkov, Vitaly
Volodin, Lev
Vosburgh, George
Vukobratović, Laura
Wachs, Julius
Wagner, Frederick E.
Wallace, John
Walp, Robert
Ware, John
Washburn, David
Wasser, Ernst
Watson, James
Webb, Gordon
Webster, Roger
Wecke, Conrad
Weeks, Larry
Weis, Theodore
Wenke, Otto
Wesenigk, Fritz
White, Timothy
Wiame, Benny
Wiggins, William Bramwell

Wilbraham, John
Willbrandt, Adolph
Williams, Bill
Williams, Ernest S.
Willner, Tobias
Wilpert, Günter
Wilson, Iaan
Wilt, James
Wise, Wilmer
Wobisch, Helmut
Wohlgemuth, Heinrich
Wohlwender, Thomas
Wolf, Erwin
Wolf, Hans
Woodbury, Max
Woolf, Vance
Woolworth, Neal
Woomert, Barton
Work, Jeffrey
Wright, Benjamin
Würsch, Markus
Xanthoulis, Nikos
Yablonski, Wilhelm
Yamamoto, Eisuke
Yates, Wanda
Yavorsky, Nikolay
Yeh, Shu-Han
Yeriomin, Sergei
Zaiser, Uwe
Zauder, David
Zeyer, Adam
Zonshine, Michael
Zvolánek, Marek

Pop and Commercial Soloists

Alpert, Herb
Antonsen, Ole Edvard
Ballester, Pierre
Barbara, Benny
Bonnici, André
Borelli, Aimé
Botti, Chris
Braun, Rick
Byrd, Winston
Calvert, Albert
Chaffard, Didier
Chase, Bill
Collins, Kiku
Cowell, Johnny
De Oliveira, Bonfiglio
Driscoll, Phil
Gansch, Thomas
Gérard, Fred
Glogow, Stan
Grabowski, Randy
Habermann, Heinz
Herriot, Bobby
Hirt, Al
Holz, Frank
Hyde, Vic
James, Harry
Joachim, Peter
Jouvin, Georges
Knarren, Piet
Lamberth, Arne
Ledford, Mark
Lindemann, Jens
Loughnane, Lee
Maier, Toni
Mangione, Chuck
Marterie, Ralph
Martínez, Isidro
Méndez, Rafael
Mertens, Théo
Mestrini, Freek
Moch, Manfred
Motley, Frank
Newsome, Stan
Olson, R. Dale
O'Neill, David
Rehmann, Beny
Rock, George
Roux, Ludovic
Schachtner, Heinz
Schiefen, Dirk
Scholz, Walter
Severinsen, Carl ("Doc")
Swift, George
Tartell, Joey
Thornburg, Lee
Tyzik, Jeff
Valdor, Frank
Vizzutti, Allen
Wanscheidt, Robert
Wendling, Charlotte
Wendling, Jürgen
Winfield, Charles

Studio and Recording Artists

Aarons, Al
Adams, Greg
Agnas, Joakim
Alpert, Herb
Audino, John
Baker, Bernard ("Benny")
Baker, Kenny
Baptist, Rick
Baranger, Louise
Barclay, John
Barnard, Robert ("Bob")
Bascomb, Wilbur
Basso, Guido
Beach, Frank
Beal, Jeff
Bean, George
Benedict, Marissa
Bennett, Mark
Benterfa, Maurice
Bergeron, Wayne
Berntsen, Neal

Berry, William (“Bill”)
Betts, Nicholas
Blank, Isidor
Bloom, Milton
Botti, Chris
Bowen, Gregory
Bowie, Lester
Brady, Charles
Braff, Reuben (“Ruby”)
Brashear, Oscar
Brisbois, Austin Dean (“Bud”)
Bryant, Robert Sr. (“Bobby”)
Buckner, John Edward (“Teddy”)
Buono, Vincent C.
Bush, Irving
Butterfield, “Billy”
Camarata, Salvatore
Candoli, Secondo (“Conte”)
Candoli, Walter (“Pete”)
Carder, Jason
Carr, Ian
Cathcart, Charles
Childers, Marion (“Buddy”)
Christianson, Dennis (“Denny”)
Clyman, John
Collins, Burt
Collins, Kiku
Collins, Richard
Cosh, Paul
Cracchiolo, Salvator (“Sal”)
Crisara, Raymond
Crowley, Andrew
Daversa, Jay
David, Mark
Davis, Charles
Davis, Melvin (“Mel”)
Delmotte, Roger
Depew, Art
Dillon, Burnette
DiLorenzo, Anthony
DiVall, Robert
Driscoll, Phil
Effros, Robert (Bob)
Egan, Denis
Elliott, Don
Elman, Ziggy
Endsley, Shane
Erwin, George (“Pee Wee”)
Eubanks, Duane
Evans, Andrew
Fagerquist, Don
Farmer, Art
Faso, Anthony (“Tony”)
Fassin, Robert
Ferguson, Maynard
Findley, Charles (“Chuck”)
Findley, Robert
Fischer, Carl
Fisher, Tony
Fowler, Walter
Frosk, John
Garcia, Louis (“King”)
Gardner, Earl
Gérard, Fred
Gillette, Mic
Giuffredi, Andrea
Glickstein, David
Glow, Bernie
Goldie, Don
Gozzo, Conrad
Graham, George
Grant, Gary
Greene, Frank
Griffin, Chris
Guérin, Roger
Hackett, Robert (“Bobby”)
Haderer, Andreas (“Andy”)
Hall, Larry
Hänsch, Renold
Harnie, Edmond
Harris, Maurice
Hatt, Nelson
Hazel, John
Hood, Boyde (“Red”)
Hubinon, Paul
Hurley, Clyde
Jarvis, Jeff
Jenkins, Pat
Johnson, Walt
Jones, Carmell
Jones, Reunald
Jordan, Taft
Karon, Robert
Kasper, Max
Kelley, Rich
Klein, Emmanuel (“Mannie”)
Knarren, Piet
Lamprecht, Ernst
Levine, Henry
Lewis, Bobby
Lewis, Jon
Lowther, Henry
Luening, Warren
Margulis, Charles
Martínez, Isidro
Maur, Mauro
Maxwell, James (“Jimmy”)
May, William (“Billy”)
McCoy, Robert
McNab, Malcolm
McQuater, Thomas
Menardi, Louis
Méndez, Rafael
Merian, Leon
Miller, Charlie
Millikan, Robert
Mitchell, Harold (“Pappy”)
Mitchell, Oliver
Miyashiro, Eric
Molina, Al
Moore, William
Morrison, Timothy
Murillo, Willie
Napoleon, Phil
Noday, Dennis
Nottingham, James (“Jimmy”)
O’Hara, Betty
O’Neill, David
Oxley, Dan
Parlato, Charles (“Charlie”)
Pollin, Pierre
Porcino, Al
Pratt, Bobby
Preis, Ivo
Price, Calvin
Purvis, John (“Jack”)
Radke, Fred
Rampton, Kenny
Ranch, Lars
Rasey, Uan
Reichstaller, Claus
Reindl, Rudolf
Rogers, Milton (“Shorty”)
Rogers, Walter B.

Rotondi, James
Russo, Antoine ("Tony")
Sanborn, Chase
Sandke, Jay Randall
Sandoval, Arturo
Schachtner, Heinz
Scott, David
Secrest, Andy
Shear, Howard
Sherock, Shorty
Sherwood, Bobby
Shew, Bobby
Sibaja, José
Smith, Ishmael Wadada
Smith, William ("Bram")
Snell, Howard
Soloff, Lewis ("Lew")
Spaulding, Roger
Spera, Dominic
Spivak, Charlie
Staigers, Del
Stamm, Marvin
Stamp, James
Steele-Perkins, Crispian
Stewart, Al
Stuart, Glenn
Sullivan, Robert
Szabo, Rich
Tedesco, Chris
Terran, Anthony
Terry, Clark
Terry, Dan
Thibaud, Pierre
Thow, George
Trigg, Dave
Triscari, Joe
Vache, Warren
Van Haeke, Henri
Verhaeghe, Eric
Verstraete, Fernand
Washburn, David
Watkins, Derek
Watson, James
Wheeler, Kenny
Wilfert, Hanne
Williamson, Stu
Willing, Ralf
Woolf, Vance
Young, Eugene ("Snooky")
Young, Graham
Zarchy, Rubin ("Zeke")
Zottola, Glenn

Teachers and Pedagogues

Abdullah, Ahmed
Ackley, James
Acquisto, Antoine
Adam, William
Adamov, Mikhail
Addinall, Patrick
Adelbrecht, Henri
Adelstein, Bernard
Ahn, Hee-Chan
Akhmadullin, Iskander
Albert, Jordi
Alessi, Joseph
Alessi, Joseph II
Alessi, Ralph
Aley, John
Allen, Charlie
Allison, Robert
Almeida, John
Altenberg, Detlef
Ambros, Reinhold
Amend, J. Jerome
Amstutz, A. Keith
Anderson, Michael
Anderson, Ronald
André, Maurice
Angelovski, Blagoj
Anthis, Socrates
Antonsen, Ole Edvard
Appleby-Wineberg, Bryan
Arban, Joseph Jean-Baptiste
Archibald, Paul
Arisi, Enrico
Armstrong, Gary
Arndt, Michael
Arnold, Stanislav ("Stanko")
Ascari, Ivano
Ashton, Graham
Asté, Jean-Hilaire
Aubier, Eric
Auerbach, Rainer
Austin, James
Autrey, Byron
Baca, Robert
Bachelder, Allen
Backhaus, Patricia
Bai, Lin
Bailey, Jeffrey
Baird, Frank W.
Baker, Bernard ("Benny")
Baker, Clint
Baker, Sydney
Balay, Guillaume
Baldauf, Rüdiger
Baldwin, David
Ballou, David ("Dave")
Balmain, Ian
Bamonte, David
Bär, Bernard
Barclay, John
Barker, Guy
Barmaz, Claude-Alain
Barnhart, William ("Scotty")
Barone, Gary
Barrett, Darren
Barrie, Bruce
Bartels, Justin
Battenberg, Thomas
Baudrier, Emile
Bauer, Wolfgang
Beacraft, Ross
Beck, Frederick
Beer, John
Beetz, Günther
Belck, Scott
Belgrave, Marcus

Bellstedt, Herman Jr.
Benedetti, Donald
Bengtsson, Leif
Beniston, Paul
Benjamin, Keith
Bennett, Mark
Berdiyev, Nikolay
Berger, Günter
Bergmann, Matthias
Berinbaum, Martin
Berlin, Eric
Berlin, Richard
Berman, Fred
Berntsen, Neal
Berton, Gaétan
Bilgen, Erden
Bilger, David
Bing, William
Birch, Robert
Birkemeyer, Richard
Biviano, Lin
Black, Larry
Blakeslee, Rob
Bloedhorn, Frank
Blount, John
Blunt, James
Bodart, Dominique
Bode, Hans
Bodenröder, Robert
Bodet, Francis
Bogard, Rick
Bogios, Chris
Böhme, Max William
Böhme, Oskar
Boldoczki, Gábor
Bolshiyanov, Yury
Bolz, Horst-Dieter
Bond, Peter
Bonnici, André
Boos, Louis F.
Booth, Thomas
Bordner, Gary
Bosso, Fabrizio
Bourque, John
Bowie, Lester
Bowman, Joseph
Brader, Ken III
Bradford, Bobby
Brahmstedt, Howard
Brandt, Willy ("Vasily")
Braz, Dirceu
Breuls, Ruud
Bridgewater, Cecil
Briney, Bruce
Brndiar, John
Brodie, Lyman
Broiles, Melvin ("Mel")
Brown, Bernard
Brown, David
Brown, Henry C.
Brown, Marcellus
Buchtel, Forrest
Bullock, Donald
Burgess, Jon
Burgstaller, Josef
Burkart, Richard
Burke, James
Burke, Milo
Burkhardt, Ingolf
Burkhart, David
Burkhart, Raymond
Burns, David ("Dave")
Burns, Legh
Burns, Stephen
Burt, Jack
Burum, Heinz
Buschinger, Edmund
Butler, Barbara
Byrd, Donald
Caens, Thierry
Caffarelli, Reginaldo
Calder, Mark
Callet, Jerome
Calvayrac, Albert
Campbell, Alan
Campbell, William
Campos, Frank
Candelaria, Leonard
Cansler, Philip
Capouillez, Luc
Cappozzo, Jean-Luc
Carder, Jason
Cardoso, Wilfredo
Carlson, Steven
Carnovale, Norbert
Carr, Ian
Carroll, Edward
Carroll, John
Caruso, Carmine
Cascapera, Sérgio
Cassone, Gabriele
Caston, Saul
Cecocho, Igor
Cedillo, Armando
Cerclier, Jules
Chaffard, Didier
Champouillon, David
Chapman, Peter
Charlier, Théo
Chenette, Stephen
Chestnut, Walter
Christiansen, Jan Fredrik
Christianson, Dennis ("Denny")
Christoff, Simeon
Chumov, Leonid
Chunn, Michael
Cichowicz, Vincent
Ciurczak, Peter
Clamor, Thomas
Clarke, Herbert L.
Clarke, Jonathan
Clendenin, W. Ritchie
Cline, Gilbert
Clodfelter, Mark
Clyman, John
Cobb, Kevin
Cole, Ward
Colin, Charles
Collins, Philip
Colson, John
Côme, André
Conrad, Jörg
Cook, Wayne
Coolidge, David
Cooper, David
Cord, Edmund
Cosh, Paul
Cox, Allan
Cox, Pierre
Crisara, Raymond
Crown, Thomas
Curé, Antoine
Curnow, Jeffrey
Cuvit, Michel

Dai, Zhonghui
Dale, Delbert
Dámit, András
Damrow, Fritz
Danielsson, Bengt
Danté, Jon Paul
Darling, James
Dauverné, F.G.A.
Daval, Charles
Davidson, Louis
Davis, Joyce
Davis, Stanton
Dean, Allan
De Boer, Paul
Debonneville, Michel
Decker, Charles
Dedrick, Lyle
DeJong, William
Delmotte, Roger
Dengler, Franz
Detwiler, David
Dickey, Bruce
Dickinson, John
Didrickson, Luther
Dillon, Burnette
DiMartino, Vincent
Dissenha, Fernando
Divers, Timothy
Dobrzelewski, Jean-Christophe
Docksey, F. Joseph
Dokshitser, Timofei
Donnelly, Karen
Dooley, James
Dorian, Patrick
Dotson, Dennis
Drucker, Vladimir
Dudgeon, Ralph
Duhem, Hippolyte
Duncan, Donald S.
Dunn, Stephen
Dunnick, Kim
Dünser, Stefan
Düppenbecker, Frank
Duquénoy, Louis
Dutot, Pierre
Earley, Robert
Eberhart, Lauren
Eckert, Randy
Edelbrock, Dennis
Egan, Denis
Eichberger, Albrecht
Eichler, Horst
Eidenberger, Josef
Eisensmith, Kevin
Eklund, Bengt
Eklund, Niklas
Ellis, John
Elsass, J. Frank
Emery, Steven
Emms, John
Endsley, Shane
Engelke, Luis
Engstrom, Howard
Erb, Helmut
Erdmann, Thomas
Erickson, Lynn
Erickson, Steven
Evans, Andrew
Evans, Brian
Evans, Miles
Everson, Terry
Ewald, Michael
Faddis, Jon
Fairweather, Al
Farley, Robert
Farrar, Fred (“Fuzzy”)
Farrent, Karl
Faulkner, Maurice
Ferber, Guy
Few, Guy
Fielder, William
Findley, Robert
Fischthal, Glenn
Fisher, Tony
Fitzgerald, Langston III
Flowers, David
Foley, Joseph
Fomin, Yevgeny
Forman, William
Forney, Fred
Foster, John
Foveau, Eugène
Fraedrich, Craig
Franks, Rebecca
Franks, Rod
Franquin, Merri
Frear, Robert (“Rob”)
Freeman, Anna
Frei, Fridolin
Friedman, Stanley
Friedrich, Reinhold
Fumo, John
Fung, Kai Man
Gale, “Eddie”
Gansch, Hans
Gardner, Derrick
Gargan, Laurence
Garrec, Clément
Garside, Derek
Gates, Charles
Gay, Mace
Geiger, György
Geisler, Lloyd
Gekker, Chris
Georgi, Karl-Heinz
Gerards, Hans
Gérardy, Dieudonné
Geyer, Charles
Ghitalla, Armando
Gibson, Daryl
Gibson, Robert
Gil, Sebastián
Gilreath, Amy
Giuffredi, Andrea
Glantz, Harry
Goff, Bryan
Goguen, Gerald J.
Goodchild, Paul
Goode, Brad
Gordon, Alexander
Gordon, Claude
Gordon, David
Gordon, Frank
Gorham, Charles
Gosling, Daniel
Gould, Mark
Grabandt, Christian
Grabowski, Randy
Grafmyer, James
Granitsky, Ilya
Graswurm, Hans-Joachim
Green, Donald
Green, Vincent
Greenhoe, David

Greig, Murray
Grin, Freddy
Groot, Willem
Groth, Konradin
Guarneri, Mario
Guggenberger, Wolfgang (Frankfurt)
Guggenberger, Wolfgang (Munich)
Guriev, Yevgeny
Gustat, Joseph
Haase, Rudolf
Haderer, Andreas ("Andy")
Hagstrom, John
Hall, Ernest
Hall, Robert Brown
Handzlik, Leon
Hänsch, Renold
Hanson, Fay
Harbaugh, John
Harbison, Patrick
Hardenberger, Håkan
Hardin, Anne
Hardy, Francis
Harjanne, Jouko
Harkins, Edwin
Harper, Thomas
Harvison, Emery
Hasselmann, Ronald
Hawdon, Richard
Haynie, John J.
Hazzard, Don
Head, Emerson
Head, John
Hedwig, Douglas
Heikkinen, Esko
Hellmers, Bruce
Henderson, Edward ("Eddie")
Hendrickson, Steven
Hendrie, Andrew
Herbst, Franz
Hering, Sigmund
Herseth, Adolph ("Bud")
Heuvelman, André
Hickman, David
Hightshoe, Robert
Hilbrand, Lothar
Himmler, Mosch
Hines, Harold
Hodel, Martin
Hoffman, Edward
Höfs, Matthias
Hois, Charles
Holler, Adolf
Holt, John
Holy, Walter
Hood, Alan
Hood, Boyde ("Red")
Hoornweg, Arto
Horvey, Amy
Hösslin, Bernd von
Houghton, William
Hovaldt, Knud
Hughes, Mark
Hunsicker, John David
Hunt, Clyde
Ikebe, Jun
Ikov, Andrei
Illman, Richard
Immer, Friedemann
Ingram, Roger
Ioannidis, Gerassimos
Irish, John
Irons, Earl
Jackson, Bret
Jacobs, Arnold
Jacoby, Don
Jarvis, Jeff
Jaudes, Chris
Jenkins, Clay
Jensen, Ingrid
Jess, Larry
Ji, Rueikai
Johansen, Lawrence
Johanson, August
Johnson, Don
Johnson, Gilbert
Johnson, J. Keith
Johnston, Scott
Jokipii, Alex
Jones, Carmell
Jones, Philip
Jones, Sean
Jones, Stephen G.
Jones, Victor
Jorgensen, Richard
Joris, Bert
Joseph, Don
Junek, Václav
Kaderabek, Frank
Kail, Josef
Kallensee, Peter
Karon, Robert
Karparov, Petar
Karpilovsky, Murray
Keberle, Daniel
Kejmar, Miroslav
Kelly, Adrian
Kent, George
Ketch, James
King, David
Kirgan, Michael
Kleindienst, Uwe
Klingler, Florian
Kloepfel, Louis
Kluesner, James
Klushkin, Yury
Knodt, Peter
Knudsvig, Peter
Koerselman, Herbert
Köller, Uwe
Komischke, Uwe
Komst, Marinus
Korak, John
Kos, Klaas
Kosleck, Julius
Kratzer, Bernhard
Krauss, Samuel
Kresse, Emil
Kretzer, Martin
Krivosheyev, Yury
Kubli, Nikolay
Kuehn, Daniel
Kvebæk, Harry
Laanen, Theo
Lachenmeir, Paul
Lackner, Andreas
Lafosse, Marcel
Lafrance, Manon
Lagorce, Marcel
Laird, Michael
Lange, Arno
Larson, Jacob
Lässig, Karl
Läubin, Hannes
Laudermilch, Kenneth

Laughton, Stuart
Laumer, Jack
Laureano, Manuel (“Manny”)
Lavrik, Vladislav
Leach, Cathy
Leasure, Timothy (“Tim”)
Lee, Matthew
Leeb, Leonhard
Lehman, Richard
Leick, Mabel Keith
Leiner, Peter
Leisring, Stephen
Lenicheck, Edwin
Levora, Josef
Levy, Robert
Levy, Yoram
Lewis, Charles (“Charlie”)
Lewis, H.M.
Lieberman, Harold
Liesering, Ludwig
Lillya, Clifford
Lindblom, Peter
Lindemann, Jens
Lindenau, John
Linn, Leslie
Listo, Juhani
Lohse, Peter
London, Frank
Longinotti, Paolo
López, Vicente
Lösch, Reinhold
Lowrey, Alvin
Lucas, William
Luciano, Anor
Luftman, Adam
Lyamin, Pyotr Yakovlevich
Lynch, Brian
Lyren, Delon
Maalouf, Ibrahim
Maalouf, Nassim
MacBeth, Carlton
MacCluer, Joshua
MacDonald, Roderick
Mackintosh, Jack
Madeja, James T.
Madeuf, Jean-François
Mager, Georges
Maggio, Louis
Magnarelli, Joseph (“Joe”)
Maier, Toni
Makedonsky, Angel
Mandler, Lutz
Mangione, Chuck
Maniero, Fabiano
Männel, Armin
Marchiando, John
Margolin, Veniamin
Marquart, August
Marshall, John
Marshall, Richard
Martínez, José de Juan
Masacek, Edward
Mase, Raymond
Mason, David
Masseurs, Peter
Masters, Edward
Matheny, Dmitri
Mathie, Gordon
Matthes, Alfred
Maur, Mauro
Maury, Henri
Mayfield, Nathaniel
McAneney, Anne
McCandless, Andrew
McCann, Philip
McCoy, Robert
McElroy, John
McGaw, Laurie
McGregor, Rob Roy
McGuffey, Patrick
McLaughlin, Clint
McWhorter, Brian
McWilliams, Larry
Mear, Sidney
Meinberg, Stephan
Meinl, Eckhardt
Meissner, Marc
Meister, Hans
Mellaerts, Manu
Menardi, Louis
Mendelow, Dan
Mendonça, Paulo
Menth, Gottfried
Meredith, Henry
Meretta, Leonard
Merian, Leon
Merkelo, Paul
Mertens, Théo
Metheny, Mike
Métrailler, Gérard
Metzdorff, Johann Gustav
Metzger, Richard
Michel, Jean-François
Miles, Ron
Miller, Charlie
Miller, John
Miller, Michael
Mills, Fred
Minafra, Pino
Mitchell, Gilbert
Mobley, Joseph
Modell, Ron
Molnár, Zoltán
Mönkediek, Peter
Montz, Richard
Moore, Christopher
Moore, Scott
Moorehead-Libs, Jean
Moreno, Benjamin
Morris, Craig
Morrison, Timothy
Morrow, Walter
Mortenson, Gary
Mortimer, Harry
Mosello, Joe
Mossman, Michael
Mueller, Herbert
Mueller, Pierre
Murphy, Maurice
Murray, Robert
Murtha, Roger
Mustafa, Melton
Myagchenko, Nikolay
Myers, George
Myers, Walter J.
Nagel, Kurt
Nagel, Robert
Najoom, Dennis
Nark, Vaughn
Neugebauer, Franz Willy
Nevin, Jeff
Newman, Miles
Nicolay, Michel
Nilsen, Arnulf

Nilsson, Bo
Norris, Alex Pope
Norris, Philip
Norton, Nick
Novikov, Vadim
Novy, Don
Ode, James
Ojala, Lauri
O'Keeffe, Mark
Okoshi, Toru ("Tiger")
Olcott, James
Oosthof, Jan
Ortí Soriano, José
Ortiz, Luis ("Perico")
Orvid, Georgy
Østrem, Åge
Ōttl, Andreas
Overton, William
Owen, Don
Paella, Natalo
Pagnard, Charles
Pandolfi, James
Parin, Fredeline
Parton, Rob
Pasquarelli, Anthony
Patrylak, Daniel
Paz, Victor
Pellegrini, Esotto
Penzarella, Vincent
Pepping, Amanda
Perry, Marvin II
Peters, Grant
Peters, Richard
Petit, Alexandre
Pétré, Léon
Pezzo, Camillo del
Pfüller, Werner
Pfund, William ("Bill")
Phelps, Joe
Phillips, William
Piper, Jeffrey
Pirinen, Pasi
Plank, Johann
Plog, Anthony
Plume, Serge
Plylar, Deborah
Plylar, Russell
Pocius, Jeanne G.
Pollin, Pierre
Pomberger, Josef
Pomeroy, "Herb"
Ponzo, Mark
Poper, Roy
Populin, Mario
Posvaliuk, Valery
Presencer, Gerard
Price, Calvin
Prokopov, Vyacheslav
Prosser, Douglas
Pulcini, Franck
Pursell, John
Puttkammer, Franz
Quinque, Rolf
Rabbai, George
Rader, Don
Ramm, Kurt
Ranch, Lars
Randolph, Zilner
Ranger, Louis
Rapa, Adam
Rapier, Leon
Raymondis, Gerassimos
Recker, George
Reese, Marc
Reichstaller, Claus
Reid, Edward
Reinhardt, Donald S.
Reinhart, Carole Dawn
Rejlek, Vladimir
Remsen, Lester
Reyman, Randall
Riazantsev, Pyotr
Richard, Jean-Luc
Richardson, Rex
Richter, Theodor
Ricquier, Michel
Ridenour, Mark
Rinner, Erich
Rippas, Claude
Rixer, Adam
Robertson, Christopher
Robertson, John
Rodenkirchen, Christian
Rodriguez, Bobby
Rodriguez, Galindo
Rolfs, Thomas
Roller, Jan
Romm, Ronald
Rommel, John
Rosenfeld, Seymour
Rossbach, Franz
Rossum, Kelly
Roux, Ludovic
Rowe, Carlton
Rudd, Wiff
Rudoy, Nikolay
Sabarich, Raymond
Sachs, Michael
Salentin, Hans-Peter
Samonikov, Jovan
Sandor, Edward
Sandoval, Arturo
Sarin, Irving
Sasaki, Raymond
Saunier, Clément
Saurer, Heinz
Sauter, Otto
Sautter, Fred
Sawchuk, Terry
Saxton, Judith
Scarlett, William
Schendel, Amy
Schenker, Daniel
Scherbaum, Adolf
Schilke, Renold
Schlabach, John
Schlossberg, Max
Schlosser, Axel
Schlueter, Charles
Schmeisser, Otto Kurt
Schmelzer, Josef
Schmid, Bernhard
Schmidhäusler, Francis
Schmidt, Alexander
Schmidt, Eckhard
Schmutzler, Mathias
Schneider, Dennis L.
Schneidewind, Hellmut
Schoof, Manfred
Schorge, John
Schrello, Mark
Schuh, Hans Peter
Schultz, Erik
Schwarz, Gerard

Schwebel, Heinz
Scimonelli, Frank
Scott, Betty
Scott, David
Scott, David R.
Scott, Marshall
Šedivý, Zdeněk
Segers, Guido
Sejpal, Stanislav Jr.
Selianin, Anatoly
Sennhauser, Marcel
Sepulveda, Charlie
Serostanov, Konstantin
Severn, Eddie
Sexton, Haskell O.
Sexton, Susan
Shaw, Brian
Shear, Howard
Sheetz, David H.
Sherman, Roger
Shook, Brian
Shuebruk, Richard
Siebert, Alan
Sielert, Vern
Sievers, Karl
Silberschlag, Jeffrey
Simanovich, Alexander
Simões, Nailson
Simon, Frank
Siqueira, Gilberto
Smith, Ishmael Wadada
Smith, Leonard B.
Smith, Philip
Smith, Walter M.
Smoker, Paul
Snedecor, Phil
Snell, Howard
Soloff, Lewis (“Lew”)
Solomon, John
Sommerhalder, Max
Söndlin, Heinz
Soomary, Aneel
Spaulding, Roger
Spera, Dominic
Speziale, Marie
Spineux, Alphonse
Spörri, Paul
Staff, David
Stafford, Terell
Staigers, Del
Stamp, James
Stegmann, Richard
Steininger, Karl
Stern, Jeffrey
Steuart, Richard Carson
Stevens, Roy
Stevens, Thomas
Stewart, Timothy
Stine, Charles
Stockham, Jeff
Stoelzel, Richard
Stoner, Roger
Stowman, William
Stringer, Alan
Sturdevant, Douglas
Suddendorf, Richard
Suggs, Robert
Sugiki, Mineo
Sullivan, Robert
Sullivan, William
Sutte, Jack
Tabakov, Mikhail
Takacs, William
Tamiya, Kenji
Tarayan, Gugush
Tarr, Edward H.
Tartell, Joey
Tasa, David
Taylor, Nancy
Tchotchev, Nicolai
Terry, Clark
Teste, Xavier
Theurer, Britton
Theurillat, Olivier
Thibaud, Pierre
Thomas, John
Thomas, John Charles
Thompson, James
Thornburg, Scott
Thornton, Clifford
Tinguely, Laurent
Tison, Donald
Tolley, Richard
Touvron, Guy
Treutel, Edward
Treybig, Joel
Trimble, Sam
Trinkle, Steven
Trognée, Emile Joseph
Truax, Bert
Tsuken, Naohiro
Tunnell, Michael
Turnbull, David
Tuscher, Peter
Ulrich, Bradley
Usov, Yury
Vacchiano, William
Vaillant, Ludovic
Van Cleave, Mark
VanderCook, Hale Ascher (H.A.)
Vanderhoeft, Arthur
Vannetelbosch, Louis
Van Rooyen, Ack
Vasilyevsky, Ivan
Vassallo, Jim
Vega, Ray
Verhaert, Steven
Vetrov, Mikhail
Vezant, Louis
Vignal, Pierre-Joseph
Vizzutti, Allen
Voisin, Roger
Volkov, Vitaly
Volle, Bjarne
Volodin, Lev
Vu, Cuong
Vukobratović, Laura
Wachs, Julius
Wallace, John
Walp, Robert
Wanscheidt, Robert
Washburn, David
Watson, James
Watson, Richard
Weast, Robert
Weast, Wade
Webb, Gordon
Webster, Gerald
Webster, Roger
Weeks, Larry
Weiss, Kurt
Weldon, Alfred F.
Wendholt, Scott
Wenke, Otto

Wesenigk, Fritz
West, James
Whitaker, Donald
White, Darryl
White, Timothy
Whitted, Pharez
Wiame, Benny
Wiggins, William Bramwell
Wilbraham, John
Wilfert, Hanne
Willey, Rich
Williams, Ernest S.
Williams, Susan
Wilpert, Günter
Wilson, Iaan
Wilt, James
Winfield, Charles
Winick, Steven
Wise, Wilmer
Wolf, Erwin
Wolf, Hans
Woodbury, Max
Woolworth, Neal
Woomert, Barton
Worley, John
Wright, Benjamin
Wurm, Wilhelm
Xanthoulis, Nikos
Yablonski, Wilhelm
Yamamoto, Eisuke
Yates, Wanda
Yavorsky, Nikolay
Yeh, Shu-Han
Yeriomin, Sergei
Young, Gene
Young, Webster
Zauder, David
Zeyer, Adam
Zickler, Heinz
Zimmerman, Tim
Zimmermann, Stephan

Appendix B

Female Trumpet and Cornet Players

Allemano, Lina
Archer, Billie Rogers
Backhaus, Patricia
Balsom, Alison
Baranger, Louise
Bauchinger, Diana
Benedict, Marissa
Berger, Anna Teresa
Black, Bibi
Bosch, Mireia
Bryant, Clora
Butler, Barbara
Butler, Helen May
Coffmann, Janis Marshelle
Cole, Grace ("Gracie")
Collins, Kiku
Davis, Ernestine ("Tiny")
Davis, Joyce
Donald, Barbara
Donnelly, Karen
Eberhart, Lauren
Erickson, Lynn
Franks, Rebecca
Freeman, Anna
Gildner, Nancy
Gilreath, Amy
Hanson, Fay
Hardin, Anne
Hartwich, Ute
Helseth, Tine Thing
Horne, F. Louise
Horvey, Amy
Jensen, Ingrid
Johnson-Hamilton, Joyce
Kaminski, Michelle
Lafrance, Manon
Laroo, Saskia
Leach, Cathy
Leick, Mabel Keith
McAneney, Anne
Moorehead-Libs, Jean
O'Hara, Betty
Pepping, Amanda
Plylar, Deborah
Pocius, Jeanne G.
Radcliff, Susan
Rankin, Kitty
Reinhart, Carole Dawn
Robinson, Cynthia
Rowles, Stacy
Saxton, Judith
Schendel, Amy
Scott, Betty
Sexton, Susan
Shaffer, Louise
Slaughter, Susan
Smith, Leona May
Snow, Valaida
Speziale, Marie
Stork, Phyllis
Taylor, Nancy
Turner, Virginia
Vukobratović, Laura
Wendling, Charlotte
Whitaker, Liesl
White, Edna
White, Edna [Flora]
Williams, Susan
Yates, Wanda

Appendix C

Known Birthdates of Trumpeters

January 1: Bayer, Johann Ernst 1727; Birkemeyer, Richard 1952; Celestin, Oscar ("Papa") 1884; Eklund, Bengt 1944; Glantz, Harry 1896; Goldman, Edwin Franko 1878; Jackson, Bret 1964; Paniotov, Kharlampy 1923; Uhle, Andreas 1951; Van Rooyen, Ack 1930.

January 2: Goodwin, Henry 1907; Granitsky, Ilya 1923; Heckmann, Werner 1961; Madrid, John 1948; Maury, Henri 1834; McLevy, John 1927; Saunier, Clément 1979.

January 3: Baca, Robert 1958; Bagley, Ezra 1853; Collins, Philip 1948; Detwiler, David 1950; Huffman, Gerald 1903; Lowrey, Alvin 1943; Pliquett, Joachim 1957.

January 4: Bell, Roger 1919; Holt, John 1959; Lawler, Roy 1960; Meissner, Marc 1954; Newton, William Frank 1906; Wilson, Iaan 1947.

January 5: Bär, Bernard 1974; Davison, ("Wild") Bill 1906; Goeyens, Alphonse 1867; Klein, Oscar 1930; Manley, Jim 1954; Mitchell, Harold ("Pappy") 1898; Reece, Alphonso ("Dizzy") 1931; Tabor, Charly 1914.

January 6: Brown, Maurice 1981; Kime, Warren 1928; Lattuca, Gino 1955; Moore, Daniel ("Danny") 1941; Sickler, Don 1944; Stark, Robert ("Bobby") 1906; Tabakov, Mikhail 1877; Webster, Gerald 1944.

January 7: Allen, Henry ("Red") 1906; Kluesner, James 1947.

January 8: Culley, Wendell 1906; Dawson, James 1901; Hodel, Martin 1964; Korniliev, Alexey 1980; Sandau, Kurt 1939.

January 9: Guérin, Roger 1926; Hoch, Theodore 1842; Maxwell, James ("Jimmy") 1917; Strickler, Benny 1917; Wilt, James 1962.

January 10: Evans, Andrew 1962; Menke, Werner 1907; Reed, Waymon 1940.

January 11: Brown, David 1951; Cowell, Johnny 1926; Johnson, Walt 1947; Llewellyn, Edward 1879; Massey, Cal 1928.

January 12: Dara, Olu 1941; Jensen, Ingrid 1966; Robinson, Cynthia 1946.

January 13: Acquisto Antoine 1972; Bauer, Wolfgang 1965; Humphrey, Percy 1905; Kaart, Ray 1934; Schreiber, Louis 1827.

January 14: Butterfield, Charles William ("Billy") 1917; Drucker, Vladimir 1897; Halary, Antoine 1788; Kuehn, Daniel 1953; Najoom, Dennis 1947; Schachtner, Heinz 1920; Wheeler, Kenny 1930.

January 15: Carroll, Baikida 1947; Farrar, Fred ("Fuzzy") 1893.

January 16: Bergeron, Wayne 1958; Binder, Werner 1945; Dissenha, Fernando 1968; Hyde, Vic 1913; Ross, Rashawn 1979; Wachs, Julius 1893.

January 17: Crowley, Andrew 1962; Erickson, Steven 1951; Gates, Charles 1960; Leeb, Leonhard 1962; Stork, Phyllis 1955.

January 18: Gekker, Chris 1954; Holbrook, Jeffrey 1984; Joris, Bert 1957; Staff, David 1958.

January 19: Bosch, Mireia 1980; Magnarelli, Joe 1960; Rosebrook, David Cobb 1874.

January 20: Anthony, Ray 1922; Lillya, Clifford 1910; Olson, R. Dale 1935; Ponomarov, Valery 1943; Sattler, Christian 1778.

January 21: Brader, Ken III 1954; McMillion, Dan 1938; Plylar, Deborah 1960; Sutphen, Albert 1897.

January 22: Minger, George ("Pete") 1943; Ōttl, Andreas 1974; Reinhardt, Donald S. 1908.

January 23: Ashton, Graham 1956; Bamonte, David 1960; Lewis, Bobby 1936; Söndlin, Heinz 1917; Stahl, David 1949.

January 24: Eubanks, Duane 1969; Mulligan, Mick 1928; Pratt, Bobby 1927; Printup, Marcus 1967.

January 25: Hood, Alan 1964; Populin, Mario 1943; Sachse, Ernst 1813; Vezant, Louis 1931.

January 26: Cap, Etienne 1942; Price, Michael ("Mike") 1941; Swift, George 1911.

January 27: Bailey, Jeffrey 1959; Baker, Clint 1971; Depew, Art 1925; Dolan, John 1875; Maniero, Fabiano 1965; Norris, Philip 1954; Oxley, Dan 1957; Page, Oran ("Hot Lips") 1908; Pétré, Léon 1943; Richard, Jean-Luc 1965.

January 28: Allums, Tim 1971; Brown, Herbert ("Herb") 1869; Henry, André 1969; Randolph, Zilner 1899.

January 29: Assunto, Frank 1932; Bodart, Dominique 1969; Bruynen, Rob 1961; Conn, C.G. 1844; Dillon, Burnette 1944; Gildner, Nancy 1955; Maier, Toni 1949; Moskvin, Konstantin 1959; Osterloh, Klaus 1952.

January 30: Davis, Gregory 1957; Eldridge, Roy 1911; Johnson, Otis 1910; Mölder, Richard 1922; Pride, Steven 1957; Schmidhäusler, Francis 1946; Ware, John 1922.

January 31: Anderson, John Jr. 1921; Baldauf, Rüdiger 1961; Hackett, Robert ("Bobby") 1915, Steuart, Richard Carson 1956.

February 1: De Davrichewy, Irakli 1940; Pfund, William ("Bill") 1944; Schneidewind, Hellmut 1928; Thibouville-Lamy, Jérome 1833.

February 2: Adams, Greg 1952; Duncan, Donald S. 1964; Faulkner, Maurice 1912; Gisbert, Greg 1966; Næss, Lars 1943.

February 3: Alvarez, Chico 1920; Valentine, "Kid" Thomas 1896; Young, Eugene ("Snooky") 1919.

February 4: Fruscella, Tony 1927; Klein, Emmanuel ("Mannie") 1908; Voisin, Peter 1950.

February 5: Goldie, Don 1930; Reiche, Gottfried 1667; Truax, Bert 1954; Winfield, Charles 1943.

February 6: Bailey, Norman 1913; Berginc, Charles 1952; Fagerquist, Don 1927; Gozzo, Conrad 1922.

February 7: Giuffredi, Andrea 1965; Huffsteter, Steve 1936; Klushkin, Yury 1937; Zottola, Frank 1916.

February 8: Sullivan, William 1925.

February 9: Benterfa, Maurice 1937; Butler, Barbara 1952; Holland, Herbert ("Peanuts") 1910; Scott, Betty 1937.

February 10: Felber, Dani 1972; Fresu, Paolo 1961; Heuvelman, André 1966; Mertens, Théo 1932; Morris, Lawrence ("Butch") 1947; Polcer, Edward ("Ed") 1937.

February 11: Appleby-Wineberg, Bryan 1969; Myers, George 1920; Newman, Miles 1959; Rubin, Alan 1953.

February 12: Bing, William 1947; Childers, Marion ("Buddy") 1926; Horton, Ron 1960; MacDonald, Roderick 1959; Madeja, James T. 1956; Perry, Marvin II 1948; Privin, Bernie 1919; Reid, Edward 1960; Reyman, Randall 1952.

February 13: Boos, Louis F. 1858; Frei, Fridolin 1919; Graham, George 1937; Manone, "Wingy" 1900.

February 14: Thomas, John 1950; Zvolánek, Marek 1974.

February 15: Fuller, Walter 1910; Jordan, Taft 1915; Saurer, Heinz 1972; Touvron, Guy 1950; Ulrich, Albert 1857.

February 16: Bullock, Donald 1936; Caffarelli, Reginaldo 1891; Dauverné, F.G.A. 1799; Parlato, Charles ("Charlie") 1919; Pezzo, Camillo del 1927.

February 17: Chestnut, Walter 1936; Dünser, Stefan 1968; Eder, Gotthard 1971; Kasper, Max 1922; Männel, Armin 1933; O'Neill, David 1956; Smithers, Don L. 1933; Spivak, Charlie 1907; Steele, Colin 1968.

February 18: Basse, Herman 1866; Monke, Josef 1882; Osterwald, "Hazy" 1922; Pierce, De De 1904; Sondermann, Johannes 1967.

February 19: Dunn, Johnny 1897; Grabandt, Christian 1966; Kelly, Adrian 1974; Madison, Louis ("Kid Shots") 1899; Rodenkirchen, Christian 1858.

February 20: Brohm, Jörg 1967; Jones, Leroy 1958; Sandke, Jordan 1946; Soloff, Lewis ("Lew") 1944.

February 21: Bellstedt, Herman Jr. 1858; Burke, Milo 1870; Harbison, Patrick 1955; Maalouf, Nassim 1941; Robertson, Clarence Herbert ("Herb") 1951; Stewart, Timothy 1949; Vache, Warren 1951.

February 22: Fischthal, Glenn 1948; Joachim, Peter 1923; Stewart, Rex 1907; Wilder, Joseph ("Joe") 1922.

February 23: Berwaerts, Jeroen 1975; Bloedhorn, Frank 1964; Bose, Sterling 1906; Carisi, John 1922; Harvison, Emery 1970; Johnson, Harold ("Money") 1918; Marshall, Richard 1976; Sievers, Karl 1955.

February 24: Böhme, Oskar 1870; Rodriguez, Galindo 1955, Thomas, John Charles 1959.

February 25: Allier, Pierre 1908; Belck, Scott 1966; Harris, Maurice 1921; Willing, Ralf 1949.

February 26: Arndt, Michael 1973; Besançon, André 1946.

February 27: Fisher, Tony 1936; Keppard, Freddie 1890; Olcott, James 1944; Phelps, Joe 1944; Richardson, Rex 1966.

February 28: Arban, Joseph Jean-Baptiste Laurent 1825; Baker, Bernard ("Benny") 1896; Castle, Lee 1915; Metcalf, Louis 1905.

March 1: Baker, Kenny 1921; Rowe, Carlton 1948; Werner, Friedrich 1871; Wright, Elbridge G. 1811.

March 2: Elam, Lawrence 1943; Fowler, Walter 1955; Radzischewski, Heinz 1954; Rockwell, Bland S. ("Rocky") 1923; Watkins, Derek 1945.

March 3: Bolton, Dupree 1929; Dickey, Bruce 1949; Garside, Derek 1930; Gasca, Luis 1940; Hasselmann, Ronald 1933; Mathez, Jean-Pierre 1938; Smith, William ("Bram") 1929.

March 4: Alessi, Joseph 1876; Greig, Murray 1966; Laycock, Arthur 1887; Shew, Bobby 1941; Stern, Jeffrey 1943.

March 5: Alessi, Ralph 1963; Burns, David ("Dave") 1924; Forestier, Joseph 1815; Laanen, Theo 1912; Meinl, Eckhardt 1938; Oakley, Dick 1940; Raymondis, Gerassimos 1949.

March 6: Davis, Ronald ("Spanky") 1943; Etzel, Roy 1925; Guggenberger, Wolfgang (Frankfurt) 1962; McGhee, Howard 1918; Michel, Jean-François 1957; Mikkelborg, Palle 1941; Tolliver, Charles 1942.

March 7: Bergmann, Matthias 1972; Berton, Gaétan 1936; Gonella, Nat 1908; Läubin, Wolfgang 1965; Naude, Jean-Claude 1933.

March 8: Aley, John 1952; Dunn, Stephen 1966; Hamilton, John ("Bugs") 1911; Mitchell, George 1899; Neumann, Trevor 1978; Soomary, Aneel 1967.

March 9: Leduc, Alphonse 1804; Norton, Nick 1954; Schachtner, Johann Andreas 1731; Stegmann, Richard 1889.

March 10: Beiderbecke, Leon ("Bix") 1903; Bendzko, Thomas 1957; Berlin, Richard 1947; Carroll, John 1954; Holton, Frank 1858; Irons, Earl 1891; Lachenmeir, Paul 1930; Mahillon, Victor 1841.

March 11: Anderson, Stephen 1961; Halliwell, William 1864; Hautzinger, Franz 1963; Kail, Josef 1795; Karparov, Petar 1920; Lindgren, Lasse 1962; Schwartz, Richard I. 1951.

March 12: Egan, Denis 1919; Forman, William 1959; Jones, Philip 1928; Trimble, Sam 1942.

March 13: Blancherd, Terence 1962; Conner, Jeff 1963; Eckert, John 1939; Mitchell, Richard ("Blue") 1930; Tarkövi, Gábor 1969.

March 14: Cohn, George 1925; Jones, Quincy 1933; Miller, Charlie 1938.

March 15: Briney, Bruce 1960; Brooks, Gerald Randolph ("Randy") 1918; Calvert, Albert 1922; James, Harry 1916; McPartland, James ("Jimmy") 1907; Mills, Fred 1935.

March 16: Braff, Reuben ("Ruby") 1927; Davidson, Louis 1912; Goodwin, James 1944; Hemphill, Shelton 1906; Hutchinson, Leslie ("Jiver") 1906; Szabo, Rich 1956.

March 17: Fornarotto, Carmine 1930; Kunkee, Patrick 1963; Turnbull, David 1961.

March 18: Gérard, Fred 1924; Halcox, Pat 1930; McWhorter, Brian 1975; Mueller, Pierre 1846; Navratil, Wolfgang 1972.

March 19: Debonneville, Michel 1943; Emerson, Walter 1856; Mettome, Doug 1925; Novikov, Vadim 1941; Smith, Keith 1940; Tison, Donald 1935.

March 20: Kendall, Edward ("Ned") 1808.

March 21: Few, Guy 1963; Joos, Herbert 1940; Lukyanov, Yury 1934; Okoshi, Toru ("Tiger") 1950.

March 22: Dorian, Patrick 1956; Johansson, Markku 1949; Jones, Conrad 1934; Ohno, Shunzo 1949.

March 23: Aarons, Al 1932; Jones, Herbert 1926; McNeil, John 1948.

March 24: Auerbach, Rainer 1956; Bach, Vincent 1890; Douglas, Dave 1963; Platt, Robert 1937; Vloeimans, Eric 1963.

March 25: Hillyer, Lonnie 1940; Hois, Charles 1930; Köpp, Rudolf 1934; McCann, Philip 1955; McNab, Malcolm 1943; Rippas, Claude 1946; Schenker, Daniel 1963; Stoelzel, Richard 1961; Sugiki, Mineo 1945; Zickler, Heinz 1920.

March 26: Bate, Philip 1909; Méndez, Rafael 1906; Wilfert, Hanne 1921.

March 27: Champouillon, David 1959; Coble, George 1948; Collins, Burt 1931; Thieck, William 1883.

March 28: Fomin, Yevgeny 1946; Jones, Thad 1923; Leisring, Stephen 1963.

March 29: Blanc, Jean-Claude 1943; Botschinsky, Allan 1940; Koerselman, Herbert 1941; Mayfield, Nathaniel 1976; Ranger, Louis 1949; Richter, Theodor 1826; Schrello, Mark 1945.

March 30: Baranger, Louise 1958; D'Earth, John 1950.

March 31: Alpert, Herb 1935; Chappottín, Félix 1907; Eisensmith, Kevin 1956; Kaestner, Klaus 1937; Montz, Richard 1942; Packeiser, Hans-Jörg 1956; Rapa, Adam 1980; Scott, Christian 1983.

April 1: Breedlove, Graham 1970; Georgi, Karl-Heinz 1957; Severn, Eddie 1963; Smith, Philip 1952.

April 2: Cagnolatti, Ernest ("Ernie") 1911; Hasenöhrl, Jan 1961; Lehman, Richard 1958; Little, Booker 1938; Marsala, Mario ("Marty") 1909; Mason, David 1926; Prager, Nat 1910; Smedvig, Rolf 1952.

April 3: Adelbrecht, Henri 1926; Brydenfeld, Michael 1966; Lohse, Peter 1960; Miley, James ("Bubber") 1903; Truffaz, Erik 1960; Vega, Ray 1961.

April 4: Armenteros, Armando ("Chocolate") 1928; Bode, Hans 1895; Burns, Legh 1935; Levy, Robert 1943; Martínez, Isidro 1960; Masekela, Hugh 1939; Mitchell, Gilbert 1925; Mühlfellner, Martin 1972; Reese, Marc 1970; Shoffner, Robert ("Bob") 1900; Speziale, Marie 1942.

April 5: Christiansen, Jan Fredrik 1942; Fricke, Adolph 1860; Gordon, Claude 1916; Korak, John 1962.

April 6: Bernard, André 1946; Erickson, Lynn 1956; Hardman, William ("Bill") 1933; Leczkowski, Gregor 1959; Roderick, Stan 1919; Rudd, Wiff 1955; Schoof, Manfred 1936.

April 7: Bush, Irving 1930; Finke, Helmut 1923; Hubbard, "Freddie" 1938; Keneke [Koenike], Emil 1866; Mobley, Joseph 1953; Schmid, Peter 1958.

April 8: Berger, Florian 1976; Butler, Charles 1954; Hynes, Jim 1956; Immer, Friedemann 1948; Mitchell, Oliver 1927; Naumann, Carl 1878.

April 9: Bonano, Joseph ("Sharkey") 1902; Briggs, Arthur 1899; Head, Emerson 1935; Ragin, Hugh 1951; Sejpal, Stanislav Jr. 1949.

April 10: Barrie, Bruce 1954; Ikov, Andrei 1960; Mason, Phil 1940; Mortimer, Harry 1902; Schetsche, Walter 1935; Vaillant, Ludovic 1912.

April 11: Brisbois, Austin Dean ("Bud") 1937; Curé, Antoine 1951; Gouriev, Leonid 1973; LaRocca, Dominic 1889; Mann, Joseph 1868.

April 12: Kisor, Ryan 1973; Schneider, Dennis L. 1931; Williams, Tom 1962.

April 13: Gansch, Hans 1953; Weast, Wade 1963.

April 14: Brndiar, John 1953; Gutterer, Werner 1920; Ketch, James 1952; Rogers, Milton ("Shorty") 1924; Sabo, Scott 1970; Wallace, John 1949.

April 15: Burke, James 1923; Lemos, Alexander Vasilyevich 1875; Pomeroy, Irving Herbert III ("Herb") 1930; Scholz, Walter 1938; Wilbraham, John 1944.

April 16: Junek, Václav 1928; Lafrance, Manon 1964.

April 17: Laskey, Scott 1953; Lieberman, Harold 1931; Noto, Sam 1930; Williams, Susan 1960.

April 18: Colyer, Ken 1928; Groth, Konradin 1947.

April 19: Brun, Philippe 1908; Gardner, Earl 1950; Horne, F. Louise 1880; Ji, Ruikai 1946; Pearce, Dick 1951; Wasser, Ernst 1930.

April 20: Kennel, Hans 1939; Schlueter, Charles 1939; Stripling, Byron 1961; Wise, Alan 1957; Yablonski, Wilhelm 1889.

April 21: Berman, Sonny 1925; Carr, Ian 1933; Greene, Frank 1963; Leonhart, Michael 1974; Roller, Jan 1949; Santucci, Francesco 1939; Saunders, Tom 1938.

April 22: Ballou, David ("Dave") 1963; Cappozzo, Jean-Luc 1954; Greenup, Garth 1971; Howard, Avery ("Kid") 1908; Turrentine, Tommy 1928.

April 23: Ballester, Pierre 1969; Harris, Benjamin ("Benny") 1919; Novy, Don 1932.

April 24: Adelstein, Bernard 1928; Bengtsson, Leif 1941; Callet, Jerome 1930; Drews, Glenn 1949; Levy, Jules 1838; Morgera, Fabio 1963; Wesenigk, Fritz 1923.

April 25: Antonsen, Ole Edvard 1962; Burkhart, David 1954; Fairweather, Digby 1946; Rommel, John 1958.

April 26: Artero, Patrick 1950; Brown, Bernard 1914; Dörner, Axel 1964; George, Karl 1913; Hovaldt, Gorm 1956; Schmidt, Ingus 1933; Swana, John 1962.

April 27: Burgstaller, Josef 1971; Dorer, Robert 1962; Pagnard, Charles 1948.

April 28: Bauzá, Mario 1911; Biggs, Philip 1954; Gay, Mace 1855; Pollin, Pierre 1925; Zottola, Glenn 1947.

April 29: Dean, Allan 1938; Hession, Patrick 1968; MacBeth, Carlton 1924; Pinkett, Ward 1906; Schäfer, Holger 1974; Stoppacher, Manfred 1941.

April 30: Balay, Guillaume 1871.

May 1: Akinmusire, Ambrose 1982; Barelli, Aimé 1917; Merkelo, Paul 1968; Sullivan, Ira 1931.

May 2: Green, Donald 1949; Kryl, Bohumir 1875; Maisch, Michael 1966; Meltzer, Yigal 1969; Stockhausen, Markus 1957.

May 3: Bowen, Gregory 1943; Civitareale, Felice 1956; Hansen, Thorvald 1847; Harper, Thomas 1786; Lawson, Yank 1911.

May 4: Ferguson, Maynard 1928; Habermann, Heinz 1925; Kubli, Nikolay 1894; Kvebæk, Harry 1925; Menardi, Louis 1915; Pursell, John 1953; Stapleton, William ("Bill") 1945; Williams, Richard 1931.

May 5: Boltro, Flavio 1961; Chumov, Leonid 1927; Conforzi, Igino 1958; Daily, Pete 1911; Liesering, Ludwig 1861; Mirabal, Manuel 1933; Walrath, Jack 1946.

May 6: Brönner, Till 1971; Menth, Gottfried 1957; Randall, Freddy 1921; Van Haeke, Henri 1923; Vasilyevsky, Ivan 1892.

May 7: Albert, Jordi 1981; Aubier, Eric 1960; Keat, James 1813; Verhaert, Steven 1969.

May 8: Farrent, Karl 1963; Heim, Gustav 1879; Kellso, Jon-Erik 1964; Nichols, Ernest ("Red") 1905; Savard, Philip 1972; Smoker, Paul 1941.

May 9: Miles, Ron 1963; Zimmerman, Tim 1956.

May 10: Abdullah, Ahmed 1947; Deppa, Claude 1958; Harper, Philip 1965; Heitger, Raymond ("Duke") 1968; Hering, Sigmund 1899; Jeandheur, Stephen 1956; Miller, Ernest ("Punch") 1894; Nakariakov, Sergei 1977; Tyle, Chris 1955.

May 11: Camarata, Salvatore 1913; Coppola, John 1929; Mullens, Edward 1916; Oliver, Joe ("King") 1885; Trudell, John ("Johnny") 1939; Valdambrini, Oscar 1924; Verhaeghe, Eric 1940.

May 12: Mase, Raymond 1951; Thompson, James 1949.

May 13: Candelaria, Leonard 1947; Rosenfeld, Seymour 1923; Saint-Jacome, Louis-Antoine 1830; Shaw, Brian 1977.

May 14: Bryant, Robert Sr. ("Bobby") 1934; Gambaro, Tony 1965; Kinch, Don 1917; Porcino, Al 1925; Wecke, Conrad 1976; Williamson, Stu 1933.

May 15: Barbara, Benny 1922; Berlin, Eric 1969; Gordon, Joseph ("Joe") 1928; Grabowski, Randy 1954; Köller, Uwe 1964; Martin, Bobby 1903; Morganelli, Mark 1955; Warburton, Terry 1950.

May 16: Bascomb, Wilbur 1916; Berger, Anna Teresa 1853; Metzdorff, Johann Gustav 1822; Moch, Manfred 1930; Newsome, Stan 1919.

May 17: Anthony, Ryan 1969; Butler, Helen May 1867; Katzman, Lee 1928; Mastroleo, Patrick 1931; Thompson, Michael 1959.

May 18: Brahmstedt, Howard 1936; Hunger, Helmut 1929; Inouye, Mark 1971; Lewis, Carroll ("Cappy")1917; Lyren, Delon 1966; Polonsky, Naum 1910; Rixer, Adam 1975; Sibaja, José 1973.

May 19: Busse, Henry 1894; Carlsen, Douglas 1969; Guggenberger, Wolfgang (Munich) 1957; Lawrence, Peter 1965; Lösch, Reinhold 1924; Thornburg, Scott 1960.

May 20: Brenton, Harold 1947; Kindermann, Steven 1964; Schäfer, Joachim 1973; Smith, Louis 1931; Wenke, Otto 1920.

May 21: André, Maurice 1933; Ewald, Michael 1948.

May 22: Ball, Kenny 1931; Burt, Jack 1958; Johnson, Frank 1927; Kent, Timothy 1949; Koglmann, Franz 1947; Marshall, John 1952; Stout, Ron 1958.

May 23: Gosling, Daniel 1962; Lyttelton, Humphrey 1921; Sandke, Jay Randall 1949; Stamm, Marvin 1939; Vacchiano, William 1912.

May 24: Ahola, Sylvester 1902; Endsley, Shane 1975; Irish, John 1952; Kaderabek, Frank 1929; Kiefer, Richard ("Rick") 1939; Myers, Walter J. 1937; O'Hara, Betty 1925.

May 25: Davis, Miles 1926; Hammes, Thomas 1978; Reichstaller, Claus 1963; Roney, Wallace 1960; Yeriomin, Sergei 1903.

May 26: Baker, Harold ("Shorty") 1914; Elman, Ziggy 1914; Rosner, Eddie 1910.

May 27: Cardwell, William 1917; Meinberg, Stephan 1966; Treutel, Edward 1913; Triscari, Ray 1923; Valdor, Frank 1937.

May 28: Ackley, James 1969; Becker, Heinz 1938; Cobb, Kevin 1971; Ferber, Guy 1966; Jacoby, Don 1920; Ladnier, Thomas ("Tommy") 1900; Linn, Leslie 1961; Plietzsch, Johann 1967; Roditi, Claudio 1946; Schmidt, Eckhard 1963.

May 29: Cerclier, Jules 1823; Grafmyer, James 1935; Jones, Sean 1978; London, Frank 1958; Pletcher, Tom 1936; Würsch, Markus 1955; Zimmermann, Stephan 1963.

May 30: Beckett, Harry 1935; Bryant, Clora 1929; De Paris, Sidney 1905; Erwin, George ("Pee Wee") 1913; Geisler, Lloyd 1913; Sherwood, Bobby 1914; Tarayan, Gugush 1898; Terran, Anthony 1926.

May 31: Archer, Billie Rogers 1917; Archibald, Paul 1956; Fraedrich, Craig 1960; Franks, Rod 1956; Miller, Dan 1969; Peters, Richard 1929.

June 1: Benkenstein, Thorsten 1968; Ghitalla, Armando 1925; Nielsen, Per 1954; Rux, Hannes 1965; Stoner, Roger 1945; White, Walter 1963; Wohlgemuth, Heinrich 1890.

June 2: Endsley, Gerald 1945; Hösslin, Bernd von 1964 König, Rudolf 1906; Mönkediek, Peter 1964; Royal, Ernest ("Ernie") 1921; Rudoy, Nikolay 1919; Snow, Valaida 1904.

June 3: Curson, Theodore ("Ted") 1934; Damrow, Fritz 1960; Gardner, Derrick 1965; Krug, Willy 1925.

June 4: Almeida, John 1951; Schmeisser, Otto Kurt 1883; Whitaker, Liesl 1969.

June 5: Fumo, John 1957; Gonzalez, Jerry 1949; Petit, Alexandre 1864; Sherman, Roger 1938; Smith, Walter F. 1859.

June 6: Faku, Feya 1962; Haase, Rudolf 1935; Ridenour, Mark 1959; Serostanov, Konstantin 1918; Vanryne, Robert 1963 .

June 7: Capouillez, Luc 1948; Clendenin, W. Ritchie 1943; Remsen, Lester 1918; Turner, Virginia 1960.

June 8: Danté, Jon Paul 1969; Fischer, Horst 1930; Schneebiegl, Rolf 1924.

June 9: Balm, Neil 1957; Cord, Edmund 1949; Haas, Wolfgang G. 1946; Weidinger, Anton 1766; Yeh, Shu-Han 1957.

June 10: Blakeney, Andrew ("Andy") 1898; Goloshchokin, David 1944; Listo, Juhani 1952; McGaw, Laurie 1937; Nilsen, Arnulf 1952; Prosser, Douglas 1963.

June 11: Birch, Robert 1955; Duran, Manuel ("Manny") 1926; Dutot, Pierre 1946; Glasel, John 1930; Jacobs, Arnold 1915

June 12: Belgrave, Marcus 1936; Fairweather, Al 1927; Hardy, Emmett 1903; Snedecor, Phil 1963; Vukobratović, Laura 1971; Zarchy, Rubin ("Zeke") 1915.

June 13: Cheatham, Adolphus ("Doc") 1905; Eichberger, Albrecht 1950; Güttler, Ludwig 1943; Lindemann, Jens 1966; Molnár, Zoltán 1965.

June 14: Berinbaum, Martin 1942; Carlson, Steven 1948; Daversa, Jay 1945; Lagorce, Marcel 1932; Weldon, Alfred F. 1862.

June 15: Altenburg, Johann Ernst 1734; Mares, Paul 1900; Moore, Melvin 1923; Morrow, Walter 1850; Parin, Fredeline ("Poppee") 1967; Tarr, Edward H. 1936; Velenczei, Tomas 1962.

June 16: Gorham, Charles 1930; Harrell, Thomas ("Tom") 1946; Salentin, Hans-Peter 1961; Shaw, Clarence 1926; Volkov, Vitaly 1939.

June 17: Holler, Adolf 1929; Lyamin, Pyotr Yakovlevich 1884; Marchiando, John 1969.

June 18: Forney, Fred 1954; Grau, Carlos Beneto 1969; Lindsay, Douglas 1962; O'Keeffe, Mark 1969; Price, Calvin 1951.

June 19: Barrett, Darren 1967; Hickman, David 1950; Jefferson, Thomas ("Little Tom") 1921; Jouvin, Georges 1923; Nockles, Bruce 1959; Scott, Marshall 1959.

June 20: Beal, Jeff 1963; Brown, Marcellus 1951; Cacia, Paul 1956; Evans, Paul Wesley ("Doc") 1907; Quinque, Rolf 1927; Radke, Fred 1943; Řezanina, Lubomir 1932; Wendling, Charlotte 1953; Wright, Lammar Sr. 1905.

June 21: Banks, Martin 1936; Bauchinger, Diana 1974; Colson, John 1933; Coon, Jack ("Jackie") 1929; Eskdale, George 1897; Friedlaender, Thomas 1966; Harjanne, Jouko 1962; Hines, Harold 1918; Jackson, Dewey 1900.

June 22: Anderson, Michael 1959; Hurrell, Martin 1962; Läubin, Hannes 1958; Lewis, ("Big") Ed 1909; Randolph, Irving 1909; Segal, Jeffrey 1969; Thibaud, Pierre 1929.

June 23: Mear, Sidney 1918; Riazantsev, Pyotr Vasilyevich 1881; Sauter, Otto 1961.

June 24: Burkart, Richard 1931; Campos, Frank 1953; Hedwig, Douglas 1951; Margulis, Charles 1903.

June 25: Pocius, Jeanne G. 1958; Triscari, Joe 1914; Wiseman, Larry F. 1943.

June 26: Agnas, Joakim 1969; Cosh, Paul 1948; Deuchar, Jimmy 1930; Voisin, Roger 1918.

June 27: Araujo, Manuel 1933; Bodet, Guy 1955; Collins, Lester ("Shad") 1910; Dolk, Pieter 1916; Mandler, Lutz 1967.

June 28: Booth, Thomas 1952; Candoli, Walter ("Pete") 1923; Dotson, Dennis 1946; Drozdoff, Nicholas ("Nick") 1953; Smith, Joseph 1902; Steinkopf, Otto 1904.

June 30: Burkhardt, Ingolf 1963; Davenport, Wallace 1925; Hall, Barrie 1949; Hall, Robert Brown 1858; Schilke, Renold 1910.

July 1: Bonnici, André 1969; Decker, Charles 1946; Gabel, Bernard 1942; Kozderka, Vladislav 1947; Schulz, Robert 1938.

July 2: Bowman, Joseph 1975; Fielder, William 1938; Knoll, Anton H. 1855; Rejlek, Vladimir 1953.

July 3: Beck, Frederick 1946; Coles, John ("Johnny") 1926; Kejmar, Miroslav 1941; Varona, Jorge 1932.

July 4: Ascari, Ivano 1958; Barton, Leland 1884; Davis, Leonard ("Ham") 1905; Düppenbecker, Frank 1964; Heikkinen, Esko 1953; López, Vicente 1948; Powell, J. Fred 1964; Trognée, Emile Joseph 1868.

July 5: Evans, Miles 1965; Slaughter, Susan 1945.

July 6: Braun, Rick 1955; Olstad, Peter 1958; Stafford, Gregg 1953; Watters, Ken 1964.

July 7: Benedict, Marissa 1962; Chez, Al 1961; Johansen, Lawrence 1946; Johnson-Hamilton, Joyce 1938; Severinsen, Carl ("Doc") 1927; Sweet, Albert 1876.

July 8: Belmondo, Stéphane 1967; Fassin, Robert 1922; Mazurek, Rob 1965; Meichelt, Albert 1850; Morris, Craig 1968; Siebert, Alan 1955; Thow, George 1908; Wanscheidt, Robert 1886.

July 9: Crown, Thomas 1929; Luftman, Adam 1979; Mathie, Gordon 1924; Welsh, Alex 1929.

July 10: Brock, Fredy 1926; Kleindienst, Uwe 1961; Morgan, Lee 1938; Williams, Charles ("Cootie") 1911.

July 11: Christensen, Ketil 1952; Lowther, Henry 1941; Stańko, Tomasz 1942.

July 12: Allen, Eddie 1957; Benge, Elden 1904; Candoli, Secondo ("Conte") 1927; Dedrick, Lyle 1918; Muhammed, Ameen 1954.

July 13: Benitez, James 1958; Civiletti, Robert O. ("Bahb") 1946; Grant, Gary 1945; Lange, Peter 1938; Miyashiro, Eric 1963; Schlabach, John 1957; Spineux, Alphonse 1934.

July 14: Friedrich, Reinhold 1958; Lazarus, Charles 1969; Marchal, André 1920; Mills, John 1940; Rodriguez, Michael 1979.

July 15: Lee, Matthew 1961; Sepulveda, Charlie 1962.

July 16: Backhaus, Patricia 1959; Brady, Charles 1937; Buckner, John Edward ("Teddy") 1909; Edelbrock, Dennis 1953; Emms, John 1942; Sommerhalder, Giuliano 1985; Van Cleave, Mark 1960; White, Henderson N. 1873.

July 17: Charlier, Théo 1868; Copeland, Ray 1926; Englebright, Scott 1971; Martin, Christopher 1975; Resenberger, Johann Baptist 1700; Weichbrodt, Fritz 1919; Wilson, Andrew 1968.

July 18: Baudrier, Emile 1899; Russo, Antoine ("Tony") 1948; Sawchuk, Terry 1954.

July 19: Bradford, Bobby 1934; Collins, Richard 1924; Jones, Carmell 1936; Schepers, Nico 1974; Teagarden, Charlie 1913.

July 20: Calvayrac, Albert 1934; Carnovale, Norbert 1932; Dillard, William ("Bill") 1911; Posvaliuk, Valery 1947; Serna, Juanjo 1970.

July 21: Bocage, Peter 1887; Langhage, Henning 1943; Minafra, Pino 1951; Wendholt, Scott 1965.

July 22: Distin, Henry 1819; Nguyen, Ben 1961; Watson, Richard 1970.

July 23: Berry, Emmett 1915; Czeglédi, Zsolt 1967; DiMartino, Vincent 1948; Gilreath, Amy 1963; Sabarich, Raymond 1909; Schmutzler, Mathias 1960.

July 24: Faddis, Jon 1953; Masseurs, Peter 1944; Sachse, Friedrich 1809; Thomas, Joseph ("Joe") 1909; Zollar, James 1959.

July 25: Baker, Sydney 1921; Christ, Herbert 1942; Ellis, Don 1934; Herseth, Adolph ("Bud") 1921; Holz, Frank 1890; Moore, William 1901; Schmidt, Alexander 1889; Wiggs, Johnny 1899.

July 26: Conrad, Jörg 1945; Hawkins, Erskine 1914; Leach, Cathy 1956; Naumann, Andrew 1968; Petzold, Robert Franz 1858; Tamura, Natsuki 1951; Tofanelli, Andrea 1965.

July 27: Eklund, Niklas 1969; Hänsch, Renold 1966; Hunt, Clyde 1937; Ruechtenwald, Philip 1954.

July 28: Buat, Ivano 1964; Williams, Bill 1965.

July 29: Bolz, Horst-Dieter 1936; Docksey, F. Joseph 1947; Ruhe, Ulrich Heinrich 1706; Stevens, Thomas 1938; Wolf, Hans 1938; Woomert, Barton 1952.

July 30: Battenberg, Thomas 1941; Dawson, Colin 1960; Dengler, Franz 1890; Haneuse, Arthur 1922; Nagel, Kurt 1949.

July 31: Anthis, Socrates 1952; Laroo, Saskia 1959; Stewart, Michael 1955.

August 1: Böhning, Jürgen 1950; Droschel, Conrad 1596; Kreutz, Karl 1916; Nicolay, Michel 1896; Tyzik, Jeff 1951.

August 2: Akhmadullin, Iskander 1969; Dominique, Anatole ("Natty") 1896; Lanese, Robert 1941; Owen, Don 1937; Rose, Jochen 1941; Saunders, Carl 1942; Secrest, Andy 1907; Solomon, John 1856.

August 3: Buono, Vincent C. 1875; Geiger, György 1944; Porter, Jake 1916.

August 4: Armstrong, Louis ("Satchmo") 1901; Bimson, Gareth 1959; Coleman, William ("Bill") 1904; Haug, Edward 1925; Knarren, Piet 1948; Rosati, Gabriel 1966; Sennhauser, Marcel 1953.

August 5: Beetz, Günther 1954; Clamor, Thomas 1963; Davis, Ernestine ("Tiny") 1910; Prinz, Heinrich 1965; Shear, Howard 1953.

August 6: Aszodi, Ferenc 1929; Glover, Stephen L. 1947; Heinisch, Heinz 1934; Pirinen, Pasi 1969; Skomorovsky, Yakov 1889.

August 7: Bilgen, Erden 1950; Johnson, Don 1939; Murphy, Maurice 1935; Sulieman, Idrees 1923; Xanthoulis, Nikos 1962.

August 8: Gaines, Charles 1900; Maur, Mauro 1958; Rapier, Leon 1922; Suggs, Robert 1949.

August 9: Cecocho, Igor 1958; Gambati, Alessandro 1800; Gerards, Hans 1927; Webb, Gordon 1937.

August 10: Arisi, Enrico 1899; Berger, Günter 1948; Bodet, Francis 1894; Goff, Bryan 1944; Knodt, Peter 1964; Mantler, Michael 1943; Patrylak, Daniel 1932; Scherzer, Johannes 1922; Wieprecht, Wilhelm 1802.

August 11: Bartels, Justin 1978; Ryg, Jørgen 1927.

August 12: Rolfs, Thomas 1958.

August 13: Bailey, Benny 1925; Blunt, James 1956; Hanson, Fay 1913; Johnston, Scott 1950; Kazebier, Nathan 1912.

August 14: Dámit, András 1883; Villanueva, Jari 1955.

August 15: Gale, "Eddie" 1941; González, Dennis 1954; Holy, Walter 1921; Kovalinsky, Andrei 1977; Krivosheyev, Yury 1941; Popov, Sergey 1914; Rabbai, George 1953; Zonshine, Michael 1977.

August 16: Eckert, Randy 1948; Weyerer, Franz 1959.

August 17: Clodfelter, Mark 1966; Laureano, Manuel ("Manny") 1955; Mortenson, Gary 1956; Sielert, Vern 1966; Wülker, Nils 1977.

August 18: Brashear, Oscar 1944; Hammes, Ernie 1968; Helseth, Tine Thing 1987; Knapp, W. Roland 1912; Šimek, Stanislav 1925; Stiegler, Adolf 1868.

August 19: DiVall, Robert 1921; Gordon, Alexander 1867; Hagans, Timothy ("Tim") 1954; Laughton, Stuart 1951; Schwarz, Gerard 1947; Shepherd, Leo 1926; Underwood, James 1948; Wilson, Clive 1942.

August 20: Basch, Wolfgang 1947; Ponzo, Mark 1957; Rampton, Kenny 1967; Rava, Enrico 1939; Staigers, Del 1899; Vanderhoeft, Arthur 1952; Vassallo, Jim 1954; Volle, Bjarne 1943.

August 21: Brosel, Hans 1950; Farmer, Art 1928; Jordan, Marlon 1970; Pender, Mark 1957; Spörri, Paul 1909; Summers, Bob 1944; Thompson, Malachi 1949.

August 22: Caston, Saul 1901; Colombo, Lou 1927; Harig, Matthias 1960; Laird, Michael 1942; Laumer, Jack 1945; Rasey, Uan 1921; Sheetz, David H. 1934.

August 23: Arnold, Stanislav ("Stanko") 1949; Goodchild, Paul 1960; Kafelnikov, Vladimir 1951; Kottek, Hannes 1958; Lukyanov, Herman 1936; McMahan, Mickey 1930; Scherbaum, Adolf 1909; Shuebruk, Richard 1854; Wendling, Jürgen 1955; Young, Gene 1938.

August 24: Hall, Ernest 1890; Liberati, Alessandro 1847; Webster, Paul 1909.

August 25: Escalante, Luis 1915; Garcia, Louis ("King") 1905; Johnson, J. Keith 1942; Moorehead-Libs, Jean 1956; Plank, Johann 1961; Ramm, Kurt 1921; Volodin, Lev 1930.

August 26: Green, Vincent 1963; Jones, Virgil 1939; Reinberg, Donald 1933; Sutte, Jack 1973; Whitted, Pharez 1960.

August 27: Cichowicz, Vincent 1927; Hawdon, Richard 1927; Hernàndez, José 1958.

August 28: Bilger, David 1961; Curry, Mark 1956; Rotondi, James 1962; Schendel, Amy 1973; Treybig, Joel 1969; Wurm, Wilhelm 1826.

August 29: DeJong, William 1935; Ericson, Rolf 1922; Everson, Terry 1962; McGuire, Jesse 1958; Schultz, Erik 1952.

August 30: Alguire, Reuben ("Danny") 1912; Böld, Christian 1957; Dorham, McKinley ("Kenny") 1924; Falay, Maffy 1930; Jackel, Conny 1931; Kretzer, Martin 1950; Lange, Arno 1937; Lenicheck, Edwin 1922; Morris, Thomas 1897; Paz, Victor 1932; Rena, Henry ("Kid") 1899; Shavers, Charles ("Charlie") 1920; Simon, Wilhelm 1898; Yavorsky, Nikolay 1917.

August 31: Benjamin, Keith 1960; Bent, Benjamin 1847; Liebe, Willi 1905.

September 2: Alessi, Joseph II 1915; Collins, Kiku 1971; Dahlqvist, Reine 1945; Donald, Barbara 1942; Galbreath, Frank 1913; Napoleon, Phil 1901; Schuh, Hans Peter 1956.

September 3: Church, Bowen R. 1860; Hurley, Clyde 1916; Reeves, Bob 1931; Sanborn, Chase 1956; Selianin, Anatoly 1937; Soustrot, Bernard 1954; Stangnes, Hans Petter 1965; Türpe, Hugo 1859; VanderCook, Hale Ascher (H.A.) 1864; Zaiser, Uwe 1956.

September 4: Beer, John 1928; Broiles, Melvin ("Mel") 1929; Coolidge, David 1965; McQuater, Thomas 1914; Watson, James 1951.

September 5: Batiste, Milton 1935; Bruckner, Heinrich 1965; Hohstadt, Thomas 1933; Meretta, Leonard 1915; Preston, Edward ("Eddie") 1928.

September 6: Bolden, Charles ("Buddy") 1877; Cassone, Gabriele 1959; Erb, Helmut 1945; Letman, John ("Johnny") 1917; Persson, Bent 1947; Thornton, Clifford 1936.

September 7: Alcorn, Alvin 1912; Baptist, Rick 1948; Isham, Mark 1951; Kaminsky, Max 1908; Lackner, Andreas 1964; Lewark, Egbert 1953; Mayfield, Irvin 1977; Newman, Joe 1922; Peters, Grant 1963; Stölzel, Heinrich 1777; Ullrich, Marc 1954.

September 8: Cole, Grace ("Gracie") 1924; Eshed, Ilan 1945.

September 9: Bloom, Milton 1906; Pfeiffer, Joachim 1963; Stone, Fred 1935.

September 10: Johnson, Gilbert 1927; Lamprecht, Ernst 1929.

September 11: Desvigne, Sidney 1893; Hamer, Ian 1932; Rehmann, Beny 1936; Rowles, Stacy 1955; Skoniczin, Robert 1970.

September 12: Anderson, William ("Cat") 1916; Blakeslee, Rob 1952; Christianson, Dennis ("Denny") 1942; Clarke, Herbert L. 1867; Lynch, Brian 1956; Marrs, Dale 1944; Mestrini, Freek 1946; Presencer, Gerard 1972; Verstraete, Fernand 1925.

September 13: Calicchio, Dominic 1901; Hunsicker, John David 1971; Plume, Serge 1967; Schmelzer, Josef 1927; Vizzutti, Allen 1952.

September 14: Baker, Tom 1952; Berry, William ("Bill") 1930; Burns, Stephen 1959; Friedman, Stanley 1951; Stratton, John F. 1832.

September 15: Beach, Frank 1922; Cola, George ("Kid Sheik") 1908; Göß, Hermann 1940; Harnie, Edmond 1920; Johanson, August 1853; Nichols, Robert ("Bobby") 1924; Pomberger, Josef 1944; Roland, Gene 1921; Rossbach, Franz 1864; Smith, Leonard B. 1915.

September 16: Boldoczki, Gábor 1976; Haynes, Graham 1960; Horowitz, Anthony 1945; Streitwieser, Franz Xaver 1939.

September 17: Blair, Stacy 1954; Fitzgerald, Langston III 1944; Merian, Leon 1923.

September 18: Gargan, Laurence 1968; Komst, Marinus 1908; Molvær, Nils 1960; Mueller, Herbert 1920; Nark, Vaughn 1956; Schlosser, Axel 1976.

September 19: Herforth, Harry 1916; Nilsson, Bo 1940; Phillips, William 1937; Rosso, Nini 1926; Vu, Cuong 1969.

September 20: Agnas, Urban 1961; Chunn, Michael 1954; Cullum, Jim Jr. 1941; Delmotte, Roger 1925; Graswurm, Hans-Joachim 1934; Williams, Franc 1910.

September 21: Baerwind, Christoph 1966; Kratzer, Bernhard 1962; Läubin, Bernhard 1959; Matthes, Alfred 1871; Snell, Howard 1936.

September 22: Chaffard, Didier 1968; Colin, Charles 1913; Dobrzelewski, Jean-Christophe 1978; Egger, Rainer 1947; Gould, Mark 1947; Mackintosh, Jack 1891; Ojala, Lauri 1918; Stowman, William 1963; Wetzel, Ray 1924.

September 23: Bennett, Mark 1962; Blaauw, Marco 1965; Sarin, Irving 1921; Smith, Leona May 1914.

September 24: Allen, J. Lathrop 1815; Caens, Thierry 1958; Navarro, Theodore ("Fats") 1923; Vosburgh, George 1957.

September 25: Allen, Charlie 1908; Jones, Victor 1954.

September 26: Cox, Pierre 1929; Himmler, Mosch 1962; Konnerth, Johann 1966; Payton, Nicholas 1973; Williams, Nelson ("Cadillac") 1917; Wright, Lammar Jr. 1927.

September 27: Basso, Guido 1937; Carder, Jason 1967; De Oliveira, Bonfiglio 1894; Ecklund, Peter 1945; Gordon, Frank 1938; Höfs, Matthias 1965; Ioannidis, Gerassimos 1946; Rodney, Red 1927; Sommerhalder, Max 1947; Williams, Ernest S. 1881.

September 28: Bierlmeier, Josef 1958; Ceccarini, Bob 1942; Hazel, John 1865; Levy, Yoram 1955; Mason, Rod 1940; Reindl, Rudolf 1954; Wiggins, William Bramwell 1921.

September 29: Campbell, Roy 1952; Erdmann, Thomas 1959; Lavrik, Vladislav 1980; Martínez, Miguel 1921; Nagel, Robert 1924; Neugebauer, Franz Willy 1904; Tinguely, Laurent 1967.

September 30: Allison, Robert 1955; Bartold, Gabriel 1919; Brown, Frank 1931; Couturier, Ernst Albert 1869; Eardley, Jon 1928; Hazzard, Don 1947; Oakes, Philip ("Flip") 1949.

October 1: Balio, Andrew 1965; Brodie, Lyman 1949; Engels, Eddie 1936; Hovaldt, Knud 1926; Ilett, Denny 1942; Pellegrini, Esotto 1926.

October 2: Cline, Gilbert 1953; Donnelly, Karen 1966; Gordon, David 1976; Hendrie, Andrew 1948; Horvey, Amy 1980; Ricquier, Michel 1949; Tunnell, Michael 1954.

October 3: Cracchiolo, Salvator ("Sal") 1954; Earley, Robert 1955; Farley, Robert 1963; Lujan, Tony 1956; Segers, Guido 1963; Trottier, Nappy 1915.

October 4: Buschinger, Edmund 1941; Harper, Thomas Jr. 1816; Hartwich, Ute 1969; Jenkins, Clay 1954; Schiefen, Dirk 1979; Simanovich, Alexander 1955.

October 5: Caine, Elliott 1951; Dixon, William ("Bill") 1925; Guarente, Frank 1893; Métrailler, Gérard 1961.

October 6: Baines, Anthony 1912; Gérardy, Dieudonné 1848; Keberle, Daniel 1955; Saxton, Judith 1964; Weeks, Larry 1947.

October 7: Balsom, Alison 1978; Bolshiyanov, Yury 1922; Girard, George 1930; Groot, Willem 1919; Poper, Roy 1948; Shulman, Matthew ("Matt") 1974; Webster, Frederic ("Freddie") 1916.

October 8: Bernstein, Steven 1961; Mellaerts, Manu 1961.

October 9: Bond, Peter 1956; Bordner, Gary 1953; Cousins, M. Thomas 1914; Gleissle, Walter 1919; Jaudes, Chris 1956; Kuehn, David 1941; Paine, Thomas D. 1812; Robertson, Christopher 1955.

October 10: Bridgewater, Cecil 1942; Edison, Harry ("Sweets") 1915; Foley, Joseph 1965; Goode, Brad 1963; Jenkins, Freddie 1906; Larkin, Milton 1910; Meredith, Henry 1946; Parcels, Ramon 1944.

October 11: Baugess, Barry 1956; Bowie, Lester 1941; Gray, Russell 1968; Illman, Richard 1949; Lowery, Perry 1870; Mack, Rodney 1968; Rock, George 1919; Weast, Robert 1929.

October 12: Betancor, Ismael 1976; Botti, Chris 1962; Mossman, Michael 1959; Plylar, Russell 1949; Yates, Wanda 1920.

October 13: Daval, Charles 1956; Lamberth, Arne 1926; Maggio, Louis 1881; Stephan, Wolfgang 1918.

October 14: Anderson, Bernard 1919; Clarke, Jonathan 1977; Garrec, Clément 1957; Goykovich, Dusko 1931; Leiner, Peter 1962; Rogers, Walter B. 1865.

October 15: Killian, Al 1916; Whetsol, Artie 1905.

October 16: Cedillo, Armando 1966; Hargrove, Roy 1969; Simmonds, Ronald 1928; Tartell, Joey 1966.

October 17: Collins, Lee 1901; Davis, Bryan 1974; Jones, Stephen G. 1947.

October 18: Barber, Danny 1953; Lewis, Charles ("Charlie") 1948; Marsalis, Wynton 1961; Oosthof, Jan 1952; Theurillat, Olivier 1971.

October 19: Crisara, Raymond 1920; Franquin, Merri 1848; Lindblom, Peter 1961.

October 20: Allemano, Lina 1973; Best, Johnny 1913; Chase, Bill 1934; Engstrom, Howard 1947; Gunn, Russell 1971; Linn, Ray 1920; Selmer, Henri 1858; Steininger, Karl 1956.

October 21: Adam, William 1917; Arnold, Malcolm 1921; Elliott, Don 1926; Gillespie, John Birks ("Dizzy") 1917; Hara, Tomonao 1966; Loughnane, Lee 1946; McLaughlin, Clint 1957; Rader, Don 1935; Weiss, David 1964.

October 22: Black, Larry 1940; Drakes, Jesse 1926; Eichler, Horst 1920; Hilser, Georg 1947; Jokipii, Alex 1969; Sasaki, Raymond 1948.

October 23: Curtis, Stanley 1963; Frosk, John 1931; White, Edna [Flora] 1892.

October 24: Angelovski, Blagoj 1947; Glogow, Stan 1947; Hartmann, John 1830; Reiner, Thomas 1969; Rolfe, Benjamin Albert (B.A.) 1879; Short, Thomas V. 1856; Stevens, Roy 1988.

October 25: Burgess, Jon 1955; Fischer, Gerd 1961; Hino, Terumasa 1942; Klingler, Florian 1977; Reeves, Reuben ("Red") 1905; Wobisch, Helmut 1912.

October 26: Sullivan, Robert 1961; Woolworth, Neal 1963.

October 27: Adamov, Mikhail 1874; Barnhart, William ("Scotty") 1964; Brunious, Wendell 1954; Hardenberger, Håkan 1961; Thomas, Jay 1949; Törner, Gösta 1912; Warwick, Carl 1917; Wright, Elmon 1929.

October 28: Couch, Charles 1942; Holt, Laroon 1939.

October 29: Berntsen, Neal1959; Bogard, Rick 1955; Cooper, Stefan 1969; Hoffman, Edward 1944; McGregor, Rob Roy 1943; Pietzsch, Hermann 1852; Scimonelli, Frank 1912; Winther, Jens 1960.

October 30: Baratto, Paolo 1926; Brown, Clifford 1930; Browne, Tom 1954; Eichborn, Hermann Ludwig 1847; Tamiya, Kenji 1945; Vax, Mike 1942.

October 31: Burkhart, Raymond 1961; Griffin, Chris 1915; Huber, Ferdinand 1791; Wiame, Benny 1962.

November 1: Bacon, Louis 1904; Chambers, William Paris 1854; Findley, Robert 1939; Malik, Raphé 1948.

November 2: Berigan, Rowland ("Bunny") 1908; Caruso, Carmine 1904; Kadleck, Tony 1964; Lawrence, Andy 1954.

November 3: Cansler, Philip 1953; Evans, Brian 1953; Handzlik, Leon 1880; McPhee, Joe 1939.

November 4: Guriev, Yevgeny 1983; Howarth, Edgar 1935; Le Lann, Eric 1957; Pelt, Jeremy 1976; Weinschenk, Ferdinand 1831.

November 5: Bosso, Fabrizio 1973; Hagstrom, John 1965; Herbst, Franz 1873; Schlossberg, Max 1873; Thornburg, Lee 1954; Windhurst, John ("Johnny") 1926.

November 6: Casas, Juan 1954; Cathcart, Charles 1924; Harbaugh, John 1953; Kolax, King 1912; Longinotti, Paolo 1913; Sandoval, Arturo 1949; Sax, Adolphe 1814; Smith, Richard A. 1944.

November 7: Allan, Jan 1934; Faber, Johannes 1952; Hirt, Al 1922; Lane, Steve 1921; Laplace, Michel 1949; Larsen, Tage 1970; Leick, Mabel Keith 1883; Mager, Georges 1884; Parton, Rob 1963.

November 8: Adilifu, Kamau 1944; Dudgeon, Ralph 1948; Kallensee, Peter 1934; Karon, Robert 1949; Preis, Ivo 1929.

November 9: Driscoll, Phil 1947; Kresse, Emil 1856; Madeuf, Jean-François 1966; Scheck, Rudi 1958; Spanier, Francis ("Muggsy") 1901.

November 10: Braz, Dirceu 1950; Cox, Allan 1945; Davis, Stanton 1945; May, William ("Billy") 1916; Nemes, Belàzs 1976.

November 11: Beacraft, Ross 1947; Coassin, Robert ("Bob") 1953; Cook, Willie 1923; Ellis, John 1956; Lokumbe, Hannibal 1948; Modell, Ron 1934; Morrison, James 1962; Rossum, Kelly 1970; Stokes, Irvin 1926; Witchey, Frank 1891.

November 12: Clayton, William ("Buck") 1911; Millikan, Robert 1945; Stockham, Jeff 1958.

November 13: Dittmann, Jochen 1960; Ingram, Roger 1957; Le Barbier, Henri C. 1873; Litzler, Philippe 1969; Plog, Anthony 1947; Rodriguez, Bobby 1950; Schmid, Bernhard 1940; Zeyer, Adam 1911.

November 14: Campbell, William 1961; Mosello, Joe 1949; Taylor, Nancy 1964; Vetrov, Mikhail 1908.

November 15: Ferry, Dennis 1948; Giangiulio, Richard 1942; Kos, Klaas 1939; Lewis, Jon 1959; Masacek, Edward 1895; Worley, John 1955.

November 16: Böhme, Max William 1861; Dunham, Elmer ("Sonny") 1914; Handy, W.C. 1873; Jarvis, Jeff 1952; Knudsvig, Peter 1948; Travis, Nick 1925.

November 17: Mendelow, Dan 1954; Sherock, Shorty 1915; Teste, Xavier 1833.

November 18: Cherry, Don 1936; Freeman, Anna 1954; Hooten, Thomas 1976; Pechin, Ernest 1891; Voisin, René 1893.

November 19: Morán, Chilo 1930.

November 20: Dai, Zhonghui 1957; Foster, John 1977; Foveau, Eugène 1886; Hardy, Francis 1939; Harkins, Edwin 1940; Månsson, Michael 1967; Washburn, David 1958.

November 21: Clark, Keith 1927; Millman, Jack 1930; Tasa, David 1948; Weiss, Kurt 1961.

November 22: Eidenberger, Josef 1956; Schuster, Anton 1936.

November 23: Coffmann, Janis Marshelle 1949; Handke, Paul 1867; McCandless, Andrew 1970; Murillo, Willie 1974; Mustafa, Melton 1947; Rabold, Frédéric 1944.

November 24: Ambros, Reinhold 1957; Barnard, Robert ("Bob") 1933; Borst, Rudolf 1909; Burnett, Joe 1927; Held, Friedrich 1948; Mellet, Jean-Jacques 1846; Pfüller, Werner 1931; Willner, Tobias 1971; Zell, Johnny 1947.

November 25: Adderley, Nat 1931; Braito, Marco 1971; Geyer, Charles 1944; Orvid, Georgy 1904; Stafford, Terell 1966.

November 26: Agraz, Raul 1967; Cooper, David 1963; Davidson, James ("Trump") 1908; Davis, Joyce 1951; Klatzkin, Benjamin 1884; Levine, Henry 1907; Lewis, H.M. 1945; Simon, Frank 1889; Vlasák, František 1945.

November 27: Bachelder, Allen 1939; Bishop, Joe 1907; Brecker, Randall ("Randy") 1945; Byrd, Winston 1972; Franks, Rebecca 1961; King, Robert 1914; Østrem, Åge 1960; Sachs, Michael 1961.

November 28: Hell, Josef 1925; Majerski, Stanislaw 1958; Sautter, Fred 1940; Vance, Richard ("Dick") 1914.

November 29: Austin, James 1937; Krauss, David 1971; Mangione, Chuck 1940; Masters, Edward 1915; Morrison, Timothy 1955; Schartz, Philippe 1969; Stork, John 1954.

November 30: Sheldon, Jack 1931; West, James 1946.

December 1: Duhem, Hippolyte 1828; Kosleck, Julius 1825; Margulies, Peter 1961.

December 2: Guerrier, David 1984; Hellmers, Bruce 1954; Lafricain, Edward 1852; Pavlović, Milo 1930.

December 3: Cornelius, Edward ("Corky") 1914; Krauss, Samuel 1909; Makedonsky, Angel 1947; Usov, Yury 1930; Young, Webster 1932.

December 4: Autrey, Herman 1904; Breuls, Ruud 1962; Carson, Ernie 1937; Larson, Jacob 1936; Romm, Ronald 1946; Zapf, Gerd 1933.

December 5: Bergcrantz, Anders 1961; Guarneri, Mario 1942; Komischke, Uwe 1961; Maalouf, Ibrahim 1980; Moreno, Benjamin 1964; Pepping, Amanda 1980; Pezel, Johann Christoph 1639; Vannetelbosch, Louis 1920; Vignal, Pierre-Joseph 1879; Woolf, Vance 1970.

December 6: Baldwin, David 1946; Cuvit, Michel 1930; Effros, Robert ("Bob") 1900; Hilbrand, Lothar 1949; Stine, Charles 1935.

December 7: Myagchenko, Nikolay 1921; Prima, Louis 1911; Wolf, Erwin 1919.

December 8: Sahagún, Adolfo 1939; Stringer, Alan 1928.

December 9: Byrd, Donald 1932; Ode, James 1934; Owens, James ("Jimmy") 1943; Roux, Ludovic 1968; Scobey, Robert 1916; Scott, David R. 1957.

December 10: Ambrosetti, Franco 1941; Autrey, Byron 1924; Carroll, Edward 1953; De Boer, Paul 1948; Flowers, David 1935; Moore, Christopher 1965; Nance, Ray 1913; Nelson, Jon 1966; Prokopov, Vyacheslav 1946; Roman, Roy 1945; Samonikov, Jovan 1939; Scodwell, Tony 1942.

December 11: Curnow, Jeffrey 1960; Markowitz, Irving ("Marky") 1923; Purvis, John ("Jack") 1906; Wetzel, Richard 1961.

December 12: Barone, Gary 1941; Brown, Henry C. 1827; Engelke, Luis 1969; Fischer, Carl 1971; Kümmel, Ludwig 1866; Välimäki, Aki 1957.

December 13: Dokshitser, Timofei 1921; Malkov, Valentin 1935; Willey, Rich 1955.

December 14: Alston, Overton ("Ovie") 1905; Bergalli, Gustavo 1940; Haynie, John J. 1924; Pulcini, Franck 1963; Terry, Clark 1920.

December 15: Allen, Edward ("Ed") 1897; Drake, Thomas 1957; Findley, Charles ("Chuck") 1947; Gil, Sebastián 1972; Kirkpatrick, Thomas 1954; Kondo, Toshinori 1948; Nottingham, James ("Jimmy") 1925; Tchotchev, Nicolai 1946.

December 16: Bodenröder, Robert 1928; Chenette, Stephen 1935; Cook, Wayne 1939; Haderer, Andreas ("Andy") 1964; Marriott, Thomas 1975; Miller, Samuel 1891; Smith, Walter M. 1891; Webster, Roger 1960.

December 17: Margolin, Veniamin 1922.

December 18: Burum, Heinz 1905; Molina, Al 1935; Shook, Brian 1978; Smith, Ishmael Wadada 1941; Steele-Perkins, Crispian 1944; Teubig, Heinrich 1881.

December 19: Berdiyev, Nikolay 1922; Davis, Jeffrey 1952; Ruffins, Kermit 1964; Spaulding, Roger 1932; Tuscher, Peter 1954; Watters, Lu 1911.

December 20: Eichenberg, Walter 1922; Grin, Freddy 1925; Noday, Dennis 1947; Reinhart, Carole Dawn 1941; Stamp, James 1904.

December 21: Lässig, Karl 1924; Marquez, José 1943; Pringle, Tony 1936; Šedivý, Zdeněk 1956.

December 22: Duquénoy, Louis 1911; Jones, Reunald 1910; Leasure, Timothy ("Tim") 1965; Terry, Dan 1924.

December 23: Baker, Chet 1929; Budde, Willi 1962; Firth, Edwin 1888; Fiske, Isaac 1820; Malone, Robert ("Bob") 1954; Seegers, Karl 1897; Takacs, William 1973; Work, Jeffrey 1965.

December 24: Bartholomew, David 1920; Campbell, Alan 1955; Marterie, Ralph 1914; Ray, Michael 1962; Shaw, Woody 1944; Smith, Cladys ("Jabbo") 1908; Wilpert, Günter 1933.

December 25: Blackburn, Clifford 1947; Borodkin, Jacob 1890; Jenkins, Pat 1911; Matheny, Dmitri 1965; Paella, Natalo 1927; Spanier, Herb 1928.

December 26: Barker, Guy 1957; Frear, Robert ("Rob") 1959; Henderson, Edward ("Eddie") 1940; Miller, John 1951; Murray, Robert 1958; Ortiz, Luis ("Perico") 1949; Rhoten, Bruce 1943.

December 27: Johnson, William ("Bunk") 1889; Michel, Andreas 1962; Nevin, Jeff 1968.

December 28: Maertens, Falk 1972; Monk, Christopher 1921; Perez, Manuel 1871; Ranch, Lars 1965; Sudhalter, Richard 1938.

December 29: Ehrling, Thore 1912; McCoy, Clyde 1903; Seifert, Eduard 1870.

December 30: Dörpholz, Florian 1978; Dunnick, Kim 1946; MacMurray, John 1958; Meister, Hans 1930; Motley, Frank 1923; Payne, Geoffrey 1957; Schneider, Siegfried 1952; Tedesco, Chris 1960; Ulrich, Bradley 1961.

December 31: Gansch, Thomas 1975; Harden, Wilbur 1924; Jones, Robert ("Jonah") 1909; Piper, Jeffrey 1949; Wise, Wilmer 1936.

Appendix D

Trumpeters by Country of Birth

Argentina

Barbara, Benny
Bergalli, Gustavo
Cardoso, Wilfredo

Australia

Barnard, Robert ("Bob")
Bell, Roger
Blunt, James
Evans, Andrew
Evans, Brian
Foster, John
Freeman, Anna
Goodchild, Paul
Hellmers, Bruce
Johnson, Frank
King, David
Morrison, James
Payne, Geoffrey
Segal, Jeffrey
Short, Thomas V.
Williams, Susan

Austria

Ambros, Reinhold
Bach, Vincent
Bär, Bernard
Bayer, Johann Ernst
Bruckner, Heinrich
Dünser, Stefan
Eidenberger, Josef
Gansch, Hans
Gansch, Thomas
Haderer, Andreas ("Andy")
Hartl, John
Hautzinger, Franz
Hell, Josef
Herbst, Franz
Hilbrand, Lothar
Holler, Adolf
Klein, Oscar
Klingler, Florian
Koglmann, Franz
Kottek, Hannes
Lackner, Andreas
Lamprecht, Ernst
Leeb, Leonhard
Mantler, Michael
Meister, Hans
Menth, Gottfried
Mühlfellner, Martin
Navratil, Wolfgang
Ōttl, Andreas
Plank, Johann
Pomberger, Josef
Resenberger, Johann Baptist
Rinner, Erich
Schagerl, Karl
Schuh, Hans Peter
Steininger, Karl
Stiegler, Adolf
Stoppacher, Manfred
Tabor, Charly
Wagnermeyer, Franz
Weidinger, Anton
Wobisch, Helmut

Austro-Bohemia

Dengler, Franz
Heinisch, Johann
Kail, Josef
Kryl, Bohumir
Vejvanovský, Pavel Josef

Barbados

Beckett, Harry

Belarus

Cecocho, Igor
Kovalinsky, Andrei
Simanovich, Alexander

Belgian Congo (Democratic Republic of the Congo)

Hodel, Martin

Belgium

Acquisto, Antoine
Berwaerts, Jeroen
Bodart, Dominique
Cap, Etienne
Capouillez, Luc
Cox, Pierre
Gérardy, Dieudonné
Goeyens, Alphonse
Haneuse, Arthur
Harnie, Edmond
Joris, Bert
Lattuca, Gino
Mahillon, Victor
Marchal, André
Mellaerts, Manu
Mertens, Théo
Nicolay, Michel
Pétré, Léon
Plume, Serge
Sax, Adolphe
Schepers, Nico
Segers, Guido
Spineux, Alphonse
Trognée, Emile Joseph
Vanderhoeft, Arthur
Vannetelbosch, Louis
Verhaeghe, Eric
Verhaert, Steven
Wiame, Benny

Brazil

Braz, Dirceu
Cascapera, Sérgio
De Oliveira, Bonfiglio
Dissenha, Fernando
Engelke, Luis
Luciano, Anor
Mendonça, Paulo
Roditi, Claudio
Schwebel, Heinz
Simões, Nailson
Siqueira, Gilberto

British India (Republic of India)

Monk, Christopher

Bulgaria

Christoff, Simeon
Karparov, Petar
Makedonsky, Angel
Tchotchev, Nicolai

Canada

Allemano, Lina
Alvarez, Chico
Balm, Neil
Basso, Guido
Chapman, Peter
Cowell, Johnny
Davidson, James ("Trump")
Donnelly, Karen
Dorian, Patrick
Ferguson, Maynard
Few, Guy
Gibson, Robert
Gildner, Nancy
Horvey, Amy
Jensen, Ingrid
Lafrance, Manon
Lafricain, Edward
Laughton, Stuart
MacMurray, John
Mathie, Gordon
Mills, Fred
Morehead-Libs, Jean
Newman, Miles
Phillips, William
Robertson, Christopher
Schultz, Erik
Simmonds, Ronald
Smith, William ("Bram")
Spanier, Herb
Stamp, James
Steuart, Richard Carson
Stone, Fred
Warburton, Terry
Wheeler, Kenny
White, Timothy

China

Bai, Lin
Dai, Zhonghui
Ji, Rueikai

Costa Rica

Dobrzelewski, Jean-Christophe
Sibaja, José

Cuba

Armenteros, "Chocolate"
Bauzá, Mario
Casas, Juan
Chappottin, Felix
Escalante, Luis
Mirabal, Manuel
Navarro, Theodore ("Fats")
Sandoval, Arturo
Varona, Jorge
Vivar, Alejandro

Czech Republic

Hasenöhrl, Jan
Junek, Václav
Kejmar, Miroslav
Kozderka, Vladislav
Mann, Joseph
Preis, Ivo
Rejlek, Vladimir
Řezanina, Lubomir
Scherbaum, Adolf
Schneebiegl, Rolf
Šedivý, Zdeněk
Sejpal, Stanislav Jr.
Šimek, Stanislav
Vlasák, František
Zvolánek, Marek

Denmark

Botschinsky, Allan
Brydenfeld, Michael
Christensen, Ketil
Hovaldt, Gorm
Hovaldt, Knud
Mikkelborg, Palle
Nielsen, Per
Ranch, Lars
Ryg, Jørgen
Winther, Jens

England

Addinall, Patrick
Archibald, Paul
Arnold, Malcolm
Ashcroft, Norman
Ashton, Graham
Baines, Anthony
Baker, Kenny
Ball, Kenny
Balmain, Ian
Balsom, Alison
Barclay, John
Barker, Guy
Barrett, Darren
Beale, Simon
Beniston, Paul
Bennett, Mark
Bent, Benjamin
Betts, Nicholas
Biggs, Philip
Bimson, Gareth
Bowen, Gregory
Brown, Bernard
Bull, William
Calvert, Albert
Canham, Thomas G.
Clarke, Jonathan
Cole, Grace ("Gracie")
Colyer, Ken
Cosh, Paul
Crowley, Andrew
David, Mark
Davis, Bryan
Daws, David
Dawson, Colin
Dawson, James
Dilley, Harry
Distin, Henry
Distin, John Henry
Effros, Robert ("Bob")
Egan, Denis
Emms, John
Eskdale, George
Evans, Lawrence
Fairweather, Digby
Farley, Robert
Farrent, Karl
Firth, Edwin
Fisher, Tony
Franks, Rod
Garside, Derek
Gonella, Nat
Greig, Murray
Halcox, Pat
Haliday, Joseph
Hall, Ernest
Halliwell, William
Hamer, Ian
Harper, Thomas
Harper, Thomas Jr.
Hawdon, Richard
Howarth, Edgar
Hurrell, Martin
Ilett, Denny
Jackson, Harold
Jones, Philip
Keat, James
Kelly, Adrian
Laird, Michael
Lane, Steve
Lawrence, Andy
Lawrence, Peter
Laycock, Arthur
Levine, Henry
Levy, Jules
Llewellyn, James

Lowther, Henry
Lyttelton, Humphrey
MacFarlane, George
Mackintosh, Jack
Marshall, Richard
Mason, David
Mason, Phil
Mason, Rod
Morrow, Walter
Mortimer, Harry
Mulligan, Mick
Murphy, Maurice
Newsome, Stan
Nockles, Bruce
Northcott, William
Overton, William
Pearce, Dick
Presencer, Gerard
Pringle, Tony
Randall, Freddy
Rimmer, William
Severn, Eddie
Shore, John
Shore, Matthias
Shore, William
Shuebruk, Richard
Smith, Keith
Smith, Philip
Smith, Richard A.
Snell, Howard
Snow, Valentine
Solomon, John
Soomary, Aneel
Staff, David
Steele-Perkins, Crispian
Swift, George
Vanryne, Robert
Watkins, Derek
Watson, James
Webster, Roger
Whitcomb, Arthur S.
Wiggins, William Bramwell
Wilbraham, John
Wilson, Clive
Wilson, Iaan

Estonia

Johanson, August
Kubli, Nikolay
Mölder, Richard
Wachs, Julius

Finland

Harjanne, Jouko
Heikkinen, Esko
Johansson, Markku
Listo, Juhani
Ojala, Lauri
Pirinen, Pasi
Välimäki, Aki
Villanueva, Jari

France

Adelbrecht, Henri
Allier, Pierre
André, Maurice
Arban, Joseph Jean-Baptiste
Asté, Jean-Hilaire
Aubier, Eric
Balay, Guillaume
Ballester, Pierre
Barelli, Aimé
Baty, Alexandre
Baudrier, Emile
Belmondo, Stéphane
Benterfa, Maurice
Bernard, André
Berton, Gaétan
Besson, Gustave Auguste
Bodet, Francis
Bodet, Guy
Bonnici, André
Brun, Philippe
Buhl, [Joseph] David
Caens, Thierry
Calvayrac, Albert
Cappozzo, Jean-Luc
Cerclier, Jules
Chaffard, Didier
Charlier, Théo
Courtois, Antoine
Curé, Antoine
Dauverné, F.G.A.
De Davrichewy, Irakli
Delmotte, Roger
Duhem, Hippolyte
Duquénoy, Louis
Dutot, Pierre
Fassin, Robert

Ferber, Guy
Forestier, Joseph
Foveau, Eugène
Franquin, Merri
Gabel, Bernard
Garrec, Clément
Gérard, Fred
Guérin, Roger
Guerrier, David
Halary, Antoine
Hardy, Francis
Henry, André
Jehl, Guillaume
Johnson, Francis
Joseph, Charles
Jouvin, Georges
Lafosse, Marcel
Lagorce, Marcel
Laplace, Michel
Le Barbier, Henri C.
Leduc, Alphonse
Le Lann, Eric
Litzler, Philippe
Madeuf, Jean-François
Mager, Georges
Maury, Henri
Meissner, Marc
Mellet, Jean-Jacques
Menardi, Louis
Naude, Jean-Claude
Périnet, François
Petit, Alexandre
Pollin, Pierre
Pulcini, Franck
Rabold, Frédéric
Richard, Jean-Luc
Ricquier, Michel
Roux, Ludovic
Russo, Antoine ("Tony")
Sabarich, Raymond
Saint-Jacome, Louis-Antoine
Saunier, Clément
Selmer, Henri
Soustrot, Bernard
Thibaud, Pierre
Thibouville-Lamy, Jérome
Touvron, Guy
Ullrich, Marc
Vaillant, Ludovic
Van Haeke, Henri
Verstraete, Fernand
Vezant, Louis
Vignal, Pierre-Joseph
Voisin, René
Voisin, Roger

Germany

Altenberg, Detlef
Altenburg, Johann Caspar
Altenburg, Johann Ernst
Auerbach, Rainer
Baerwind, Christoph
Baldauf, Rüdiger
Basch, Wolfgang
Basse, Herman
Bauchinger, Diana
Bauer, Wolfgang
Becker, Heinz
Beetz, Günther
Bellstedt, Herman Jr.
Bendzko, Thomas
Benkenstein, Thorsten
Berger, Florian
Berger, Günter
Bergmann, Matthias
Bierlmeier, Josef
Binder, Werner
Bloedhorn, Frank
Blühmel, Friedrich
Bode, Hans
Bodenröder, Robert
Böhme, Max William
Böhme, Oskar
Böhning, Jürgen
Böld, Christian
Bolz, Horst-Dieter
Brandt, Willy ("Vasily")
Brock, Fredy
Brohm, Jörg
Brönner, Till
Brosel, Hans
Brown, Marcellus
Budde, Willi
Burkhardt, Ingolf
Burum, Heinz
Busse, Henry
Christ, Herbert
Clamor, Thomas
Dittmann, Jochen
Dörner, Axel
Dörpholz, Florian
Droschel, Conrad
Düppenbecker, Frank
Ehe (family)
Eichberger, Albrecht
Eichborn, Hermann Ludwig
Eichenberg, Walter
Eichler, Horst
Erb, Helmut
Faber, Johannes
Finke, Helmut
Fischer, Gerd
Fischer, Horst
Fricke, Adolph
Friedrich, Reinhold
Friedlaender, Thomas
Georgi, Karl-Heinz

Gerards, Hans
Gleissle, Walter
Göß, Hermann
Grabandt, Christian
Graswurm, Hans-Joachim
Groth, Konradin
Guggenberger, Wolfgang (Munich)
Guggenberger, Wolfgang (Frankfurt)
Gutterer, Werner
Güttler, Ludwig
Haas, Wolfgang G.
Haase, Rudolf
Habermann, Heinz
Hammes, Thomas
Handke, Paul
Hänsch, Renold
Harig, Matthias
Hartmann, John
Hartwich, Ute
Hebs, William
Heckmann, Werner
Heim, Gustav
Heinisch, Heinz
Held, Friedrich
Hilser, Georg
Himmler, Mosch
Hoch, Theodore
Hoese, Johann Georg
Höfs, Matthias
Holy, Walter
Hösslin, Bernd von
Hunger, Helmut
Immer, Friedemann
Jackel, Conny
Joos, Herbert
Kaestner, Klaus
Kallensee, Peter
Kasper, Max
Keneke [Koenike], Emil
Kleindienst, Uwe
Kloepfel, Louis
Knodt, Peter
Koenig, Hermann
Köller, Uwe
Komischke, Uwe
Köpp, Rudolf
Kosleck, Julius
Kratzer, Bernhard
Kresse, Emil
Kretzer, Martin
Kreutz, Karl
Krug, Willy
Kümmel, Ludwig
Lachenmeir, Paul
Lange, Arno
Lange, Peter
Langhage, Henning
Lässig, Karl
Läubin, Bernhard
Läubin, Hannes
Läubin, Wolfgang
Leiner, Peter
Lewark, Egbert
Liebe, Willi
Liesering, Ludwig
Lindemann, Jens
Lohse, Peter
Lösch, Reinhold
Maertens, Falk
Maier, Toni
Maisch, Michael
Mandler, Lutz
Männel, Armin
Matthes, Alfred
Meichelt, Albert
Meinberg, Stephan
Meinl, Eckhardt
Menke, Werner
Metzdorff, Johann Gustav
Michel, Andreas
Moch, Manfred
Monke, Josef
Mönkediek, Peter
Nagel, Kurt
Naumann, Carl
Neugebauer, Franz Willy
Neumann, Trevor
Osterloh, Klaus
Packeiser, Hans-Jörg
Petzold, Robert Franz
Pezel, Johann Christoph
Pfeiffer, Joachim
Pfüller, Werner
Pietzsch, Hermann
Plietzsch, Johann
Pliquett, Joachim
Prinz, Heinrich
Quinque, Rolf
Radzischewski, Heinz
Ramm, Kurt
Reiche, Gottfried
Reichstaller, Claus
Reindl, Rudolf
Reiner, Thomas
Richter, Theodor
Rodenkirchen, Christian
Rose, Jochen
Rosner, Eddie
Rossbach, Franz
Ruhe, Ulrich Heinrich
Rux, Hannes
Sachse, Ernst
Sachse, Friedrich
Salentin, Hans-Peter
Sandau, Kurt
Sauter, Otto
Schachtner, Heinz
Schachtner, Johann Andreas
Schäfer, Holger
Schäfer, Joachim
Scheck, Rudi
Scherzer, Johannes
Schetsche, Walter
Schiefen, Dirk
Schlosser, Axel
Schmeisser, Otto Kurt

Schmelzer, Josef
Schmidt, Eckhard
Schmidt, Ingus
Schmutzler, Mathias
Schneider, Siegfried
Schneidewind, Hellmut
Schnitzer, Anton
Scholz, Walter
Schoof, Manfred
Schreiber, Louis
Schubert, Otto
Schuster, Anton
Seegers, Karl
Seifert, Eduard
Simon, Wilhelm
Sondermann, Johannes
Stegmann, Richard
Steinkopf, Otto
Stephan, Wolfgang
Stockhausen, Markus
Stölzel, Heinrich
Streitwieser, Franz Xaver
Teubig, Heinrich
Thieck, William
Thompson, James
Türpe, Hugo
Tuscher, Peter
Uhle, Andreas
Ulrich, Albert
Valdor, Frank
Wecke, Conrad
Weichbrodt, Fritz
Weinschenk, Ferdinand
Wendling, Charlotte
Wendling, Jürgen
Wenke, Otto
Werner, Friedrich
Wesenigk, Fritz
Weyerer, Franz
Wieprecht, Wilhelm
Wilfert, Hanne
Willbrandt, Adolph
Willing, Ralf
Willner, Tobias
Wilpert, Günter
Wöggel, Michael
Wohlgemuth, Heinrich
Wolf, Erwin
Wolf, Hans
Wülker, Nils
Wurm, Wilhelm
Zaiser, Uwe
Zapf, Gerd
Zeyer, Adam
Zickler, Heinz
Zimmermann, Stephan

Greece

Anthis, Socrates
Ioannidis, Gerassimos
Raymondis, Gerassimos
Xanthoulis, Nikos

Grenada (British Windward Islands, British Commonwealth)

Briggs, Arthur

Hong Kong

Fung, Kai Man

Hungary

Aszodi, Ferenc
Boldoczki, Gábor
Borst, Rudolf
Czeglédi, Zsolt
Dámit, András
Geiger, György
Holz, Frank
Molnár, Zoltán
Nemes, Belàzs
Rixer, Adam
Tarkövi, Gábor
Velenczei, Tomas

Ireland

Lang, William
McAneney, Anne
O'Keeffe, Mark
Willis, Richard

Israel

Eshed, Ilan
Levy, Yoram
Meltzer, Yigal

Italy

Alessi, Joseph
Arisi, Enrico
Ascari, Ivano
Bendinelli, Cesare
Boltro, Flavio
Bosso, Fabrizio
Braito, Marco
Brandi, Giovanni Pellegrino
Buat, Ivano
Caffarelli, Reginaldo
Calicchio, Dominic
Capodiferro, Pietro
Cassone, Gabriele
Conforzi, Igino
Del Pezzo, Camillo
Fantini, Girolamo
Gambati, Alessandro
Giuffredi, Andrea
Guarente, Frank
Liberati, Alessandro
Maggio, Louis
Maniero, Fabiano
Marterie, Ralph
Maur, Mauro
Minafra, Pino
Morgera, Fabio
Panico, Louis
Pezzo, Camillo del
Rava, Enrico
Rosati, Gabriel
Rosso, Nini
Santucci, Francesco
Tofanelli, Andrea
Valdambrini, Oscar
Zottola, Frank

Jamaica

Brooks, Oswald
Hutchinson, Leslie ("Jiver")
Reece, Alphonso ("Dizzy")

Japan

Hara, Tomonao
Hino, Terumasa
Ikebe, Jun
Kawasaki, Kenzo
Kondo, Toshinori
Noguchi, Hiro
Ohno, Shunzo
Okoshi, Toru ("Tiger")
Oxley, Dan
Sokabe, Kiyonori
Sugiki, Mineo
Tamiya, Kenji
Tamura, Natsuki
Tsuken, Naohiro
Yamamoto, Eisuke

Khazakhstan

Klushkin, Yury

Korea

Ahn, Hee-Chan

Latvia

Schlossberg, Max

Lebanon

Maalouf, Ibrahim
Maalouf, Nassim

Luxembourg

Civitareale, Felice
Hammes, Ernie
Mueller, Pierre
Schartz, Philippe

Macedonia

Angelovski, Blagoj

Mexico

Cedillo, Armando
Martínez, Isidro
Martínez, Miguel
Méndez, Rafael
Mora, Rafael (El Chino) Jaime
Morán, Chilo
Ramírez, Pedro
Sahagún, Adolfo

Moravia (Czech Republic)

Finger, Gottfried

Netherlands

Blaauw, Marco
Breuls, Ruud
Bruynen, Rob
Damrow, Fritz
Doest, Jason ("Jas")
Dolk, Pieter
Engels, Eddie
Grin, Freddy
Groot, Willem
Heuvelman, André
Hoorrweg, Arto
Kaart, Ray
Knarren, Piet
Komst, Marinus
Kos, Klaas
Laanen, Theo
Laroo, Saskia
Masseurs, Peter

Mestrini, Freek
Oosthof, Jan
Van Rooyen, Ack
Vloeimans, Eric

New Zealand

Dickinson, John
Robertson, John
Webb, Gordon
Woolf, Vance

Nigeria

Akinmusire, Ambrose

Norway

Antonsen, Ole Edvard
Christiansen, Jan Fredrik
Helseth, Tine Thing
Kvebæk, Harry
Molver, Nils
Næss, Lars
Nilsen, Arnulf
Østrem, Åge
Stangnes, Hans Petter
Volle, Bjarne

Panama

Paz, Victor

Philippines

Parin, Fredeline ("Poppee")

Poland

Etzel, Roy
Glogow, Stan
Handzlik, Leon
Hering, Sigmund
Leczkowski, Gregor
Majerski, Stanislaw
Stańko, Tomasz
Zauder, David

Puerto Rico

Garcia, Louis ("King")
Ortiz, Luis ("Perico")

Republic of Trinidad and Tobago

Joachim, Peter

Romania

Buschinger, Edmund
Konnerth, Johann

Russia

Adamov, Mikhail
Akhmadullin, Iskander
Berdiyev, Nikolay
Bolshiyanov, Yury
Borodkin, Jacob
Chumov, Leonid
Drucker, Vladimir
Fomin, Evgeny
Glantz, Harry
Goloshchokin, David
Gordon, Alexander
Gouriev, Leonid
Granitsky, Ilya
Guriev, Yevgeny
Ikov, Andrei
Kafelnikov, Vladimir
Klatzkin, Benjamin
König, Rudolf
Korniliev, Alexey
Lukyanov, Herman
Lukyanov, Yury
Lyamin, Pyotr Yakovlevich
Malkov, Valentin
Margolin, Veniamin
Miller, Samuel
Moskvin, Konstantin
Myagchenko, Nikolay
Nakariakov, Sergei
Novikov, Vadim
Orvid, Georgy
Paniotov, Kharlampy Ilyich
Ponomarov, Valery
Prokopov, Vyacheslav
Riazantsev, Pyotr
Schmidt, Alexander
Selianin, Anatoly
Serostanov, Konstantin
Tabakov, Mikhail
Usov, Yury
Vasilyevsky, Ivan
Vetrov, Mikhail
Volkov, Vitaly
Volodin, Lev
Wanscheidt, Robert
Yablonski, Wilhelm
Yavorsky, Nikolay
Yeriomin, Sergei

Sardinia (Italy)

Fresu, Paolo

Scotland

Arbuckle, Matthew
Bate, Philip
Calder, Mark
Carr, Ian
Deuchar, Jimmy
Fairweather, Al
Gargan, Laurence
Gray, Russell
Hendrie, Andrew
Herriot, Bobby
McCann, Philip
McLevy, John
McQuater, Thomas
Miller, John
Pratt, Bobby
Steele, Colin
Wallace, John
Welsh, Alex

Serbia

Marković, Nenad
Pavlović, Milo
Vukobratović, Laura

South Africa

Deppa, Claude
Faku, Feya
Masekela, Hugh

Spain

Albert, Jordi
Betancor, Ismael
Bosch, Mireia
Gil, Sebastián
Grau, Carlos Beneto
López, Vicente
Moreno, Benjamin
Ortí Soriano, José

Sweden

Agnas, Joakim
Agnas, Urban
Allan, Jan
Bengtsson, Leif
Bergcrantz, Anders
Dahlqvist, Reine
Danielsson, Bengt
Ehrling, Thore
Eklund, Bengt
Eklund, Niklas
Ericson, Rolf
Hardenberger, Håkan
Lamberth, Arne
Lindgren, Lasse
Månsson, Michael
Nilsson, Bo
Persson, Bent
Törner, Gösta

Switzerland

Ambrosetti, Franco
Baratto, Paolo
Barmaz, Claude-Alain
Besançon, André
Blanc, Jean-Claude
Conrad, Jörg
Cuvit, Michel
Debonneville, Michel
Egger, Rainer
Felber, Dani
Frei, Fridolin
Huber, Ferdinand
Kennel, Hans
Longinotti, Paolo
Mathez, Jean-Pierre
Métrailler, Gérard
Michel, Jean-François
Osterwald, "Hazy"
Populin, Mario
Rehmann, Beny
Rippas, Claude
Saurer, Heinz
Schenker, Daniel
Schmid, Bernhard
Schmid, Peter
Schmidhäusler, Francis
Sennhauser, Marcel
Sommerhalder, Giuliano
Sommerhalder, Max
Söndlin, Heinz
Spörri, Paul
Theurillat, Olivier
Tinguely, Laurent
Truffaz, Erik
Wasser, Ernst
Würsch, Markus

Taiwan

Yeh, Shu-Han

Turkey

Bilgen, Erden
Cimcoz, Cemal
Falay, Maffy
Tarayan, Gugush

Ukraine

Dokshitser, Timofei
Krivosheyev, Yury
Lavrik, Vladislav
Lemos, Alexander Vasilyevich
Polonsky, Naum
Popov, Sergey
Posvaliuk, Valery
Rudoy, Nikolay
Skomorovsky, Yakov
Spivak, Charlie

United States

Aarons, Al
Abdullah, Ahmed
Ackley, James
Adam, William
Adams, Greg
Adderley, Nat
Adelstein, Bernard
Adilifu, Kamau
Ahola, Sylvester
Alcorn, Alvin
Alessi, Joseph II
Alessi, Ralph
Aley, John
Alguire, Danny
Allen, Charlie
Allen, Ed
Allen, Eddie
Allen, J. Lathrop
Allen, Henry ("Red")
Allison, Robert
Allums, Tim
Almeida, John
Alpert, Herb
Alston, Ovie
Amend, J. Jerome
Amstutz, A. Keith
Anderson, Bernard
Anderson, John
Anderson, John Jr.
Anderson, Michael
Anderson, Ronald
Anderson, Stephen
Anderson, William ("Cat")
Anthony, Ray
Anthony, Ryan
Appleby-Wineberg, Bryan
Araujo, Manuel
Archer, Billie Rogers
Armstrong, Gary
Armstrong, Louis ("Satchmo")
Arndt, Michael
Assunto, Frank
Audino, John
Austin, James
Autrey, Byron
Autrey, Herman
Baca, Robert
Bachelder, Allen
Backhaus, Patricia
Bacon, Louis
Bagley, Ezra
Bailey, Benny
Bailey, Jeffrey
Bailey, Norman
Baird, Frank W.
Baker, Bernard ("Benny")
Baker, Chet
Baker, Clint
Baker, Harold ("Shorty")
Baker, Sydney
Baker, Tom
Baldwin, David
Balio, Andrew
Ballou, Dave
Bamonte, David
Banks, Martin
Baptist, Rick
Baranger, Louise
Barber, Danny

Barnhart, Scotty
Barone, Gary
Barrie, Bruce
Bartels, Justin
Bartholomew, David
Bartold, Gabriel
Barton, Leland
Bascomb, Wilbur
Batiste, Milton
Battenberg, Thomas
Baugess, Barry
Beach, Frank
Beacraft, Ross
Beal, Jeff
Bean, George
Beck, Frederick
Beer, John
Beiderbecke, Bix
Belck, Scott
Belgrave, Marcus
Benedetti, Donald
Benedict, Marissa
Benge, Elden
Benitez, James
Benjamin, Keith
Berger, Anna Teresa
Bergeron, Wayne
Berginc, Charles
Berigan, Rowland ("Bunny")
Berinbaum, Martin
Berlin, Eric
Berlin, Richard
Berman, Fred
Berman, Josh
Berman, Sonny
Bernstein, Steven
Berntsen, Neal
Berry, Bill
Berry, Emmett
Best, Johnny
Bilger, David
Bing, William
Birch, Robert
Birkemeyer, Richard
Bishop, Joe
Biviano, Lin
Black, Bibi
Black, Larry
Blackburn, Clifford
Blackburn, Roger
Blair, Stacy
Blakeney, Andy
Blakeslee, Rob
Blancherd, Terrance
Blank, Isidor
Blee, Eugene
Bloom, Milton
Blount, John
Bocage, Peter
Bogard, Rick
Bogios, Chris
Bolden, Charles ("Buddy")
Bolton, Dupree
Bonano, Sharkley
Bond, Peter
Boos, Louis F.
Booth, Thomas
Bordner, Gary
Bose, Sterling
Botti, Chris
Bourque, John
Bowie, Lester
Bowman, Joseph
Brader, Ken III
Bradford, Bobby
Brady, Charles
Braff, Ruby
Brahmstedt, Howard
Brashear, Oscar
Braun, Rick
Brecker, Randy
Breedlove, Graham
Brenton, Harold
Bridgewater, Cecil
Briney, Bruce
Brisbois, Austin Dean ("Bud")
Brndiar, John
Brodie, Lyman
Broiles, Mel
Brooks, Randy
Brown, Clifford
Brown, David
Brown, Frank
Brown, Henry C.
Brown, Herbert
Brown, Maurice
Browne, Tom
Brunious, Wendell
Bryant, Bobby
Bryant, Clora
Bubb, Charles
Buchtel, Forrest
Buckner, Teddy
Bullock, Donald
Buono, Vincent C.
Burgess, Jon
Burgstaller, Josef
Burkart, Richard
Burke, James
Burke, Milo
Burkhart, David
Burkhart, Raymond
Burnett, Joe
Burns, Dave
Burns, Legh
Burns, Stephen
Burt, Jack
Bush, Irving
Butler, Barbara
Butler, Charles
Butler, Helen May
Butterfield, Billy
Byrd, Donald
Byrd, Winston
Cacia, Paul
Cagnolatti, Ernie
Caine, Elliott
Callet, Jerome
Camarata, Salvatore

Campbell, Alan
Campbell, Roy
Campbell, William
Campos, Frank
Candelaria, Leonard
Candoli, Secondo
Candoli, Walter
Cansler, Philip
Carder, Jason
Cardwell, William
Carey, Thomas
Carisi, John
Carlsen, Douglas
Carlson, Steven
Carnovale, Norbert
Carroll, Baikida
Carroll, Edward
Carroll, John
Carson, Ernie
Castle, Lee
Caston, Saul
Cathcart, Charles
Ceccarini, Bob
Celestin, Oscar ("Papa")
Chambers, William Paris
Champouillon, David
Chase, Bill
Cheatham, Adolphus ("Doc")
Chenette, Stephen
Cherry, Don
Chestnut, Walter
Chez, Al
Childers, Buddy
Christianson, Denny
Chunn, Michael
Church, Bowen R.
Cichowicz, Vincent
Ciurczak, Peter
Civiletti, Robert O. ("Bahb")
Clark, Keith
Clarke, Herbert L.
Clayton, William ("Buck")
Clendenin, W. Ritchie
Cline, Gilbert
Clodfelter, Mark
Clyman, John
Coassin, Robert ("Bob")
Cobb, Kevin
Coble, George
Coffmann, Janis Marshelle
Cohen, Paul
Cohn, George
Cola, Kid Sheik
Cole, Ward
Coleman, Bill
Coles, Johnny
Colin, Charles
Collins, Burt
Collins, Kiku
Collins, Lee
Collins, Lester ("Shad")
Collins, Philip
Collins, Richard
Colombo, Lou
Colson, John
Côme, André
Conn, C.G.
Conner, Jeff
Cook, Wayne
Cook, Willie
Coolidge, David
Coon, Jackie
Cooper, David
Cooper, Stefan
Copeland, Ray
Coppola, John
Cord, Edmund
Cornelius, Edward ("Corky")
Couch, Charles
Cousins, M. Thomas
Couturier, Ernst Albert
Cox, Allan
Cracchiolo, Sal
Crisara, Raymond
Crown, Thomas
Culley, Wendell
Cullum, Jim
Curnow, Jeffrey
Curry, Mark
Curson, Ted
Curtis, Stanley
Daily, Pete
Dale, Delbert
Danté, Jon
Dara, Olu
Darling, James
Daval, Charles
Davenport, Wallace
Daversa, Jay
Davidson, Louis
Davis, Charles
Davis, Ernestine ("Tiny")
Davis, Gregory
Davis, Jeffrey
Davis, Joyce
Davis, Leonard ("Ham")
Davis, Mel
Davis, Miles
Davis, Ronald ("Spanky")
Davis, Stanton
Davison, ("Wild") Bill
Dean, Allan
D'Earth, John
De Boer, Paul
Decker, Charles
Dedrick, Lyle
DeGangi, Dominick
DeJong, William
De Paris, Sidney
Depew, Art
Desvigne, Sidney
Detwiler, David
DeWitt, John
Dickey, Bruce
Didrickson, Luther
Dillard, Bill
Dillon, Burnette
DiLorenzo, Anthony
DiMartino, Vincent

DiVall, Robert
Divers, Timothy
Dixon, Bill
Docksey, F. Joseph
Dolan, John
Dominique, Anatole ("Natty")
Donald, Barbara
Dooley, James
Dorer, Robert
Dorham, Kenny
Dotson, Dennis
Douglas, Dave
Drake, Thomas
Drakes, Jesse
Drews, Glenn
Driscoll, Phil
Drozdoff, Nick
Dudgeon, Ralph
Duncan, Donald S.
Dunham, Sonny
Dunn, Johnny
Dunn, Stephen
Dunnick, Kim
Dupuis, Kurt
Duran, Manny
Eardley, Jon
Earley, Robert
Eberhart, Lauren
Eckert, John
Eckert, Randy
Ecklund, Peter
Edelbrock, Dennis
Edison, Harry ("Sweets")
Eisensmith, Kevin
Elam, Lawrence
Eldridge, Roy
Elliott, Don
Ellis, Don
Ellis, John
Elman, Ziggy
Elsass, J. Frank
Emerson, Walter
Emery, Steven
Endsley, Gerald
Endsley, Shane
Englebright, Scott
English, Woodward
Engstrom, Howard
Erdmann, Thomas
Erickson, Lynn
Erickson, Steven
Erwin, Pee Wee
Eubanks, Duane
Evans, Miles
Evans, Paul Wesley ("Doc")
Everson, Terry
Ewald, Michael
Faddis, Jon
Fagerquist, Don
Faulkner, Maurice
Fardella, Charlie
Farey, Everett
Farmer, Art
Farrar, Fred
Faso, Tony
Ferry, Dennis
Fielder, William
Findley, Chuck
Findley, Robert
Fischer, Carl
Fischthal, Glenn
Fiske, Isaac
Fitzgerald, Langston III
Flowers, David
Foley, Joseph
Forman, William
Fornarotto, Carmine
Forney, Fred
Fowler, Walter
Fraedrich, Craig
Franks, Rebecca
Frear, Robert ("Rob")
Fricano, Guy
Friedman, Stanley
Frosk, John
Fruscella, Tony
Fuller, Walter
Fumo, John
Gaines, Charles
Galbreath, Frank
Gale, Eddie
Gale, Warren
Gambaro, Tony
Gardner, Derrick
Gardner, Earl
Garrett, Dana
Gasca, Luis
Gates, Charles
Gay, Mace
Geisler, Lloyd
Gekker, Chris
George, Karl
Geyer, Charles
Ghitalla, Armando
Giangiulio, Richard
Gibson, Daryl
Gillespie, John Birks ("Dizzy")
Gillette, Mic
Gilreath, Amy
Girard, George
Gisbert, Greg
Glasel, John
Glover, Stephen L.
Glow, Bernie
Goetting, R. Chandler
Goff, Bryan
Goguen, Gerald J.
Goldie, Don
Goldman, Edwin Franko
González, Dennis
Gonzalez, Jerry
Goode, Brad
Goodwin, Henry
Goodwin, James
Gordon, Claude
Gordon, David
Gordon, Frank
Gordon, Joe
Gorham, Charles

Gosling, Daniel
Gould, Mark
Gozzo, Conrad
Grabowski, Randy
Grafmyer, James
Graham, George
Gransden, Joe
Grant, Gary
Graves, Samuel
Green, Donald
Green, Vincent
Greene, Frank
Greenhoe, David
Greenup, Garth
Griffin, Chris
Guarneri, Mario
Gunn, Russell
Hackett, Bobby
Hagans, Tim
Hagstrom, John
Hall, Barrie
Hall, Larry
Hall, Robert Brown
Hamilton, John ("Bugs")
Handy, W.C.
Hanson, Fay
Harbaugh, John
Harbison, Patrick
Harden, Wilbur
Hardman, Bill
Hardy, Emmett
Hargrove, Roy
Harkins, Edwin
Harper, Philip
Harrell, Tom
Harris, Benny
Harris, Maurice
Harvison, Emery
Hasselmann, Ronald
Hatt, Nelson
Haug, Edward
Hawkins, Erskine
Haynes, Graham
Haynie, John J.
Hazel, John
Hazzard, Don
Head, Emerson
Head, John
Hedwig, Douglas
Heitger, Duke
Hemphill, Shelton
Henderson, Eddie
Herforth, Harry
Hernàndez, José
Herseth, Adolph ("Bud")
Hession, Patrick
Hey, Jerry
Hickman, David
Hillyer, Lonnie
Hines, Harold
Hirt, Al
Hoffman, Edward
Hohstadt, Thomas
Holbrook, Jeffrey
Holland, Herbert ("Peanuts")
Holt, John
Holt, Laroon
Holton, Frank
Hood, Alan
Hooten, Thomas
Horne, F. Louise
Horowitz, Anthony
Horton, Ron
Howard, Kid
Hruby, Alois
Hruby, William
Hubbard, "Freddie"
Huffman, Gerald
Huffsteter, Steve
Humphrey, Percy
Hunsicker, John David
Hunt, Clyde
Hunter, Billy Ray
Hurley, Clyde
Hyde, Vic
Hynes, Jim
Illman, Richard
Ingram, Roger
Inouye, Mark
Irish, John
Irons, Earl
Isham, Mark
Jackson, Bret
Jackson, Dewey
Jacobs, Arnold
Jacoby, Don
James, Harry
Jarvis, Jeff
Jaudes, Chris
Jeandheur, Stephen
Jefferson, Thomas
Jenkins, Clay
Jenkins, Freddie
Jenkins, Pat
Jess, Larry
Johansen, Lawrence
Johnson, Don
Johnson, Gilbert
Johnson, J. Keith
Johnson, Money
Johnson, Otis
Johnson, Walt
Johnson, William ("Bunk")
Johnson-Hamilton, Joyce
Johnston, Scott
Jokipii, Alex
Jones, Carmell
Jones, Conrad
Jones, Herbert
Jones, Robert ("Jonah")
Jones, Leroy
Jones, Quincy
Jones, Reunald
Jones, Sean
Jones, Stephen G.
Jones, Thad
Jones, Victor
Jones, Virgil
Jordan, Marlon

Jordan, Taft
Jorgensen, Richard
Joseph, Don
Kaderabek, Frank
Kadleck, Tony
Kaminski, Michelle
Kaminsky, Max
Kanstul, Zig
Karon, Robert
Katzman, Lee
Kazebier, Nathan
Keberle, Daniel
Kellso, Jon-Erik
Kendall, Edward ("Ned")
Kent, George
Kent, Timothy
Keppard, Freddie
Ketch, James
Kiefer, Rick
Killian, Al
Kime, Warren
Kinch, Don
Kindermann, Steven
King, Robert
Kirkpatrick, Thomas
Kisor, Ryan
Klein, Emmanuel ("Mannie")
Kluesner, James
Knapp, W. Roland
Knoll, Anton H.
Knudsvig, Peter
Koerselman, Herbert
Kolax, King
Korak, John
Krauss, David
Krauss, Samuel
Kuehn, Daniel
Kuehn, David
Kunkee, Patrick
Ladnier, Tommy
Lanese, Robert
Larkin, Milton
LaRocca, Dominic
Larsen, Tage
Larson, Jacob
Laskey, Scott
Laumer, Jack
Laureano, Manuel ("Manny")
Lawler, Roy
Lawson, Yank
Lazarus, Charles
Leach, Cathy
Leasure, Timothy ("Tim")
Ledford, Mark
Lee, Matthew
Lehman, Richard
Leick, Mabel Keith
Leisring, Stephen
Lenicheck, Edwin
Leonhart, Michael
Letman, Johnny
Levy, Robert
Lewis, Bobby
Lewis, Carroll ("Cappy")
Lewis, Charles ("Charlie")
Lewis, ("Big") Ed
Lewis, H.M.
Lewis, Jon
Lieberman, Harold
Lillya, Clifford
Lindblom, Peter
Lindsay, Douglas
Linn, Leslie
Linn, Ray
Little, Booker
Llewellyn, Edward
Lokumbe, Hannibal
London, Frank
Loughnane, Lee
Lowery, Perry
Lowrey, Alvin
Luening, Warren
Luftman, Adam
Lujan, Tony
Lynch, Brian
Lyren, Delon
MacBeth, Carlton
MacDonald, Roderick
Mack, Rodney
Madeja, James T.
Madison, Louis ("Kid Shots")
Madrid, John
Magnarelli, Joe
Malik, Raphé
Malone, Robert ("Bob")
Mangione, Chuck
Manley, Jim
Manone, "Wingy"
Marchiando, John
Mares, Paul
Margulies, Peter
Margulis, Charles
Markowitz, Irving ("Marky")
Marquez, José
Marriott, Thomas
Marrs, Dale
Marsala, Marty
Marsalis, Wynton
Marshall, John
Martin, Bobby
Martin, Christopher
Masacek, Edward
Mase, Raymond
Massey, Cal
Masters, Edward
Matheny, Dmitri
Maxwell, Jimmy
May, Billy
Mayfield, Irvin
Mayfield, Nathaniel
Mazurek, Rob
McCandless, Andrew
McCoy, Clyde
McGaw, Laurie
McGhee, Howard
McGregor, Rob Roy
McGuire, Jesse
McLaughlin, Clint
McMahan, Mickey

McMillion, Dan
McNab, Malcolm
McNeil, John
McPartland, Jimmy
McPhee, Joe
McWhorter, Brian
Mear, Sidney
Mendelow, Dan
Meredith, Henry
Meretta, Leonard
Merian, Leon
Merkelo, Paul
Metcalf, Louis
Metheny, Mike
Mettome, Doug
Miles, Ron
Miley, Bubber
Miller, Charlie
Miller, Dan
Miller, Ernest ("Punch")
Millikan, Robert
Millman, Jack
Mills, John
Minger, Pete
Mitchell, George
Mitchell, Gilbert
Mitchell, Oliver
Mitchell, Richard ("Blue")
Miyashiro, Eric
Mobley, Joseph
Modell, Ron
Molina, Al
Moore, Bobby
Moore, Christopher
Moore, Daniel ("Danny")
Moore, Melvin
Moore, William
Morand, Herb
Morgan, Lee
Morganelli, Mark
Morris, Lawrence ("Butch")
Morris, Craig
Morris, Joe
Morris, Thomas
Morrison, Timothy
Mortenson, Gary
Mosello, Joe
Mossman, Michael
Motley, Frank
Mueller, Herbert
Muhammed, Ameen
Mullens, Edward
Murillo, Willie
Murray, Robert
Mustafa, Melton
Myers, Walter J.
Nagel, Robert
Najoom, Dennis
Nance, Ray
Napoleon, Phil
Nark, Vaughn
Naumann, Andrew
Nelson, Dave
Nelson, Jon
Nevin, Jeff
Newman, Joe
Newton, William Frank
Nichols, Bobby
Nichols, Red
Noday, Dennis
Norris, Philip
Norton, Nick
Noto, Sam
Nottingham, Jimmy
Novy, Don
Oakes, Philip ("Flip")
Oakley, Dick
Ode, James
O'Hara, Betty
Olcott, James
Oliver, Joe ("King")
Olson, R. Dale
Olstad, Peter
O'Neill, David
Owen, Don
Owens, Jimmy
Paella, Natalo
Page, Oran ("Hot Lips")
Pagnard, Charles
Paine, Thomas D.
Parcels, Ramon
Parlato, Charlie
Parton, Rob
Patrylak, Daniel
Payton, Nicholas
Pechin, Ernest
Pellegrini, Esotto
Pelt, Jeremy
Pender, Mark
Pepping, Amanda
Perez, Manuel
Perry, Marvin II
Peters, Grant
Peters, Richard
Petit, Joseph ("Buddy")
Pfund, William
Phelps, Joe
Pierce, De De
Pinkett, Ward
Piper, Jeffrey
Platt, Robert
Pletcher, Tom
Plog, Anthony
Plylar, Deborah
Plylar, Russell
Pocius, Jeanne G.
Polcer, Ed
Pomeroy, Irving H. III ("Herb")
Ponzo, Mark
Poper, Roy
Porcino, Al
Porter, Jake
Powell, J. Fred
Preston, Eddie
Price, Calvin
Price, Mike
Pride, Steven
Prima, Louis
Printup, Marcus

Privin, Bernie
Prosser, Douglas
Pursell, John
Purvis, John ("Jack")
Quealey, Chelsea
Rabbai, George
Rader, Don
Radke, Fred
Ragin, Hugh
Rampton, Kenny
Randolph, Irving
Randolph, Zilner
Ranger, Louis
Rapa, Adam
Rapier, Leon
Rasey, Uan
Ray, Michael
Reed, Waymon
Reese, Marc
Reeves, Bob
Reeves, Reuben
Reid, Edward
Reinberg, Donald
Reinhardt, Donald S.
Reinhart, Carole Dawn
Remsen, Lester
Rena, Henry ("Kid")
Rhoten, Bruce
Richardson, Rex
Ridenour, Mark
Robertson, Herb
Robinson, Cynthia
Rock, George
Rockwell, Bland S. ("Rocky")
Rodney, Red
Rodriguez, Bobby
Rodriguez, Galindo
Rodriguez, Michael
Rogers, Milton ("Shorty")
Rogers, Walter B.
Roland, Gene
Rolfe, Benjamin Albert (B.A.)
Rolfs, Thomas
Roller, Jan
Roman, Roy
Romm, Ronald
Rommel, John
Roney, Wallace
Rosebrook, David Cobb
Ross, Rashawn
Rossum, Kelly
Rotondi, James
Rowe, Carlton
Rowles, Stacy
Royal, Ernie
Rubin, Alan
Rudd, Wiff
Ruechtenwald, Philip
Ruffins, Kermit
Sabo, Scott
Sachs, Michael
Sanborn, Chase
Sandke, Jay Randall
Sandke, Jordan
Sasaki, Raymond
Saul, Oscar
Saunders, Carl
Saunders, Tom
Sautter, Fred
Savard, Philip
Sawchuk, Terry
Saxton, Judith
Scarlett, William
Schendel, Amy
Schilke, Renold
Schlabach, John
Schlueter, Charles
Schneider, Dennis L.
Schrello, Mark
Schulz, Robert
Schwartz, Richard I.
Schwarz, Gerard
Scimonelli, Frank
Scobey, Robert
Scodwell, Tony
Scott, Betty
Scott, Christian
Scott, David R.
Scott, Marshall
Secrest, Andy
Sepulveda, Charlie
Severinsen, Carl ("Doc")
Sexton, Haskell O.
Shavers, Charles ("Charlie")
Shaw, Brian
Shaw, Clarence
Shaw, Woody
Shear, Howard
Sheetz, David H.
Sheldon, Jack
Shepherd, Leo
Sherman, Roger
Sherock, Shorty
Sherwood, Bobby
Shew, Bobby
Shoffner, Bob
Shook, Brian
Shulman, Matt
Sickler, Don[ald]
Siebert, Alan
Sielert, Vern
Sievers, Karl
Silberschlag, Jeffrey
Simon, Frank
Skoniczin, Robert
Slaughter, Susan
Smedvig, Rolf
Smith, Carl
Smith, Cladys ("Jabbo")
Smith, Ishmael Wadada
Smith, Joseph
Smith, Leona May
Smith, Leonard B.
Smith, Louis
Smith, Norman
Smith, Walter F.
Smith, Walter M.
Smithers, Don L.
Smoker, Paul

Snedecor, Phil
Snow, Valaida
Soloff, Lew
Spanier, Francis ("Muggsy")
Spaulding, Roger
Speziale, Marie
Stafford, Gregg
Stafford, Terell
Stahl, David
Staigers, Del
Stamm, Marvin
Stapleton, William ("Bill")
Stark, Robert ("Bobby")
Stern, Jeffrey
Stevens, Roy
Stevens, Thomas
Stewart, Michael
Stewart, Rex
Stewart, Timothy
Stine, Charles
Stockham, Jeff
Stoelzel, Richard
Stokes, Irvin
Stoner, Roger
Stork, John
Stork, Phyllis
Stout, Ron
Stowman, William
Stratton, John F.
Strickler, Benny
Stripling, Byron
Sturdevant, Douglas
Suddendorf, Richard
Sudhalter, Richard
Suggs, Robert
Sulieman, Idrees
Sullivan, Ira
Sullivan, Robert
Sullivan, William
Summers, Bob
Sutphen, Albert
Sutte, Jack
Swana, John
Sweet, Albert
Szabo, Rich
Takacs, William
Tamburini, James
Tarr, Edward H.
Tartell, Joey
Tasa, David
Taylor, Nancy
Teagarden, Charlie
Tedesco, Chris
Terran, Anthony
Terry, Clark
Terry, Dan
Theurer, Britton
Thomas, Jay
Thomas, John
Thomas, John Charles
Thomas, Joseph ("Joe")
Thompson, Emery
Thompson, Malachi
Thompson, Michael
Thornburg, Lee
Thornburg, Scott
Thornton, Clifford
Thow, George
Tison, Donald
Tolley, Richard
Tolliver, Charles
Travis, Nick
Treutel, Edward
Treybig, Joel
Trimble, Sam
Trottier, Nappy
Truax, Bert
Trudell, John
Tunnell, Michael
Turnbull, David
Turner, Virginia
Turrentine, Tommy
Tyle, Chris
Tyzik, Jeff
Ulrich, Bradley
Underwood, James
Utley, Joe
Vacchiano, William
Vache, Warren
Valentine, "Kid" Thomas
Valentine, Raymond
Vance, Dick
Van Cleave, Mark
VanderCook, Hale Ascher (H.A.)
Vassallo, Jim
Vax, Mike
Vega, Ray
Venezia, Frank
Vizzutti, Allen
Voisin, Peter
Vosburgh, George
Ware, John
Warwick, Carl
Washburn, David
Watson, Richard
Watters, Ken
Watters, Lu
Weast, Robert
Weast, Wade
Webster, Frederic ("Freddie")
Webster, Gerald
Webster, Paul
Weeks, Larry
Weis, Theodore M.
Weiss, David
Weiss, Kurt
Weldon, Alfred F.
Wendholt, Scott
West, James
Wetzel, Ray
Wetzel, Richard
Whetsol, Artie
Whitaker, Liesl
White, Darryl
White, Edna [Flora]
White, Henderson N.
White, Walter
Whitted, Pharez
Wiggs, Johnny

Wilder, Joe
Willey, Rich
Williams, Bill
Williams, Charles ("Cootie")
Williams, Ernest S.
Williams, Franc
Williams, Nelson ("Cadillac")
Williams, Richard
Williams, Tom
Williamson, Stu
Wilson, Andrew
Wilt, James
Windhurst, Johnny
Winfield, Charles
Wise, Alan
Wise, Wilmer
Wiseman, Larry F.
Witchey, Frank
Wohlwender, Thomas
Woolworth, Neal
Woomert, Barton
Work, Jeffrey
Worley, John
Wright, Benjamin
Wright, Elbridge G.
Wright, Elmon
Wright, Lammar Jr.
Wright, Lammar Sr.
Yates, Wanda
Young, Eugene ("Snooky")
Young, Gene
Young, Graham
Young, Webster
Zarchy, Zeke
Zell, Johnny
Zimmerman, Tim
Zollar, James
Zonshine, Michael
Zottola, Glenn

Venezuela

Agraz, Raul

Vietnam

Artero, Patrick
Nguyen, Ben
Vu, Cuong

Yugoslavia

Arnold, Stanislav ("Stanko")
Goykovich, Dusko
Samonikov, Jovan

Appendix E

Trumpeters Who Overcame Birth Defects, Injuries, or Serious Illnesses

Ashcroft, Norman
Bacon, Louis
Baker, Chet
Baptist, Rick
Barnhart, Scotty
Blair, Stacy
Bolden, Charles ("Buddy")
Brooks, Randy
Burke, James
Burns, Legh
Busse, Henry
Carroll, Baikida
Cheatham, Adolphus ("Doc")
Chestnut, Walter
Childers, Marion ("Buddy")
Clayton, William ("Buck")
Collins, Lee
Colombo, Lou
Colyer, Ken
Daws, David
Egan, Denis
Eklund, Niklas
Eldridge, Roy
Ellis, Don
Evans, Paul Wesley ("Doc")
Fielder, William
Foster, John
Franks, Rod
Ghitalla, Armando
Gibson, Daryl
Girard, George
Handy, W.C.
Harrell, Thomas ("Tom")
Herseth, Adolph ("Bud")
Hession, Patrick
Hirt, Al
Hood, Boyde ("Red")
Horowitz, Anthony
Hubbard, "Freddie"
Jacobs, Arnold
Jenkins, Freddie
Johnson, William ("Bunk")
Kloepfel, Louis
Liberati, Alessandro
Llewellyn, Edward
Lujan, Tony
Mackintosh, Jack
MacMurray, John
Maggio, Louis
Manone, "Wingy"
Margolin, Veniamin
McQuater, Thomas
Méndez, Rafael
Mills, John
Montz, Richard
Morgera, Fabio
Ohno, Shunzo
Oliver, Joe ("King")
Paniotov, Kharlampy
Parcels, Ramon
Pellegrini, Esotto
Pierce, De De
Privin, Bernie
Rasey, Uan
Rockwell, Bland S. ("Rocky")
Sandke, Jay Randall
Sax, Adolphe
Shaw, Woody
Sherman, Roger
Shew, Bobby
Siebert, Alan
Simmonds, Ronald
Slaughter, Susan
Speziale, Marie
Streitwieser, Franz Xaver
Szabo, Rich
Thompson, Malachi
Tofanelli, Andrea
Underwood, James
Whitaker, Donald
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