

Biographies of the Most Influential Twentieth Century Trumpet Players in Asia

by

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## ABSTRACT

The research for this paper is intended to introduce the reader to many of the influential trumpet performers and pedagogues in East Asian countries and territories along the Western Pacific Ocean Rim, including China, Hong Kong, Japan, the Philippines, Singapore, South Korea, Taiwan (R.O.C.), Thailand, and Vietnam.

Shao-Chun Tsai, the author of this research paper, finds it important for musicians to recognize that they are often influenced by other musicians in addition to their own efforts and self-discovery of who they are as artists. The author is a trumpeter and pianist from Taiwan, and would like to acknowledge the many outstanding trumpet players from Asia that have made important contributions to the discipline of trumpet playing.

Unfortunately, there are very limited English resources available for the recognition of these pioneers, and as such they are often unknown to the general public and even to aspiring musicians. By gathering a collection of biographies, the author's goal is to shed greater light on the rich trumpet playing and pedagogy heritage and influence in this region.

The research information contained within was primarily gathered through personal interviews conducted by the author in order to ensure that the most up-to-date and accurate information was collected for the project. This project studies nine regions and includes thirty-seven trumpeters deemed to be influential by the author, who has invested her best efforts to acquire the most in-depth and current facts obtainable. The author hopes that the stories behind each of these successful musicians will stimulate trumpeters of all ages and inspire them to pursue their own development and goals in music.

DEDICATION

To my parents,

Pin-Huang Tsai and Meei-Yan Sheen

謹將此論文獻給我的父母

蔡炳煌 沈美燕

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I sincerely thank Geoffrey Schneider for his patience and efforts in editing and proofreading every page of my project, as well as motivating and encouraging me through the last stage of my study.

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## TABLE OF CONTENTS

	Page
LIST OF FIGURES .....	vii
CHAPTER	
1: INTRODUCTION AND DELIMITATIONS .....	1
2: CHINA.....	3
Bai, Lin 柏林 .....	3
Dai, Zhong-Hui 戴中暉 .....	7
Ji, Ruei-Kai 冀瑞凱 .....	11
Shiu, De-Jiu 許德舉.....	14
Xia, Zhi-Qiu 夏之秋.....	17
3: HONG KONG .....	24
Chong, Pak-Fu (“Jacobus” Chong) 莊伯富 .....	24
Delfin, Danilo .....	27
Fung, Kai-Man (Kenneth Fung) 馮啟文 .....	30
Wong, Yat-Chiu (“Alfonso”) 黃日照.....	34
4: JAPAN .....	38
Baba, Toku[yuki] (“Toku”) 馬場督之 .....	38
Hara, Tomonao 原朋直.....	45
Hino, Terumasa 日野皓正 .....	49
Miyashiro, Eric .....	53

CHAPTER	Page
Noguchi, Hiro[fumi] 野口浩史 .....	56
Ohno, Shunzo 大野俊三.....	60
Okoshi, Toru (“Tiger”).....	66
Sato, Tomonori 佐藤友紀.....	72
Sokabe, Kiyonori 曾我部清典 .....	75
Sugiki, Mineo 杉木峯夫.....	83
Tamura, Natsuki 田村夏樹.....	87
5: PHILIPPINES.....	90
Parin, Fredeline (“Poppee”) Rezare .....	90
6: SINGAPORE .....	95
Chen, Jia-Min 陳嘉敏.....	95
7: SOUTH KOREA .....	99
Ahn, Heechan 안희찬 .....	99
8: TAIWAN (REPUBLIC OF CHINA) .....	103
Bee, Xue-Fu 畢學富 .....	103
Chen, Chang-Po 陳長伯 .....	106
Chiu, Chien-Erh (Miles Chiu) 邱建二.....	111
Deng, Hsei-Ping 鄧詩屏.....	114
Nei, Chung-Shin 聶中興 .....	117
Peng, Kuo-Liang 彭國良 .....	121

CHAPTER	Page
Wei, Kuang-Hao (Stacey Wei) 魏廣皓.....	125
Yeh, Shu-Han 葉樹涵.....	131
9: THAILAND.....	136
Chanoksakul, Surasi.....	136
Chongjirajitra, Lertkiat.....	139
Pookaew, Somjate.....	142
Puengpreeda, Sompop.....	150
10: VIETNAM.....	153
Vu, Cuong.....	153
BIBLIOGRAPHY.....	158
APPENDIX	
A INSTITUTIONAL REVIEW BOARD APPROVAL.....	168
BIOGRAPHICAL SKETCH.....	170

## LIST OF FIGURES

Figure	Page
1.1. Lin Bai .....	3
1.2. Zhong-Hui Dai .....	7
1.3. Ruei-Kai Ji .....	11
1.4. Zhi-Qiu Xia .....	17
1.5. Zhi-Qiu Xia .....	21
2.1. Pak-Fu Chong .....	24
2.2. Danilo Delfin .....	27
2.3. Kai-Man Kenneth Fung .....	30
2.4. Yat-Chiu Wong .....	34
2.5. Yat-Chiu Wong .....	36
3.1. Tokuyuki Baba .....	38
3.2. Tokuyuki Baba .....	40
3.3. Tokuyuki Baba .....	43
3.4. Tomonao Hara .....	45
3.5. Tomonao Hara .....	47
3.6. Terumasa Hino .....	49
3.7. Terumasa Hino .....	52
3.8. Eric Miyashiro .....	53
3.9. Eric Miyashiro .....	55
3.10. Hiro Noguchi .....	57
3.11. Hiro Noguchi .....	59

Figure	Page
3.12. Shunzo Ohno.....	60
3.13. Shunzo Ohno.....	63
3.14. Shunzo Ohno.....	64
3.15. Toru Tiger Okoshi .....	66
3.16. Toru Tiger Okoshi .....	68
3.17. Toru Tiger Okoshi .....	70
3.18. Tomonori Sato .....	72
3.19. Kiyonori Sokabe .....	75
3.20. Concepts of “Zephyros I” by Kiyonori Sokabe .....	77
3.21. “Zephyros II” .....	78
3.22. “Zephyros III” in B-flat .....	78
3.23. “Zephyros IV” in C .....	79
3.24. Special Attachment on Both Zephyros III and IV .....	79
3.25. Set up Idea for <i>mega-phone-m</i> by Masahiro Miwa .....	80
3.26. Mineo Sugiki.....	83
3.27. Sugiki Family Concert and Master Class in Taiwan, August 23, 2013 .....	84
3.28. Sugiki Family Concert and Master Class in Taiwan, August 23, 2013 .....	85
3.29. Natsuki Tamura .....	88
4.1. Fredeline Parin.....	90
4.2. Brass Principals of the Philippine Symphony Orchestra .....	93
5.1. Jia-Min Chen.....	95
5.2. Jia-Min Chen, at Central Conservatory of Music Affiliated Middle School .....	96

Figure	Page
5.3. Jia-Min Chen, During an Interview. ....	97
6.1. Heechan Ahn.....	99
7.1. Xue-Fu Bee (Age 80), at the 2005 Rose Bowl Parade in California.....	103
7.2. Xue-Fu Bee.....	105
7.3. Chang-Po Chen.....	106
7.4. Chen Family Recording the Song, <i>Jasmine Flowers in June</i> , in His Album.....	108
7.5. Chien-Erh Chiu.....	111
7.6. Hsei-Ping Deng.....	116
7.7. Chung-Shin Nei.....	120
7.8. Kuo-Liang Peng.....	121
7.9. Kuang-Hao Wei.....	126
7.10. Sugiki Family Concert and Master Class in Taiwan, August 23, 2013.....	130
7.11. Shu-Han Yeh.....	131
8.1. Surasi Chanoksakul.....	137
8.2. Lertkiat Chongjirajitra.....	141
8.3. Somjate Pookaew.....	142
8.4. Vanich Potavanich.....	145
8.5. Sompop Puengpreeda.....	150
8.6. Sompop Puengpreeda.....	152
9.1. Cuong Vu.....	153

## CHAPTER 1

### INTRODUCTION AND DELIMITATIONS

The art of trumpet playing has a long and rich history. Over the course of hundreds of years, trumpets have played many different essential roles: as signaling devices used in Ancient Egypt, ceremonial and military functions, and as musical instruments. This continued in various forms and mediums of art through the present time, and there were many great trumpet players throughout this long history that made significant contributions to trumpet playing techniques, stylings, musicianship, and instrument design. As stated in the Abstract, the author finds it important for musicians to perceive the constant influences of other musicians in order to keep on improving and creating new musical ideas. These influences are often from people all over the world.

The purpose of this research project is to introduce many influential trumpet players and pedagogues in Asia to readers outside of the region. Due to the large size of the Asian continent, this project is confined to people from nine East Asian countries and territories along the Western Pacific Ocean Rim including China, Hong Kong, Japan, the Philippines, Singapore, South Korea, Taiwan (R.O.C.), Thailand, and Vietnam. The research conducted focuses on information pertaining to a period of performance practice from 1912 to 2016. Although it includes the large majority of influential trumpet players that were active during this time period, not all were included in this project because of impractical circumstances. First of all, some people were out of reach via the Internet. Prior to the covered time period, most of the information was stored and recorded in paper documents that are unobtainable by the author. Second, a few trumpet pioneers do not understand English, nor use electronic mail. Third, some of the more famous trumpet

players were too busy to respond with sufficient information to complete a biography or participate in this time-consuming research project. Besides the thirty-seven people included in this research, the author's initial list had forty-eight people including the following: Mao-Ling Huang, Xiao-Chuan Li, Cui-Feng Ou, Yao-Zhou Zhu, Jun Ikebe, Osamu Takahashi, Naohiro Tsuken, Eisuke Yamamoto, Thien Soo Yap, Kai Cheng, and Jung-Fu Hsu.

The other unfortunate part of this project is there are no female trumpet players included. Although there are several female orchestral trumpet players in Asia, they are mostly in the younger generation currently in the process of building their musical careers, and it is too early for them to be considered as influential to the trumpet field. In Asian history, brass instruments were considered more masculine, and therefore there were almost no female trumpeters. In recent decades, more female trumpet players have started to appear and gain public recognition for their talent. The author intends for the list and the research to continue, as there will be more great musicians to be recognized in the future. It is her humble hope that the list continues even after her contributions to it have ended.

## CHAPTER 2

### CHINA

**Bai, Lin** 柏林 (b. Qiqihaer, China, May 11, 1935). Chinese trumpeter, educator, and composer.



Figure 1.1. Lin Bai

Bai is considered one of the most influential trumpet teachers in China. In 1947, soon after China's victory of the Second Sino-Japanese War (1937-1945),<sup>1</sup> there were only a few Western instruments left in Bai's middle school. He then had the chance to start playing the clarinet, later the trumpet.<sup>2</sup> He began his formal trumpet study at the

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<sup>1</sup> "The Second Sino-Japanese War," Wikipedia, last modified February 13, 2016, accessed February 19, 2016, [https://en.wikipedia.org/wiki/Second\\_Sino-Japanese\\_War](https://en.wikipedia.org/wiki/Second_Sino-Japanese_War).

<sup>2</sup> Gong-Xing Wang, "Bo lin xiao hao yi shu tan jiu" [A Tentative study of Berlin's Trumpet playing and Teaching] (master's thesis, Inner Mongolia University, 2013), 4, accessed February 19, 2016, <http://www.taodocs.com/p-22343059.html>.

ShenYang Conservatory of Music (formerly the LuXun Academy of Arts)<sup>3</sup> from 1951 to 1954. After graduating, Bai went to Hungary to study trumpet with Imre Lubik (1904-1964), who was principal trumpet in the opera orchestra.<sup>4</sup> Also, he studied composition with Endre Szervánszky (1911-1977)<sup>5</sup> at the *Liszt Ferenc Zeneművészeti Egyetem* (Franz Liszt Academy of Music) from 1955 to 1962.<sup>6</sup> After his return to China in 1962, Bai became professor of trumpet at the Central Conservatory of Music in Beijing and also the chair of the winds and percussion department.<sup>7</sup> In 1987, Bai established graduate studies in trumpet performance at the Central Conservatory of Music and educated the first master student majoring in trumpet in China, Di Wang.<sup>8</sup>

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<sup>3</sup> Yao-Ren Yin, “College profile,” ShenYang Conservatory of Music, December 29, 2013, accessed February 19, 2016, [http://www.sycm.com.cn/dis\\_Info.aspx?DWid=1&Mid=11&Sid=14&Vid=-1](http://www.sycm.com.cn/dis_Info.aspx?DWid=1&Mid=11&Sid=14&Vid=-1). The school was initiated by Mao, Zedong in 1938 as LuXun Academy of Arts. Later, it was moved northeast, settled in ShenYang, and renamed as ShenYang Conservatory of Music in 1958.

<sup>4</sup> Edward H. Tarr, *East Meets West: The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution* (Hillsdale, NY: Pendragon Press, 2003), 222.

<sup>5</sup> “Endre Szervánszky,” Wikipedia, last modified November 7, 2015, accessed February 19, 2016, [https://en.wikipedia.org/wiki/Endre\\_Szerv%C3%A1nszky](https://en.wikipedia.org/wiki/Endre_Szerv%C3%A1nszky).

<sup>6</sup> Lin Bai, *Lip Flexibilities for All Brass Instruments* (Montrose, CA: Balquhider Music, 1996).

<sup>7</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 41.

<sup>8</sup> Gong-Xing Wang, “Bo lin xiao hao yi shu tan jiu” [A Tentative study of Berlin’s Trumpet playing and Teaching] (master’s thesis, Inner Mongolia University, 2013), 5, accessed February 19, 2016, <http://www.taodocs.com/p-22343059.html>.

Bai has performed with the Chinese Modern Peking Opera Orchestra and has served as an adjudicator at the 22<sup>nd</sup> Budapest International Trumpet Competition (1984), Barcs International Brass Chamber Music Competition in Hungary, and 16<sup>th</sup> Winds and Percussion Competition in Japan (1999). He was invited to teach in Hungary several times, including at the Barcs International Brass Chamber Music camp, and taught as a visiting professor at the University of Debrecen (formerly the Conservatory of Debrecen) in 1990. In addition, Bai made exchange-teaching visits between the Central Conservatory of Music and the Tokyo University of the Arts (formerly the Tokyo National University of Fine Arts and Music) in Japan in 1994.<sup>9</sup>

Bai has taught generations of students in China and has been involved in trumpet pedagogy for many years. He was appointed to write a textbook for trumpet players by the government of China while he was teaching at the Central Conservatory of Music in 1992. Bai completed the first edition of the book in 1995; after several years of revision, this set of textbooks for trumpet was published by the People's Music Publishing House: *Central Conservatory of Music—Trumpet examination pieces level 1-7* (2002)<sup>10</sup> and *Central Conservatory of Music—Trumpet examination pieces level 8-9* (2005).<sup>11</sup> Furthermore, Bai published *Selected Trumpet Solos* (People's Music Publishing House,

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<sup>9</sup> Lin Bai, *Lip Flexibilities for All Brass Instruments* (Montrose, CA: Balquhidder Music, 1996).

<sup>10</sup> Original Chinese title: 中央音樂學院小號考級教程

<sup>11</sup> Gong-Xing Wang, “Bo lin xiao hao yi shu tan jiu” [A Tentative study of Berlin's Trumpet playing and Teaching] (master's thesis, Inner Mongolia University, 2013), 5, accessed February 19, 2016, <http://www.taodocs.com/p-22343059.html>.

1996)<sup>12</sup> and his well-known book, *Lip Flexibilities: For All Brass Instruments* (Balquhider Music, 1996).<sup>13</sup>

Bai composed and rearranged many trumpet solo and brass chamber music pieces, mixing Western composition techniques and the elements from Chinese folk music.

While Bai was composing his *Xiao xu qu*<sup>14</sup> in 1976 for brass quintet (an ensemble more popular in Western countries), there were no tuba players in China. When completed, the piece uses the brass quintet setting, though the first version had only four parts, excluding the tuba, which was added in 1981. The piece is based on “Hong sao,”<sup>15</sup> a ShanDong folk song.<sup>16</sup>

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<sup>12</sup> Original Chinese title: 小號教學曲集

<sup>13</sup> Lin Bai, *Lip Flexibilities for All Brass Instruments* (Montrose, CA: Balquhider Music, 1996).

<sup>14</sup> Original Chinese title: 小序曲

<sup>15</sup> Original Chinese title: 紅嫂

<sup>16</sup> Gong-Xing Wang, “Bo lin xiao hao yi shu tan jiu” [A Tentative study of Berlin’s Trumpet playing and Teaching] (master’s thesis, Inner Mongolia University, 2013), 12, accessed February 19, 2016, <http://www.taodocs.com/p-22343059.html>.

**Dai, Zhong-Hui** 戴中暉 (b. Manchuria, China, November 20, 1957). Chinese trumpeter, conductor, and educator.



Figure 1.2. Zhong-Hui Dai, used by permission.

Dai now serves as the president of the China Trumpet Guild and vice president of the Chinese Association for Symphonic Bands and Ensembles, and is on the board of directors for the International Trumpet Guild (since 2015).<sup>17</sup> He started the trumpet at the age of thirteen, and later received his bachelor's degree under Mao-Lin Huang at the Shenyang Conservatory of Music, where he studied from 1979 to 1983.<sup>18</sup> After graduating from college, he went to the United States in 1986, and studied with Rob Roy McGregor<sup>19</sup> at the International University in San Diego.

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<sup>17</sup> Zhong-Hui Dai, e-mail message to author, October 7, 2016.

<sup>18</sup> Zhong-Hui Dai, e-mail message to author, October 6, 2012.

<sup>19</sup> Rob Roy McGregor, "About," Balquhiddier Music, accessed February 8, 2016, <http://www.balquhiddiermusic.com/about/>. McGregor is a former section trumpet with the Los Angeles Philharmonic, where he played for twenty-four years from 1981 to 2005.

Dai earned his master of music degree in 1988. In 1989, he was awarded a scholarship to the University of Southern California's Thornton School of Music to study with Thomas Stevens, Rob Roy McGregor, and Boyde Hood, where he received an artist diploma in trumpet performance in 1996.<sup>20</sup> His trumpet teachers also include Charles Schlueter, Susan Slaughter, and Roger Voisin. While in school, he studied conducting with Daniel Lewis and Hans Bear at the University of Southern California in 1991. Moreover, during his studies at the University of Southern California (1992-1996), he served as principal trumpet in the Santa Monica Symphony Orchestra (1993-1996), Ventura Symphony Orchestra (1993-1994), and Riverside County Philharmonic (1994-1996).<sup>21</sup>

Dai decided to return to China in 1996, and played with the China National Symphony Orchestra (formerly the Central Philharmonic Orchestra of China) as principal trumpet until 2006.<sup>22</sup> He has performed under Simon Rattle, Seiji Ozawa, Kurt Masur, Charles Dutoit, and many other prominent orchestral conductors. He has released four solo CDs: *Hei bai hao wang* (Shanghai Shengxiang, 1998),<sup>23</sup> *Slavische Fantasie* (Shine Horn, 1999), *Yin yue yu ji qiao* "Music and Technic" (CRC, 2011),<sup>24</sup> and *Jie zou yu xuan*

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<sup>20</sup> Zhong-Hui Dai, e-mail message to author, October 6, 2012.

<sup>21</sup> Ibid.

<sup>22</sup> Ibid.

<sup>23</sup> Original Chinese title: 黑白號王

<sup>24</sup> Original Chinese title: 音樂與技巧

lu “Rhythm and Melody” (CRC, 2011).<sup>25</sup> As a soloist, Dai has performed recitals in China, France, Taiwan, and the United States.

As an educator, Dai is frequently invited to give master classes and lectures at many music colleges in China, France, and the United States. He has been professor of trumpet and conductor of the Wind Symphony at the Central Conservatory of Music in Beijing since 2002.<sup>26</sup> He also recorded three educational videos including *Xiao hao jiao xue fang fa* “Trumpet Fundamental Method” (Beijing Global Audio-Visual, 1997),<sup>27</sup> *Xiao hao ming qu zhi dao* “Guide to Play the Trumpet Masterpieces” (Shine Music Media, 1999),<sup>28</sup> and *Zhong guo dang dai yi shu ming jia jiang tang* (Beijing Zhizunjindian, 2008).<sup>29</sup> Dai published many scholarly articles about wind playing and development in China, and one of the articles, *The Youthful History of Brass in China*, was published in the world famous international magazine for brass players, *Brass Bulletin*, in 2003.<sup>30</sup>

Dai has frequently been invited to adjudicate in competitions, such as the Japan Tokyo International Trumpet Competition (2010), National “JinZhong Award” Music Competition (2009), Hungary International Trumpet Competition (2009), and Korean Chejudo International Trumpet Competition (2008). As a conductor, Dai has been a

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<sup>25</sup> Original Chinese title: 節奏與旋律

<sup>26</sup> Zhong-Hui Dai, e-mail message to author, October 6, 2012.

<sup>27</sup> Original Chinese title: 小號教學方法

<sup>28</sup> Original Chinese title: 小號名曲指導

<sup>29</sup> Original Chinese title: 中國當代藝術名家講堂

<sup>30</sup> Zhong-Hui Dai, e-mail message to author, October 6, 2012.

guest of many ensembles since 2005, and was named the permanent conductor of the Shenzhen Symphony Orchestra in 2012.<sup>31</sup>

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<sup>31</sup> Zhong-Hui Dai, e-mail message to author, May 15, 2012.

**Ji, Rwei-Kai 冀瑞凯** (b. Tianjin, Northeast China, April 19, 1946). Chinese trumpeter and pedagogue.



Figure 1.3. Rwei-Kai Ji, at the Centenary Memorial concert of his first trumpet teacher Zhi-Qiu Xia on October 22, 2012. Photograph by Xin Fang.  
*Source:* Lan-Qing Xia, “Xin Fang Photography,” *Musician Zhi-Qiu Xia’s blog*, November 4, 2012, accessed July 14, 2016, [http://blog.sina.com.cn/s/blog\\_414adc7b0102e27b.html](http://blog.sina.com.cn/s/blog_414adc7b0102e27b.html).

Ji began playing the piano at age eight and later studied trumpet with Zhi-Qiu Xia at the Central Conservatory of Music affiliated middle school in Beijing from 1958 to 1964.<sup>32</sup> He was appointed professor of trumpet at the Central Conservatory of Music in Beijing in 1977, where Ji remained until 1980 when he received a five-year fellowship to study with Adolf Holler (1929-2012),<sup>33</sup> former principal trumpet of the Vienna

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<sup>32</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 395.

<sup>33</sup> “Death of Prof. Adolf Holler,” *Wiener Philharmoniker*, accessed February 22, 2016, <https://www.wienerphilharmoniker.at/orchestra/philharmonic-journal/year/2012/month/5/blogitemid/77/page/1/pagesize/20>.

Philharmonic (1967-1975),<sup>34</sup> at the *Universität für Musik und darstellende Kunst Wien* (University of Music and Performing Arts)<sup>35</sup> in Vienna. Ji earned his master's degree in 1984 and returned to Beijing to continue teaching at the Central Conservatory of Music.<sup>36</sup>

Ji is an active pedagogue and has appeared as a guest clinician in England, France, Germany, Italy, Japan, the United States, and Switzerland. He is a former trumpet professor at Fudan University in Shanghai and a former guest professor at music schools in Tianjin and Wuhan. Ji has served as General Inspector of the Youth Orchestra of China and has also played with the Hangzhou Philharmonic.<sup>37</sup>

In 2001, Ji made the drastic decision to change paths from his successful teaching career, which saw him teaching at the most prestigious music conservatory in China, and move to Pudong<sup>38</sup> with his wife. His friends and colleagues thought it was a waste of his talent; however, he thought it was more important to bring music to the public rather than to educate only a few successful musicians. He joked and responded, "I am nurturing the

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<sup>34</sup> Derek Reaban, post to "Adolf Holler," August 5, 2006 (02:06 p.m. PDT), Trumpet Discussion Forum, Trumpetmaster.com, accessed February 22, 2016, <http://www.trumpetmaster.com/vb/f131/adolf-holler-29952.html>.

<sup>35</sup> "University of Music and Performing Arts, Vienna," Wikipedia, last modified July 11, 2016, accessed October 14, 2016, [https://en.wikipedia.org/wiki/University\\_of\\_Music\\_and\\_Performing\\_Arts,\\_Vienna](https://en.wikipedia.org/wiki/University_of_Music_and_Performing_Arts,_Vienna).

<sup>36</sup> "Ji, Ruet-Kai," Baidu, last modified January 26, 2016, accessed January 29, 2016, <http://baike.baidu.com/view/528848.htm>.

<sup>37</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 395.

<sup>38</sup> "Pudong," Wikipedia, last modified February 10, 2016, accessed February 26, 2016, <https://en.wikipedia.org/wiki/Pudong>. Pudong is a district of Shanghai city in China.

people that would buy tickets to classy music concerts.”<sup>39</sup> Ji’s ideal ambition was to teach amateurs that were interested in learning music; therefore, he founded a music-training academy in Pudong in 2003. During the following years, Ji collaborated with elementary and high schools, and educated several thousand students. Ji’s teaching philosophy is to bring out his students’ happiness by letting them freely explore and discover music rather than through a more traditional and rigid teaching style.<sup>40</sup>

Ji is considered one of the most influential trumpet educators in China and has enlightened many successful musicians. He has several renowned former students including Tao Ge (Columbus Symphony Orchestra), Xiao-Lin Joe Lu (principal of the China Philharmonic Orchestra), and Guang Chen (associate trumpet professor at the Central Conservatory of Music).<sup>41</sup>

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<sup>39</sup> “Ji, Rwei-Kai,” Baidu, last modified January 26, 2016, accessed January 29, 2016, <http://baike.baidu.com/view/528848.htm>.

<sup>40</sup> Ibid.

<sup>41</sup> Zhen-Wu Zhang, “We are all professor Zhi-Qiu Xia’s students,” *Musician: Zhi-Qiu Xia* (blog), September 1, 2012, accessed July 14, 2016, [http://blog.sina.com.cn/s/blog\\_414adc7b0102e0xi.html](http://blog.sina.com.cn/s/blog_414adc7b0102e0xi.html).

**Shiu, De-Jiu 許德舉** (b. Hubei, China, February 23, 1923). Chinese trumpeter, educator, and composer.

Shiu educated many of the great trumpet players in Taiwan, and is considered one of the leading influences in popularizing military band music in Taiwan. In 1937, China began fighting the eight-year War of Resistance against Japan. Shiu was only fourteen years old when he fled the war with a Chinese wartime protectory, an institution that was established in 1938 to shelter neglected or abandoned children during war time.<sup>42</sup> Two years later, he was selected to play the trumpet in the Chinese Central Training Corps (established by Kai-Shek Chiang), despite having no formal training. During this time, Shiu met his first teacher, Zhi-Qiu Xia, who had a profound influence on him.<sup>43</sup>

In 1948, Shiu was invited to Taiwan to join the National Taiwan Symphony Orchestra. In order to earn extra income, Shiu became the first music copyist for the orchestra.<sup>44</sup> Soon after, he started teaching trumpet lessons at many colleges and military schools in Taiwan.

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<sup>42</sup> “Zhong guo zhan shi er tong bao yu hui” [Children protectories during wartime in China], Wikipedia, last modified March 2, 2016, accessed April 7, 2016, <https://zh.wikipedia.org/zh-tw/中国战时儿童保育会>. The title of the page is translated from Chinese to English by the author.

<sup>43</sup> Chiu-Ting Chen, “Jun yue de shuai wei yu guan yue de xing qi” [The decline of military music and the rise of band music] (master’s thesis, National Taiwan Normal University, 2009), 75-76, accessed November 9, 2013, <http://etds.lib.ntnu.edu.tw/cgi-bin/g32/gswweb.cgi?o=dstdcdr&s=GN0691610028.id>. The title of Chen’s thesis is translated from Chinese to English by the author.

<sup>44</sup> *Ibid.*, 142.

Shiu began composing music while he was in the National Taiwan Symphony Orchestra. His start in composing came after hearing the Chinese art song, “Ou ran.”<sup>45</sup> He heard the song by chance and thought he could compose a better arrangement. After his initial foray into composing proved satisfactory, Shiu began rearranging more and more Chinese art songs. He did all of this without having any compositional training. His arrangements started garnering notice, and he was hired to compose and arrange pieces for several record companies.<sup>46</sup> During this period, many up-and-coming students traveled to study with him. In a short time, the humble trumpet player had exploded into prominence and became an integral part of the Taiwanese musical scene.

Shiu published five albums, including *Ou ran qu ji I* (WenYin, 1966),<sup>47</sup> *Ou ran qu ji II* (WenYin, 1966),<sup>48</sup> *Di er ci zuo pin fa biao hui ji qi yue qu ji* (1994),<sup>49</sup> *Shiu De-jiu: “Chinese Art Song”* (WenChin, 2002),<sup>50</sup> *Dian jiang jin xing qu* (2003),<sup>51</sup> *Min zu jiu*

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<sup>45</sup> Original Chinese title: 偶然

<sup>46</sup> Chiu-Ting Chen, “Jun yue de shuai wei yu guan yue de xing qi” [The decline of military music and the rise of band music] (master’s thesis, National Taiwan Normal University, 2009), 76, accessed November 9, 2013, <http://etds.lib.ntnu.edu.tw/cgi-bin/g32/g3web.cgi?o=dstdcd&s=GN0691610028.id>.

<sup>47</sup> Original Chinese title: 偶然曲集 I

<sup>48</sup> Original Chinese title: 偶然曲集 II

<sup>49</sup> Original Chinese title: 第二次作品發表會及器樂曲集

<sup>50</sup> Original Chinese title: 許德舉作品: 藝術歌曲集

<sup>51</sup> Original Chinese title: 點將進行曲

*xing jiang zong tong jiao xiang shi* (2003),<sup>52</sup> and *Shiu De-Jiu: "Chinese Art Song" II* (WenChin, 2007).<sup>53</sup>

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<sup>52</sup> Original Chinese title: 民族救星 蔣總統交響詩

<sup>53</sup> Original Chinese title: 許德舉作品: 藝術歌曲百曲第二集

**Xia, Zhi-Qiu** 夏之秋 (b. Hubei, China, February 22, 1912; d. Beijing, China, May 12, 1993). Chinese trumpeter, composer, educator, and conductor.



Figure 1.4. Zhi-Qiu Xia

Source: Kai-Lin Zheng, Lan-Qing Xia, and San-Do Xia, *Xia zhi qiu han ta de kang zhan ge qu* [Zhi-Qiu Xia and His Salvation Songs]<sup>54</sup> (Beijing, China: Central Conservatory of Music Press, 2012), front cover.

Xia is considered the “Father of Chinese Trumpeters” and the most prominent Chinese trumpet educator of all time.<sup>55</sup> He was born into a low-income family, and his mother passed away when he was only three. He was named Han-Xing at birth, and later he changed it to Zhi-Qiu in 1938, at the age of twenty-six.<sup>56</sup>

His father, the organist Bo-Qin Xia, enlightened him about the organ, which Xia started playing at age five. Xia was first introduced to the sound of the trumpet from a

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<sup>54</sup> Original Chinese title: 夏之秋和他的抗戰歌曲

<sup>55</sup> “Zhi-Qiu Xia,” Baidu, last modified January 11, 2015, accessed February 8, 2016, <http://baike.baidu.com/view/311891.htm>.

<sup>56</sup> Xiao-Yuan Xie, “Centenary of Zhi-Qiu Xia,” *Journal of the Central Conservatory of Music*, no. 129 (November 2012): 64.

fire station in his neighborhood, where the trumpet was used to gather the firemen. The trumpet sound sparked his curiosity, so Xia learned the trumpet on his own at the age of six.<sup>57</sup> Soon, he was fascinated with the trumpet sound and playing it became his childhood hobby.<sup>58</sup>

In 1929, Xia joined the brass band in high school. Being one of the school's most diligent students, he was appointed the vice-conductor of the band, and in order to enhance his conducting ability, he learned to play the clarinet during school breaks to gain knowledge about instrumentation. This exemplifies how persistent he was when it came to being a successful musician. After his father passed away when Xia was nineteen, he had to start working part-time as a band director to support himself until getting into college.<sup>59</sup> During his six years of high school, he administered the band rehearsals and performances, learned to play and fix every wind instrument, and occasionally arranged pieces for the school band.

Xia studied physics in college (1932-1936) and, in the meantime, conducted a local orchestra in Hankou. His musical talent and effort was identified by Cang-Bo Zhou, the chief manager of Shanghai Commercial Bank (Wuhan branch), who took pity on

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<sup>57</sup> Lan-Qing Xia (Zhi-Qiu Xia's firstborn daughter), e-mail message to author, December 12, 2012.

<sup>58</sup> Ibid.

<sup>59</sup> Lan-Qing Xia, "Zai bu duan pin bo zhong qian jin-hui yi xia zhi qiu xiao you zou shang yin yue zhi lu" [Through all the difficulties, the remembrance of how the Alumnus Zhi-Qiu took the road of music], *Musician Zhi-Qiu Xia's blog*, February 25, 2009, accessed January 15, 2016, [http://blog.sina.com.cn/s/blog\\_414adc7b0100ckud.html](http://blog.sina.com.cn/s/blog_414adc7b0100ckud.html). The title of the page is translated from Chinese to English by the author.

Xia's financial situation and sponsored his application to the best music school in China: the Shanghai Conservatory of Music.<sup>60</sup> Xia was accepted into the program in 1936, and majored in composition and minored in trumpet performance while studying with a Russian trumpeter. Half a year later, he joined the Shanghai Symphony Orchestra (formerly the Shanghai Municipal Council Symphony Orchestra) as its very first Chinese trumpet player.<sup>61</sup> Xia was forced to return to Wuhan because of the Battle of Shanghai<sup>62</sup> in 1937, as a result of which he could only stay at the Shanghai Conservatory of Music for a year.<sup>63</sup>

The Japanese invasion in the 1930s marked a great change in the style of Chinese songs, from the theme of enlightenment to that of resistance and saving the nation.<sup>64</sup>

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<sup>60</sup> "Zhi-Qiu Xia," Baidu, last modified January 11, 2015, accessed February 8, 2016, <http://baike.baidu.com/view/311891.htm>.

<sup>61</sup> Lan-Qing Xia (Zhi-Qiu Xia's firstborn daughter), e-mail message to author, December 12, 2012.

<sup>62</sup> "Battle of Shanghai," Wikipedia, last modified February 8, 2016, accessed February 10, 2016, [https://en.wikipedia.org/wiki/Battle\\_of\\_Shanghai](https://en.wikipedia.org/wiki/Battle_of_Shanghai). The Battle of Shanghai (August 13-November 26, 1937) was the first major engagement fought between the National Revolutionary Army of the Republic of China (Taiwan) and the Imperial Japanese Army of the Empire of Japan. It is considered one of the largest and bloodiest battles of the entire war.

<sup>63</sup> Lan-Qing Xia (Zhi-Qiu Xia's firstborn daughter), e-mail message to author, December 12, 2012.

<sup>64</sup> "Anti-Japanese Songs," Dictall, accessed March 15, 2016, <http://www.dictall.com/st/24/92/249217805C7.htm>.

While back in Wuhan, Xia organized and led a revolutionary choir, a group of musicians who sang patriotic songs, and in the interim he started to compose salvation songs.<sup>65</sup>

Xia's national salvation movement and compositions made important contributions in 1930s China. Two of his masterpieces, both published in 1939, were inspired by the Battle of Shanghai. More specifically, the lyrics of these two songs, "Ge ba bai zhuang shi" (China Shall Overcome)<sup>66</sup> and "Zui hou sheng li shi wo men de" (The Final Success Must Be Ours),<sup>67</sup> were motivated by his background of defending his country. Moreover, the latter song was inspired by the lyrics of the song, "Kang ri he chang" (Anti-Japanese Chorus),<sup>68</sup> written by Wei-Ran Guang during the War of Resistance against Japan in November of 1937. Xia decided to write this four-part chorus piece to cheer up Chinese people, and the piece was well received by the public. A review in *Xinhua Daily*<sup>69</sup> in 1937 indicated that this majestic song touches people deeply in the heart.<sup>70</sup>

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<sup>65</sup> "Zhi-Qiu Xia," Baidu, last modified January 11, 2015, accessed February 8, 2016, <http://baike.baidu.com/view/311891.htm>.

<sup>66</sup> Original Chinese title: 歌八百壯士

<sup>67</sup> Original Chinese title: 最後勝利是我們的

<sup>68</sup> Original Chinese title: 抗日合唱

<sup>69</sup> "Xinhua Daily," Wikipedia, last modified September 1, 2014, accessed March 16, 2016, [https://en.wikipedia.org/wiki/Xinhua\\_Daily](https://en.wikipedia.org/wiki/Xinhua_Daily). *Xinhua Daily* was the first public newspaper published in the People's Republic of China by the Communist Party of China.

<sup>70</sup> "Zhi-Qiu Xia," Baidu, last modified January 11, 2015, accessed February 8, 2016, <http://baike.baidu.com/view/311891.htm>. The review statement is translated from Chinese to English by the author.

In 1940, Xia started his career as an appointed conductor of many military bands and choirs in Chongqing. He taught at the National Music Conservatory in Chongqing (formerly the Central Conservatory of Music) as professor of composition beginning in 1944. He also taught at Hubei Normal University, the Wuhan Conservatory of Music (appointed vice president in 1954), and the Central Conservatory of Music for thirty-two years until his retirement in 1986, where Xia educated numerous great trumpet players.<sup>71</sup>



Figure 1.5. Zhi-Qiu Xia

Source: Lan-Qing Xia, “Centenary Memorial concert of Zhi-Qiu Xia held in Beijing,” *Musician Zhi-Qiu Xia’s blog*, October 24, 2012, accessed July 15, 2016, [http://blog.sina.com.cn/s/blog\\_414adc7b0102e1zh.html](http://blog.sina.com.cn/s/blog_414adc7b0102e1zh.html).

After 1964, Xia’s contributions towards trumpet innovation is less known. He was a part of the first generation to put effort into trumpet instrument making in China. People found it difficult to play partials in tune on trumpets, so he started to investigate making a well-tempered trumpet. After twenty years, Xia achieved success in developing one, and he named this patented trumpet “Xia’s trumpet.” His innovation was awarded second

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<sup>71</sup> Lan-Qing Xia (Zhi-Qiu Xia’s firstborn daughter), e-mail message to author, December 12, 2012.

prize in Advances in Science and Technology by the Ministry of Culture in 1990, and Gold Awards of International Exhibitions of Inventions in Beijing in 1992.<sup>72</sup>

In 1975, Xia was hospitalized because of heart disease. Shortly after recovery, he started writing a pedagogical book, *Xiao hao chui zou fa* “The Art of Trumpet Playing” (People’s Music Publishing House, 1978).<sup>73</sup> A few years later in 1980, Xia focused on translating a book, *A Creative Approach to the French Horn* (Chappell Music, 1977) by Harry Berv<sup>74</sup> into Chinese. People’s Music Publishing House published Xia’s Chinese translation in 1987. During these years of editing, he was overloaded with hard work that caused him cerebral thrombosis. Fifty-five days after Xia passed away in Beijing (1993), his well-known chorus composition “Ge ba bai zhuang shi” was acknowledged as one of the twentieth century masterpieces by Chinese musicians by the Chinese Culture Promotion Society, and was thus placed in the annals of history.<sup>75</sup>

Xia was married to Xian-Bing Chen in 1945. They had three children who are talented musicians: Lan-Qing, a former violinist at The National Ballet of China (1972-2001), was born in 1946; You-Wei, a former French horn player in the China Broadcasting Chinese Orchestra, was born in 1948 and now lives in the United States;

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<sup>72</sup> Lan-Qing Xia (Zhi-Qiu Xia’s firstborn daughter), e-mail message to author, December 12, 2012.

<sup>73</sup> Original Chinese title: 小号吹奏法

<sup>74</sup> Richard Chenoweth, “The Berv Brothers,” International Horn Society, accessed February 11, 2016, <http://www.hornsociety.org/ihs-people/past-greats/28-people/past-greats/709-bervs>. Harry Berv (1911-2006) was born in New Jersey, a legendary horn player. He was invited to join the NBC Symphony Orchestra by Toscanini.

<sup>75</sup> Lan-Qing Xia (Zhi-Qiu Xia’s firstborn daughter), e-mail message to author, December 12, 2012.

San-Do was born in 1950, and studied with Jascha Heifetz at the University of Southern California. In 1989, San-Do Xia was invited by Sir Georg Solti to join the Chicago Symphony Orchestra<sup>76</sup> and was the first Chinese violinist in the orchestra at the time.<sup>77</sup>

Zhi-Qiu Xia devoted his whole life to delving into the trumpet and sharing his musical ideas with young musicians, elevating trumpet playing to the next level. At the age of seventy-nine, Xia accepted an invitation to give a master class in Taiwan despite being confined to a wheelchair (1991).<sup>78</sup> Xia was widely admired for his contributions to music and influenced generations of students through his four decades of dedication to teaching music.

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<sup>76</sup> “Shando Shia,” Chicago Symphony Orchestra, accessed February 12, 2016, <http://cso.org/about/performers/chicago-symphony-orchestra/violins/sando-shia/>.

<sup>77</sup> Lan-Qing Xia (Zhi-Qiu Xia’s firstborn daughter), e-mail message to author, December 12, 2012.

<sup>78</sup> “Zhi-Qiu Xia,” Baidu, last modified January 11, 2015, accessed February 8, 2016, <http://baike.baidu.com/view/311891.htm>.

## CHAPTER 3

### HONG KONG

**Chong, Pak-Fu (“Jacobus” Chong) 莊伯富** (b. Hong Kong, April 29, 1967). Hong Kongese trumpeter and conductor.



Figure 2.1. Pak-Fu Chong, used by permission.

Chong started to play the trumpet at age fourteen in his high school band. His band director first chose the French horn for him, but a month later he switched to trumpet. His trumpet teacher was Henry J. Nowak, an American trumpet player and conductor who was a lecturer at the Hong Kong Academy of Performing Arts (HKAPA).<sup>79</sup> Chong became a section trumpet player in the Hong Kong Philharmonic Orchestra during his junior year (1988-1991). After graduating from HKAPA in 1991, he served as principal trumpet at the Korean Broadcasting Systems Symphony Orchestra (KBS) in Seoul, South Korea, until 1997. During his stay in Korea, Chong also taught at the School of Music at Korea National University of Arts. Chong was appointed principal

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<sup>79</sup> Pak-Fu Chong, e-mail message to author, January 31, 2016.

trumpet of the Shanghai Symphony Orchestra in 1998. While in Shanghai, Chong taught at the Shanghai Conservatory of Music through 2001.<sup>80</sup>

In addition to being an orchestral player, Chong is also an active soloist, and has been invited as a soloist to the Pacific Music Festival in Japan. In 1991 at the festival, he was principal trumpet of both the chamber orchestra and symphony orchestra, the latter was under Maestro Michael Tilson Thomas,<sup>81</sup> the current music director of the San Francisco Symphony Orchestra.<sup>82</sup>

In 1993, Chong was invited to perform in front of the Emperor of Japan for the grand opening ceremony of the United Nations University in Tokyo, Japan.<sup>83</sup> He has performed with the Moscow Chamber Orchestra, Pacific Music Festival Symphony Orchestra, Korean Broadcasting Systems Symphony Orchestra (KBS), Seoul Baroque Chamber Orchestra (South Korea), Hong Kong Symphony Orchestra, and many others.<sup>84</sup>

Chong discovered his interest in conducting at the age of eighteen, when he started to conduct a local community wind band. After joining the Hong Kong Philharmonic Orchestra, he observed many guest conductors and learned conducting techniques from their rehearsals. Currently, Chong is principal conductor of the Hong

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<sup>80</sup> Pak-Fu Chong, e-mail message to author, January 30, 2016.

<sup>81</sup> Michael Thomas, "MTT About," Michael Tilson Thomas Official Website, accessed February 8, 2016, <http://michaeltilsonthomas.com/about/>.

<sup>82</sup> Pak-Fu Chong, e-mail message to author, January 30, 2016.

<sup>83</sup> "Instructor biographies," STAA, accessed February 5, 2016, <http://www.staa.com.hk/info8.asp?id=109&lang=1>.

<sup>84</sup> Pak-Fu Chong, e-mail message to author, January 30, 2016.

Kong Tak Ming Philharmonic Orchestra (since 2008).<sup>85</sup> Furthermore, Chong owns a music store, Forzato Music Company, which he started in 2007, and teaches trumpet lessons at the Chinese University of Hong Kong (since 2012).<sup>86</sup>

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<sup>85</sup> Pak-Fu Chong, e-mail message to author, January 30, 2016.

<sup>86</sup> Pak-Fu Chong, e-mail message to author, February 9, 2016.

**Delfin, Danilo** (b. Hong Kong, March 26, 1970). Hong Kongese trumpeter.



Figure 2.2. Danilo Delfin, used by permission.

Delfin began playing the trumpet at age nine, studying with Yat-Chiu (Alfonso) Wong at the Hong Kong Music Office<sup>87</sup> where he also played in the youth symphonic band and youth symphony orchestra. During that time, Delfin had the chance to tour with the youth orchestra and started developing his interest in trumpet playing. Later, he received the Director's Scholarship to study at the Hong Kong Academy for Performing Arts (HKAPA) in 1987, and earned his professional diploma (equivalent to a bachelor's degree) in trumpet performance in 1993.<sup>88</sup> Delfin founded a brass quintet while studying at the academy, which was renamed Oriental Brass Quintet after they graduated in

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<sup>87</sup> "History and Objectives," Music Office, accessed February 25, 2016, <http://www.lcsd.gov.hk/en/mo/aboutus/historyandobjectives.html>. The Hong Kong Government established the Music Office in 1977. It promotes knowledge of music through three music-training programs: instrumental music, ensemble and choir, and short-term music courses.

<sup>88</sup> Danilo Delfin, e-mail message to author, February 21, 2016.

1994.<sup>89</sup> Delfin has also studied with Henry J. Nowak, Judith Saxton,<sup>90</sup> and John Aigi Hurn, the principal trumpet at the Sinfónica De Galicia.<sup>91</sup>

In 1995, Delfin attended the World Association for Symphonic Bands and Ensembles (WASBE) conducted by Ray Cramer and Yasuhide Ito, held in Hamamatsu, Japan, where he had an eye-opening experience of witnessing high-level band performances and playing under great conductors which widened his horizons and inspired him to pursue wind conducting. Two years later, he was awarded a WASBE conducting scholarship to go to the State University of New York (SUNY) at Fredonia under Dr. Glenn Price<sup>92</sup> and Dr. Paula Holcomb. After he returned to Hong Kong, Delfin started the Hong Kong Youth NeoWinds Orchestra funded by the Tom Lee Music Foundation in 2004, which was one of the few wind bands that existed at the time.<sup>93</sup> Furthermore, Delfin attended the Sibelius Academy for wind band conducting at the University of the Arts Helsinki in Finland in 2011.

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<sup>89</sup> Donilo Delfin, e-mail message to author, March 7, 2016.

<sup>90</sup> “Judith Saxton,” University of North Carolina School of Music, accessed February 25, 2016, <http://www.unca.edu/faculty-staff/judith-saxton.aspx>. Judith Saxton is former principal trumpet with the Hong Kong Philharmonic Orchestra and currently holds the brass and percussion department chair of the University of North Carolina School of Music.

<sup>91</sup> “Biografía y profesores,” Sinfónica De Galicia, accessed February 25, 2016, <http://www.sinfonicadegalicia.com/biografia-y-profesores/>.

<sup>92</sup> “Glenn D. Price,” University of Cincinnati, College-Conservatory of Music, accessed February 29, 2016, <http://ccm.uc.edu/about/directory.html?eid=pricegn&thecom=uceprof>. Dr. Price joined CCM faculty as Director of Wind Studies in 2011.

<sup>93</sup> Donilo Delfin, e-mail message to author, February 26, 2016.

In addition to Delfin's career as a professional orchestral trumpet player for nearly twenty years in the Hong Kong Sinfonietta, where he has played since 1997, he also conducts the HKAPA junior wind band (2005-present), HKAPA symphonic wind ensemble on tour in Australia and Japan, as well as the wind band and orchestra at Ying Wa College (2000-present).<sup>94</sup> He was a trumpet instructor at the Chinese University of Hong Kong from 2009 to 2014, and has been the music director and conductor of the Tom Lee Hong Kong Youth NeoWinds Orchestra since 2004, which he has led in several overseas concerts, contests, and tours to Austria, Netherlands, and Singapore.<sup>95</sup>

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<sup>94</sup> Donilo Delfin, e-mail message to author, February 21, 2016.

<sup>95</sup> "Danilo Delfin," Hong Kong Sinfonietta, accessed February 25, 2016, [http://www.hksl.org/about\\_us/musician\\_detail/43](http://www.hksl.org/about_us/musician_detail/43).

**Fung, Kai-Man (Kenneth Fung) 馮啟文** (b. Hong Kong, June 5, 1963). Hong Kongese trumpeter.



Figure 2.3. Kai-Man Kenneth Fung, used by permission.

Fung briefly studied the piano before he started playing the trumpet and harmonica at the age of twelve. His first trumpet teacher was Kai-Chou (John) Cheng (best known as John Cheng) while Fung studied at Queen’s College, which was initially named The Government Central School (1862) and then Victoria College (1889).<sup>96</sup> He joined the Hong Kong Youth Orchestra with whom he toured in England and France at age fourteen, and later graduated in 1979.<sup>97</sup>

Fung majored in trumpet and studied composition and piano at the Hong Kong Academy for the Performing Arts (HKAPA). He studied under Henry Nowak and David Washburn, during the time Nowak took a one year leave of absence. His graduating class

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<sup>96</sup> “Queen’s College,” Wikipedia, last modified June 3, 2016, accessed June 10, 2016, [https://en.wikipedia.org/wiki/Queen%27s\\_College,\\_Hong\\_Kong](https://en.wikipedia.org/wiki/Queen%27s_College,_Hong_Kong).

<sup>97</sup> Kai-Man Fung, e-mail message to author, May 30, 2016.

in 1987 was the first group of graduates from HKAPA, which was established in 1984.<sup>98</sup> A year later, Fung became the conductor and director of both the school orchestra and wind band at the Church of Christ in China (CCC) Kei Wan Primary School (Aldrich Bay). Over almost three decades under Fung's guidance (since 1988), the wind band has been a constant prize winner in the Hong Kong Schools Music Festival and the Hong Kong Band Festival competitions. He also led the band in international performances in China, Macau, Singapore, South Korea, and Taiwan, where they were well-received.<sup>99</sup>

Fung is a founding member and principal trumpet of the Hong Kong Sinfonietta (1990- 2007), with which he performed several concerti. In addition, he played with several orchestras throughout Hong Kong and Macau, including the City Symphony Orchestra, the Lim Kek Han Concert Orchestra, and the Macau Chamber Orchestra.<sup>100</sup>

In 2001, Fung gave a solo recital of 19<sup>th</sup> century virtuoso cornet pieces on authentic cornets at the Macau Band Fair. His interest in the early cornet led him to purchase the personal music library of the famous German cornet soloist Theodore Hoch via an Internet auction.<sup>101</sup>

Fung is also an active teacher and is the trumpet instructor at the Macau Youth Symphony Orchestra. His prior engagements include guest teaching at the HKAPA and

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<sup>98</sup> Kai-Man Fung, e-mail message to author, May 30, 2016.

<sup>99</sup> "FUNG, Kai Man Kenneth," Hong Kong Victoria Music Centre, accessed May 14, 2016, <http://www.hkvmc.com/modules/tinyd0/index.php?id=1>.

<sup>100</sup> "Fung Kai Man," Macao Youth Symphony Orchestra Association, accessed June 10, 2016, [http://www.myso.org.mo/en/Fung\\_Ka\\_Man.php](http://www.myso.org.mo/en/Fung_Ka_Man.php).

<sup>101</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 280.

the Hong Kong Music Office.<sup>102</sup> Fung was also invited to host workshops on brass instruments and be an adjudicator in the Macao Youth Music Competition by the Instituto Cultural do Governo de Macau.<sup>103</sup> He served on the executive committee of Asian Pacific Band Directors Association in 2006 and became the president from 2008 to 2010. Fung was the president of the Hong Kong Band Directors Association (2006-2010) and the Hong Kong Trumpet Guild; vice-president of the China Trumpet Guild (2007-2009); advisor to the Macao Youth Symphony Orchestra, Macau Band Directors Association; brass consultant to Trinity College London-Hong Kong; and band director of The Klappen Ensemble (2006-2009). He has been a Conn-Selmer artist and a Bach artist since 2008.

In addition to teaching a large private studio of trumpet students, Fung owns the Hong Kong Victoria Music Centre (since 1988), a retail store that sells sheet music and instruments in North Point, Hong Kong.<sup>104</sup>

Fung's hobbies include collecting and studying archaic Chinese jade pieces. He also likes to collect antique and vintage trumpets, cornets, and keyed bugles to add to his

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<sup>102</sup> "History and Objectives," Music Office, accessed June 10, 2016, <http://www.lcsd.gov.hk/en/mo/aboutus/historyandobjectives.html>. The Hong Kong Music Office was established by the Hong Kong Government in 1977 in order to promote knowledge and appreciation of music in society.

<sup>103</sup> "Fung Kai Man," Macao Youth Symphony Orchestra Association, accessed June 10, 2016, [http://www.myso.org.mo/en/Fung\\_Ka\\_Man.php](http://www.myso.org.mo/en/Fung_Ka_Man.php).

<sup>104</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 280.

instrument collection. Fung and his wife Man-Ching (Sonia) Siu enjoy nature photography and have a blog dedicated to their bird photographs.<sup>105</sup>

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<sup>105</sup> Kai-Man Fung, e-mail message to author, June 11, 2016.

**Wong, Yat-Chiu (“Alfonso”) 黃日照** (b. Philippines, September 9, 1931). Hong Kongese trumpeter and educator.



Figure 2.4. Yat-Chiu Wong

The founder and laureate musical director of the Hong Kong Symphonic Winds, Wong learned the trumpet at the age of nine. He was influenced by his older brother who played the violin. After Wong graduated from the Hong Kong Music Institute, he traveled to Beijing, China with his heart full of passion for music. In 1951, his outstanding audition to be a student at the Central Conservatory of Music in Beijing won him a teaching position as a trumpet instructor, a position he held for twenty-one years. In the meantime, Wong attended music theory and composition classes to enhance his knowledge of music. Additionally, Wong had lessons with a well-known Russian trumpet player, Timofei Dokshitser. A few years later, he studied with Zhi-Qiu Xia, the “Father of Chinese Trumpeters,” and taught as Xia’s teaching assistant at the Central Conservatory

of Music. During Wong's two decades teaching at the conservatory, he experienced the cultural revolution in China which took place from 1966 to 1976.<sup>106</sup>

Wong returned to Hong Kong in 1974 and taught as a trumpet instructor in the Music Department of Hong Kong Baptist University. In 1975, he served as the band director at St. Bonaventure College and High School (SBC) in Hong Kong, whose wind band had a long and prestigious history.<sup>107</sup> The next year, Wong composed a march specifically for the St. Bonaventure wind band, and it became the first school band to have its own march.<sup>108</sup> Wong led the wind band to ten championships in the Hong Kong Schools Music Festival (Senior Wind Band competition), including a significant accomplishment of six consecutive championships.<sup>109</sup>

In 1978, Wong became a full-time assistant music officer and taught trumpet in the Hong Kong Music Office<sup>110</sup> for nine years. After his retirement, he dedicated himself to developing the popularity of wind bands in Hong Kong. In 1987, he formed and served as the director of the wind band at the Hong Kong Chinese Women's Club College. In

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<sup>106</sup> Ka-Hing Fung (a registered guardian of Yat-Chiu Wong), Facebook message to author, February 25, 2016.

<sup>107</sup> "St. Bonaventure College and High School," Wikipedia, last modified May 28, 2016, accessed June 9, 2016, <https://zh.wikipedia.org/wiki/聖文德書院>.

<sup>108</sup> "Yat-Chiu Wong," Wikipedia, last modified December 14, 2015, accessed June 9, 2016, <https://zh.wikipedia.org/wiki/黃日照>.

<sup>109</sup> "Music Director Laureate: Wong Yat Chiu Alfonso," Hong Kong Symphonic Winds, accessed January 29, 2016, <http://hksw.org.hk/2010/>.

<sup>110</sup> "History and Objectives," Music Office, accessed June 10, 2016, <http://www.lcsd.gov.hk/en/mo/aboutus/historyandobjectives.html>. The Hong Kong Music Office was established by the Hong Kong Government in 1977 in order to promote knowledge and appreciation of music in the society.

the same year, Wong and Dr. Wai-Hong Yip founded the Hong Kong Symphonic Winds (HKSU), which is considered the first full-sized amateur band in Hong Kong.<sup>111</sup> Wong later renamed the *St. Bonaventure March* as *The Hong Kong Symphonic Winds March*.<sup>112</sup> Wong served as its music director until his retirement in 2011, and led the band in performing numerous well-acclaimed concerts in Guangzhou, Macau, and Shanghai.<sup>113</sup>

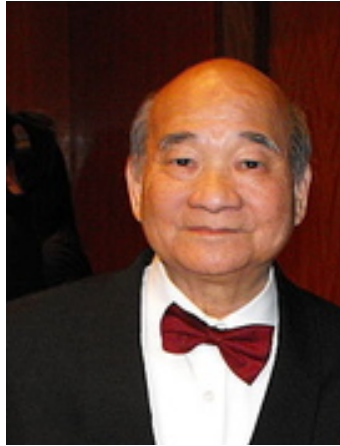


Figure 2.5. Yat-Chiu Wong

*Source:* Tubachun, “My trumpet teacher: Yat-Chiu Wong,” *Xuite blog*, December 22, 2008, accessed June 9, 2016, <http://blog.xuite.net/tubachun/hkblog/123560657-我的小號老師-黃日照>.

Wong has educated over three hundred students including a number of musicians and conductors who have gained public recognition such as Lok-Shing (Ronald) Ng, Kai-Keung Chiu, and Ka-Hing Fung.

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<sup>111</sup> “The HKSU,” Hong Kong Symphonic Winds, accessed June 9, 2016, <http://www.hksu.org.hk/2012/>.

<sup>112</sup> “Music Director Laureate: Wong Yat Chiu Alfonso,” Hong Kong Symphonic Winds, accessed January 29, 2016, <http://hksu.org.hk/2010/>.

<sup>113</sup> Ka-Hing Fung (a registered guardian of Yat-Chiu Wong), Facebook message to author, February 25, 2016.

Wong's influences and contributions in promoting wind band music are highly recognized. In August 2001, he was appointed committee member of the Asian Student Band Music Council by the Chinese Art Education Promotion Association.

In addition to being an influential educator, Wong also has a passion for composing. He has composed over a hundred trumpet studies and etudes, over twenty pieces for band, and several trumpet solos. Further, he rearranged several traditional Chinese songs by renowned Chinese composer Dr. Wen-Hsuan Chou into band music.<sup>114</sup> Wong moved into a nursing home in 2009 and is, unfortunately, suffering from dementia.<sup>115</sup>

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<sup>114</sup> "Music Director Laureate: Wong Yat Chiu Alfonso," Hong Kong Symphonic Winds, accessed January 29, 2016, <http://hksw.org.hk/2010/>.

<sup>115</sup> Ka-Hing Fung (a registered guardian of Yat-Chiu Wong), Facebook message to author, February 25, 2016.

## CHAPTER 4

### JAPAN

**Baba, Toku[yuki]** (“Toku”) 馬場督之 (b. Tokyo, Japan, February 20, 1973). Japanese jazz flugelhorn player, trumpeter, vocalist, composer, and arranger.



Figure 3.1. Tokuyuki Baba, used by permission.

Toku Baba is one of the very few professional jazz flugelhorn players in Japan.<sup>116</sup> He uses Toku as an abbreviation for his first name in all of his public performances and CD albums. Toku is known for his mellow flugelhorn playing as well as his distinctive deep baritone voice. His music loving father, Shosuke Baba, had a great influence on him from a very early age.<sup>117</sup> Shosuke Baba has a broad taste in music and enjoys everything from classical to jazz to bluegrass. He also plays the guitar, banjo, violin, mandolin,

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<sup>116</sup> Riandy Kurniawan, “Exclusive Interview with TOKU,” *Jazzuality*, March 21, 2009, accessed January 28, 2016, <http://jazzuality.com/interview/exclusive-interview-with-toku/>.

<sup>117</sup> Tokuyuki Baba, e-mail message to author, March 9, 2016.

piano, and bass. When Toku was young, one of his passions was playing soccer. His preference would have been to join a soccer club, but unfortunately the school he attended did not have one. Instead, Toku pursued his interest in music, and played the cornet for his middle school brass band in Sanjo City.<sup>118</sup>

Toku did not have any formal musical training. He gained his musical ideas by listening to a variety of music and discovering different instrumentations. In addition to the trumpet and flugelhorn, he started playing the drums, bass, and guitar. At the same time, Toku experimented with rock, pop, punk, and folk music while completing his first year as a commerce major at Tokyo International University (1992-1996). Around this time, Toku happened to buy a Miles Davis album. When he heard the song *If I Were a Bell*, he was fascinated by the tune and tried to play Davis's lines. While he was trying to learn the song, a jazz drummer heard him practicing the lines and thought Toku showed talent. He invited Toku to join their regular jam session. It was from these sessions that Toku was first introduced to jazz and its emphasis on improvisation. The music spoke to him, and he immediately knew his musical path would follow jazz.<sup>119</sup> Toku once said in an interview that when he first met jazz, he thought, "This is what I have been searching for." Jazz was his destiny.<sup>120</sup>

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<sup>118</sup> Tokuyuki Baba, e-mail message to author, March 9, 2016.

<sup>119</sup> Ibid.

<sup>120</sup> Riandy Kurniawan, "Exclusive Interview with TOKU," *Jazzuality*, March 21, 2009, accessed January 28, 2016, <http://jazzuality.com/interview/exclusive-interview-with-toku/>.

In his second year of college, Toku came to the United States as part of a year-long student exchange program at Willamette University in Salem, Oregon (1993). During this time, Toku had a jazz pianist roommate whom he played with in a band. They learned a great deal from each other, and this motivated him to become a professional jazz flugelhorn player.<sup>121</sup>



Figure 3.2. Tokuyuki Baba, used by permission.

After Toku graduated from college, he spent the next few years freelancing in several jazz clubs in Tokyo. His jazz career did not really take off until he was scouted by Rob Crocker (1998) while Toku was singing and playing in the jazz club, Body & Soul.<sup>122</sup> Crocker was in popular demand as a DJ in Tokyo during the 1990s,<sup>123</sup> and led Toku into a career as a major recording artist. Crocker is a good friend of Taka Tsukuma,

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<sup>121</sup> Tokuyuki Baba, e-mail message to author, March 17, 2016.

<sup>122</sup> Tokuyuki Baba, e-mail message to author, April 16, 2016.

<sup>123</sup> “Rob Crocker,” WBGO, accessed April 28, 2016, <https://www.wbgo.org/profile/rcrocker>.

who used to work for Sony Music Entertainment-Japan; through Tsukuma, Toku was introduced to legendary jazz producer Yasohachi “88” Ito (1946-2014), who produced well known acts like the T-Square Band<sup>124</sup> and Japanese jazz singer Keiko Lee for Sony Music Entertainment-Japan.<sup>125</sup>

Toku’s first CD album is *Everything She Said* (Sony Japan, 2000) produced by Rob Crocker and Taka Tsukuma.<sup>126</sup> He made his debut at the Blue Note Tokyo, a high-end live jazz house, in August of 2000.<sup>127</sup> His mellow flugelhorn playing and soothing singing voice had a deep impression on concertgoers. Toku was invited to record a soundtrack (playing flugelhorn) for a new Japanese drama, *Tiensi ga kie ta machi*,<sup>128</sup> by Nippon TV (NTV) in the same year.<sup>129</sup> Toku’s music continues to spread through the popularity of his song, “You are so beautiful” from his *Chemistry of Love* album, which

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<sup>124</sup> “T-Square (band),” Wikipedia, last modified January 31, 2016, accessed April 11, 2016, [https://en.wikipedia.org/wiki/T-Square\\_\(band\)](https://en.wikipedia.org/wiki/T-Square_(band)). T-Square is a long-lasting Japanese jazz fusion band formed in 1978, and their most recent CD album, *Paradise*, was released in 2015.

<sup>125</sup> Tokuyuki Baba, e-mail message to author, April 16, 2016.

<sup>126</sup> Tokuyuki Baba, e-mail message to author, October 18, 2016.

<sup>127</sup> “Toku (musician),” Wikipedia, last modified February 22, 2016, accessed April 28, 2016, [https://en.wikipedia.org/wiki/Toku\\_\(musician\)](https://en.wikipedia.org/wiki/Toku_(musician)).

<sup>128</sup> Original Japanese title: 天使が消えた街

<sup>129</sup> “Japanese jazz musician: Toku,” Readingtimes, July 24, 2000, accessed February 19, 2016, <http://www.readingtimes.com.tw/timeshtml/authors/murakami/music/music051.htm>.

was used in a Hitachi television commercial. In addition, “Do-Re-Mi” from his *TOKU* album became the theme song for the Honda Odyssey advertising campaign.<sup>130</sup>

In 2004, Toku formed a year-long group, TKY, with two friends after they traveled to New York City for the purpose of making special and interesting music.<sup>131</sup> Kenji Hino (bassist), son of the noted Japanese jazz trumpeter Terumasa Hino, Yosuke Onuma (guitarist), and Toku (vocalist, trumpeter, and flugelhorn player) were the founding members. They were invited to perform at the Fuji Rock Festival (2004) and released their album *TKY* (Sony Japan) in 2005. They later transformed the group into a quintet by adding pianist Shinji Akita and drummer Hidenobu “Kalta” Otsuki. The quintet became quite popular and participated in several summer jazz festivals.<sup>132</sup>

Toku’s outstanding musical talent is well-recognized by the jazz-going public, and he actively performs overseas in Belgium, China, England, France, Hong Kong, Indonesia, South Korea, Taiwan, and the United States. He has released twelve CD albums: *Everything She Said* (Sony Japan, 2000); *Bewitching* (Sony Japan, 2001); *Winds of Change* (Sony Japan, 2002); *Chemistry of Love* (Sony Japan, 2002) produced by John Simon; *TOKU* (Sony Japan, 2003); *Thirty* (Sony Japan, 2004) awarded the Gold Disc by Japanese jazz magazine *Swing Journal*; *A Brand-New Beginning* (Sony Japan, 2006); *Love Again* (Sony Japan, 2008); *TOKU sings & plays Stevie Wonder* (Sony Japan, 2011)

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<sup>130</sup> Tokuyuki Baba, “Flh player TOKU Official Website,” accessed May 14, 2016, <http://toku-jazz.com/biography/>.

<sup>131</sup> “Artists: TKY,” Tokyo Jazz, accessed January 28, 2016, <http://tokyo-jazz.com/2005/english/artists/tky.html>.

<sup>132</sup> Ibid.

recorded in Atlanta, Georgia; *Dream A Dream* (Sony Japan, 2013); *Dear Mr. Sinatra* (Sony Japan, 2015); and *Dear Mr. Sinatra Special Edition*, released in 2016.<sup>133</sup> His two most recent albums were tributes to the great twentieth century American musical artist Francis “Frank” Sinatra.<sup>134</sup> Toku is also a composer and arranger, and has arranged nearly twenty-five songs in his albums including “Shine On” from his most recent album, *Dear Mr. Sinatra*.<sup>135</sup>



Figure 3.3. Tokuyuki Baba, used by permission.

Toku’s contribution in promoting jazz music in Japan and his interest in blending various jazz genres and different musical styles, such as J-Pop, have branded him as one of the most in-demand jazz musicians. He has collaborated with many renowned pop

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<sup>133</sup> Tokuyuki Baba, “Flh player TOKU Official Website,” accessed May 14, 2016, <http://toku-jazz.com/discography/>.

<sup>134</sup> “Frank Sinatra,” Wikipedia, last modified May 13, 2016, accessed May 14, 2016, [https://en.wikipedia.org/wiki/Frank\\_Sinatra](https://en.wikipedia.org/wiki/Frank_Sinatra).

<sup>135</sup> Tokuyuki Baba, e-mail message to author, April 16, 2016.

artists including Ken Hirai, M-flo, Skoop On Somebody, Miki Imai, Paris Match, Junpei Shiina, Mariko Takahashi, Maki Ohguro, EXILE, JUJU, Toshinobu Kubota, Chikuzen Sato, Zebra, and Cynthia “Cyndi” Lauper.<sup>136</sup> Toku told the author: “I am not only a jazz player, but also a musician who collaborates with many kinds of musicians and tries to make something interesting happen.”<sup>137</sup> Toku’s passion to create a sparkle in music has added a unique flavor to the music scene in Japan.

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<sup>136</sup> Tokuyuki Baba, “Flh player TOKU Official Website,” accessed July 1, 2014, <http://toku-jazz.com/biography/>.

<sup>137</sup> Tokuyuki Baba, e-mail message to author, April 16, 2016.

**Hara, Tomonao** 原朋直 (b. Yokosuka City, Kanagawa Prefecture, Japan, October 21, 1966). Japanese jazz trumpeter.



Figure 3.4. Tomonao Hara, used by permission.

Tomonao Hara is considered to be one of the most important jazz trumpeters in Japan.<sup>138</sup> Hara started playing the trumpet at the age of eleven in his elementary school brass band<sup>139</sup> and was fully self-taught: listening to many trumpet recordings and trying to replicate the sound.<sup>140</sup> Though Hara had developed a strong talent and passion for music, he did not choose to formally study music at a university. Instead, in 1985, he majored in Social Welfare at Nihon Fukushi University in Aichi prefecture.<sup>141</sup> During

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<sup>138</sup> Friedel Keim, *Das große Buch der Trompete* (Mainz: Schott Music, 2005), 537.

<sup>139</sup> Tomonao Hara, e-mail message to author, July 13, 2013.

<sup>140</sup> Tomonao Hara, e-mail message to author, January 20, 2013.

<sup>141</sup> A prefecture in Japan is similar to a state in the United States of America. However, the exact relationship of a province or a state to its federal or central government may vary in form and structure from one country to another.

this time, Hara also joined the university jazz club and started playing professionally at age nineteen in many Japanese bands.<sup>142</sup> After graduating from college, he moved back to Tokyo and started playing with many great musicians in the various jazz clubs surrounding the city.

In 1995, Hara formed his own band called Tomonao Hara Quartet.<sup>143</sup> It released six CDs: *Evidence for My Music* (King, 1995), *Hot Red* (King, 1996), *Let's* (King, 1997), *Pinocchio* (Zoo'T, 2001), *TONYCALLY* (Zoo'T, 2003), and *Color As It Is* (Gaumy Jam Records, 2015). Although there have been many changes to the group's lineup since its formation, they still actively perform on a regular basis. Hara started the Duo Project with Yuki Arimasa (jazz pianist and arranger) in 2000, and they have since released their two self-published record albums, *Vol. One* (2012) and *The Days of Wine and Roses* (2014).<sup>144</sup> Other albums that Hara has played on include *Three Door Bells* (King, 1997), a duet album with jazz pianist John Hicks; *Do That Make You Mad?* (Zoo'T, 2001) with the Brian Lynch/Tomonao Hara Quintet; *A Handful O' Soul* (Enja, 2008) featuring Dusko Goykovich and The International Jazz Orchestra; and *Go Straight* (King, 2010) featuring Tomonao Hara and Keiji Matsushima.<sup>145</sup> Furthermore, Masahiko Osaka, a famous jazz drummer, and Tomonao Hara co-lead a group named the Masahiko Osaka & Tomonao Hara Quintet which has produced six recordings: *Dawn Breaks* (King, 1993), *Def* (King,

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<sup>142</sup> Tomonao Hara, e-mail message to author, January 16, 2013.

<sup>143</sup> Tomonao Hara, e-mail message to author, January 23, 2013.

<sup>144</sup> Tomonao Hara, e-mail message to author, July 6, 2016.

<sup>145</sup> Tomonao Hara, e-mail message to author, July 4, 2013.

1994), *Favorites* (King, 1995), *Favorites For Lover* (King, 1995), *Quintuplets* (King, 1997), and *Streets & Avenues* (King, 1997).<sup>146</sup>



Figure 3.5. Tomonao Hara, used by permission.

Hara has a unique approach to jazz: he aims to be flexible and make different sounds and styles of music while combining the knowledge and skill of classical music with the improvisation of jazz.<sup>147</sup> Hara has been actively playing various styles in Japanese jazz groups and big bands for many years. According to Hara, there are numerous great trumpet players that have influenced his playing and among them are three that have been Hara's models to learn from while creating his music: Clifford Brown, Miles Davis, and Wynton Marsalis (a personal friend).<sup>148</sup> Hara has taught jazz

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<sup>146</sup> Tomonao Hara, e-mail message to author, July 7, 2013.

<sup>147</sup> Michael Pronko, "A jazz life to the fullest," *The Japan Times*, August 11, 2002, accessed January 15, 2013, <http://www.japantimes.co.jp/culture/2002/08/11/music/a-jazz-life-to-the-fullest>.

<sup>148</sup> Tomonao Hara, e-mail message to author, June 25, 2013.

trumpet lessons, jazz ensemble, and the course “Study of Miles Davis” at the Senzoku Gakuen College of Music in Kawasaki since 1996, and became a professor in April of 2013.<sup>149</sup>

In 1997, The Masahiko Osaka & Tomonao Hara Quintet gave a performance at the Sakura Festival, which took place at the John F. Kennedy Center for the Performing Arts in Washington, D.C.<sup>150</sup> A year later, he played with Wynton Marsalis for the education programs of Jazz at the Lincoln Center (JALC)<sup>151</sup> in Yokohama, Japan. He has also performed at the Rochester Jazz Festival in New York (2002).<sup>152</sup> Tomonao Hara married Keiko Komori in 2010, and he has been a Yamaha artist since 1994.

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<sup>149</sup> Tomonao Hara, e-mail message to author, January 23, 2013.

<sup>150</sup> Tomonao Hara, e-mail message to author, October 6, 2016.

<sup>151</sup> “Mission Statement,” Jazz at Lincoln Center, accessed July 6, 2016, <http://www.jazz.org/about/>. The mission of Jazz at Lincoln Center (JALC) headed by Wynton Marsalis is to entertain, enrich and expand a global community for Jazz through performance, education, and advocacy. It provides various educational programs for people of all ages.

<sup>152</sup> Tomonao Hara, e-mail message to author, July 6, 2016.

**Hino, Terumasa** 日野皓正 (b. Tokyo, Japan, October 25, 1942). Japanese jazz trumpeter and composer.



Figure 3.6. Terumasa Hino

Having gained renown in his home country as well as Europe and the United States, Hino is widely acknowledged as one of Japan's great jazz musicians. His father, a tap dancer and a trumpeter himself, taught Terumasa to tap dance at the age of four, and the boy later took up the trumpet at age nine.<sup>153</sup> By age thirteen, Terumasa was playing professionally in local groups, and later he began working at U.S. Army base camps (1957-1960). He also played with his younger brother Motohiko Hino (1946-1999),<sup>154</sup> led his own groups (from 1961), and joined Hideo Shiraki's Quintet in 1964. This hard bop

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<sup>153</sup> Terumasa Hino, "Terumasa Hino," Terumasa Hino Official Website, accessed August 27, 2012, <http://www.terumasahino.com>.

<sup>154</sup> "Motohiko Hino," Discogs, accessed September 22, 2012, <http://www.discogs.com/artist/322166-Motohiko-Hino>. Motohiko Hino was voted as Japan's best jazz drummer for fifteen years by the readers of *Swing Journal* magazine.

quintet group was the premier jazz combo in Japan at that time.<sup>155</sup> Although Hino was self-taught, his early influences were Lee Morgan, Freddie Hubbard, and Miles Davis.<sup>156</sup>

Hino played in several jazz festivals and ensembles in Europe during the 1970s, such as the Berliner Jazztage in 1971 and Munich Jazzclub in 1973. He worked with Masabumi Kikuchi in 1974 before moving to New York City in 1975. Hino was well received in New York and became the first Japanese musician to be signed to Blue Note Records.<sup>157</sup>

Hino performed with numerous artists in the following years, including 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. Beginning in the 1980s, Hino spent more time in Japan, and recorded albums in several different styles ranging from straight-ahead to fusion.<sup>158</sup> His playing styles include hard bop, free jazz, creative fusion, post-bop, and rock music.<sup>159</sup>

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<sup>155</sup> Brian Owen, "Japanese Contributions to Jazz Trumpet: The Music of Terumasa Hino, Tiger Okoshi, and Tomonao Hara" (master's project report, California State University, 2008), 14.

<sup>156</sup> Scott Yanow, *The Trumpet Kings: The Players Who Shaped the Sound of Jazz Trumpet* (San Francisco, CA: Backbeat Books, 2001), 192.

<sup>157</sup> Brian Owen, "Japanese Contributions to Jazz Trumpet: The Music of Terumasa Hino, Tiger Okoshi, and Tomonao Hara" (master's project report, California State University, 2008), 14.

<sup>158</sup> Scott Yanow, *The Trumpet Kings: The Players Who Shaped the Sound of Jazz Trumpet* (San Francisco, CA: Backbeat Books, 2001), 192.

<sup>159</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 360.

Hino has also been a regular member of the Asian Jazz All-Stars. In 1995, after performing a tour in Canada, programming “Fusion of traditional and contemporary Asian musical influences into a distinctly American art form,” Mark Miller of *The Globe and Mail* stated that the most interesting part of the concert was Hino’s ability to mix idioms, taking a generic hard bop tune and playing it in the manner of Miles Davis’s mid-1980s fusion style. Miles Davis’s influence strongly appears in Hino’s solo playing.<sup>160</sup> A few years later in 2000, Hino served as a visiting professor at the Osaka College of Music.<sup>161</sup>

As Japan’s leading jazz trumpeter, Hino has released too many albums to list, but a representative list includes *Alone, Alone and Alone* (Columbia, 1967), *Hino—Kikuchi Quintet* (Columbia, 1968), *Hi-nology* (Columbia, 1969), *Swing Journal Jazz Workshop 1: Terumasa Hino Concert* (Columbia, 1969), *Vibrations* (Enja, 1971), *Taro’s Mood* (Enja, 1973), *Into Eternity* (Columbia, 1974), *Speak to Loneliness* (East Wind, 1975), *May Dance* (Flying Disk, 1977), *New York Times* (Sony, 1983), *Bluestruck* (Blue Note, 1990), *From the Heart* (Blue Note, 1991), *Blue Smiles* (Blue Note, 1992), *Unforgettable* (Blue Note, 1992), *Triple Helix* (Enja, 1993), *Spark* (Blue Note, 1994), *Into the Heaven* (Columbia, 2000), *Aftershock* (Sony, 2011), and *Unity-h factor* (J Land, 2013).

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<sup>160</sup> Mark Miller, jazz review of concert performance by Asian Jazz All-Stars, “Originality is at a premium in Asian All-Stars program JAZZ REVIEW,” *The Globe and Mail* (Canada), October 21, 1995, accessed January 5, 2014, <http://www.lexisnexis.com/hottopics/lnacademic>.

<sup>161</sup> Terumasa Hino, “Terumasa Hino,” Terumasa Hino Official Website, accessed August 27, 2012, <http://www.terumasahino.com>.

Hino is also a noted composer and was invited to work on a film score of the movie *Toukou No Ki* for his first time in 2004. His soundtrack received a National Arts Festival Record Division Award for Excellence from the Agency for Cultural Affairs as well as a Mainichi Film Award for Best Film Score.<sup>162</sup> Although Hino worked on and off in the United States for more than twenty years, being a Japanese jazz trumpeter he greatly increased the popularity of jazz in his home country. His newly released composition, *Never Forget 311* (in the album *Unity-h factor*), was related to the devastating Great East Japan Earthquake that occurred on March 11, 2011.<sup>163</sup>



Figure 3.7. Terumasa Hino

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<sup>162</sup> “Artist-Terumasa Hino,” Sapporo City Jazz, accessed January 5, 2014, [http://sapporocityjazz.jp/en/artist/hino\\_terumasa.php](http://sapporocityjazz.jp/en/artist/hino_terumasa.php).

<sup>163</sup> Terumasa Hino, “Terumasa Hino-Never Forget 311,” Terumasa Hino Official Website, accessed January 5, 2014, <http://www.terumasahino.com/neverforget311/index.html>.

**Miyashiro, Eric** (b. Honolulu, Hawaii, July 13, 1963). Japanese-American trumpeter.

Miyashiro was born to a Japanese family in Hawaii. His father was a professional trumpet player in the Royal Hawaiian Band, and his mother was a dancer. Miyashiro was influenced by his father's trumpet playing during his early childhood and began playing the trumpet at the age of nine. He was primarily self-taught, having learned from books and recordings his father gave him without formal lessons. At fourteen, he started to play professionally and even had a chance to play in Sammy Davis Jr.'s band three years later.<sup>164</sup>



Figure 3.8. Eric Miyashiro, used by permission.

In 1983, Miyashiro studied with Greg Hopkins and Ray Kotwica at the Berklee College of Music in Boston. During this time, he also did freelance studio work around town. He left the school when he received a call to join the Buddy Rich Band in 1984.<sup>165</sup> From 1982 to 1989, Miyashiro performed with many famous bands and jazz stars, such

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<sup>164</sup> Eric Miyashiro, e-mail message to author, November 17, 2011.

<sup>165</sup> Eric Miyashiro, e-mail message to author, December 17, 2011.

as Buddy Rich, Woody Herman, Maynard Ferguson, Count Basie, Thad Jones & Mel Lewis, Tom Jones, Henry Mancini, Bill Conti, Clark Terry, Dizzy Gillespie, Frank Sinatra, Mel Tormé, Natalie Cole, Tony Bennett, Sarah Vaughan, and many others. He also performed with the Rochester Philharmonic Orchestra, Cincinnati Symphony Orchestra, St. Louis Symphony Orchestra, and recorded with Stevie Wonder in a live album titled *Natural Wonder* (Motown, 1995).<sup>166</sup>

In 1989, Miyashiro left the United States and moved to Japan. There he began his career as a studio musician and clinician and later founded his own band, the EM Band (1995). Miyashiro has produced five solo CD albums with EM Band: *Kick Up* (Sony, 2000), *City of Brass* (KICK'UP Co., Ltd. 2003), *Times Square* (Sony, 2006), *Pleiades—A Tribute To Maynard Ferguson* (Sony, 2008), and *Skydance* (Geneon Universal Music, 2010).<sup>167</sup>

Miyashiro's strongest influences are Maynard Ferguson and Bill Chase. He has been prominently involved in Maynard Ferguson Tribute Concerts as well as Bill Chase Tribute Concerts in 2006 and 2010. He performed as a primary trumpet soloist along with Walter White in The Maynard Ferguson 80<sup>th</sup> Birthday Concert in 2008.<sup>168</sup> Currently he is considered one of the world's leading high note soloists.<sup>169</sup>

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<sup>166</sup> Eric Miyashiro, "Biography," StratosphERIC, accessed August 27, 2011, <http://www.ericmiyashiro.com/biography/>.

<sup>167</sup> Eric Miyashiro, e-mail message to author, December 17, 2011.

<sup>168</sup> "Trumpet Player Eric Miyashiro of Tokyo, Japan," Trumpet Player Profile, accessed August 27, 2011, <http://www.trumpetplayerprofiles.com/ericmiyashiro.html>.

<sup>169</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 547.



Figure 3.9. Eric Miyashiro, used by permission.

In addition to being a professional trumpet player, Miyashiro is also an accomplished composer and arranger.<sup>170</sup> He started writing music in high school and was primarily self-taught. He enjoys composing music in all music genres for various instrumentations and functions including television, movies, wind ensembles, symphony orchestra, jazz bands, pop artists, and brass ensemble.<sup>171</sup> Eric Miyashiro currently resides in Tokyo, Japan, with his wife Chiho and children, Erica and Rikki.<sup>172</sup> He teaches trumpet at Kunitachi Music College, Showa Music Conservatory, Senzoku Music College, and Osaka Arts College.

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<sup>170</sup> “Eric Miyashiro,” YAMAHA, accessed May 14, 2016, [http://www.yamaha.com/ipy/eric\\_miyashiro/](http://www.yamaha.com/ipy/eric_miyashiro/).

<sup>171</sup> Eric Miyashiro, Facebook message to author, May 8, 2016.

<sup>172</sup> Eric Miyashiro, e-mail message to author, December 17, 2011.

**Noguchi, Hiro[fumi]** 野口浩史 (b. Osaka, Japan, August 21, 1972). Japanese trumpeter.

In his native Japan, Noguchi is considered one of the most in-demand artists and educators. He first was assigned to play the French horn at a middle school wind band in Yokohama, Japan. Only three days later, he switched to the trumpet because there were too many French horn players in the band. Noguchi moved to the United States (to California) due to his father's work assignment in 1986.<sup>173</sup>

Noguchi's very first trumpet teacher was Joseph A. Valenti (1927-2011), a former Los Angeles studio artist and a pupil of Rafael Méndez. Valenti was also a noted conductor working with many major orchestras.<sup>174</sup> Later, Noguchi majored in trumpet performance at the Peabody Institute of The Johns Hopkins University with Edward Hoffman and Steven Hendrickson, where he earned a bachelor's degree in 1994. In 1998, Noguchi completed his master's degree in trumpet performance with a graduate school fellowship from the School of Music at the University of Maryland where he studied with Emerson Head and Chris Gekker. He also studied with Mark Gould for a period of time.<sup>175</sup>

Noguchi began his professional career in 1999 as a freelance artist in New York City, including playing as the regular lead-trumpet on the Broadway production of *The Adventures of Tom Sawyer*. In 2000, he toured with the New York City Ballet as guest

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<sup>173</sup> Hiro Noguchi, Facebook message to author, March 20, 2014.

<sup>174</sup> Joseph Valenti, "Joseph A. Valenti," Joseph A. Valenti Official Website, accessed February 1, 2016, <http://josephvalenti.yolasite.com/my-career.php>.

<sup>175</sup> Hiro Noguchi, Facebook message to author, March 20, 2014.

principal trumpet for the production of *West Side Story*.<sup>176</sup> Noguchi also performed worldwide as a member of the Boston-based Atlantic Brass Quintet (1999-2007) giving master classes at numerous schools including The Juilliard School, the Peabody Institute of The Johns Hopkins University, the San Francisco Conservatory of Music, Yale University, Harvard University, Rice University, the University of Maryland, Hong Kong International Performing Arts School, the Norwegian Academy of Music in Oslo (Norway), and Sibelius Academy in Helsinki (Finland).<sup>177</sup>



Figure 3.10. Hiro Noguchi, used by permission.

As an educator, Noguchi has given lectures and master classes at the Hochschule für Musik Freiburg in Germany and many music schools in Hong Kong, Taiwan, the United States, and throughout Japan. In April 2005, he founded and directed a private institute called the “X-Society” in Japan, which was designed for Japanese graduate

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<sup>176</sup> Hiro Noguchi, Facebook message to author, March 20, 2014.

<sup>177</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler AZ: Hickman Music Edition, 2013), 600.

trumpet-major students in order to direct them toward being professional trumpeters.<sup>178</sup> Noguchi and Tage Larsen, trumpeter with the Chicago Symphony Orchestra, co-directed a weeklong program called the Japan-U.S. Trumpet Symposium at DePaul University in Chicago in 2010.<sup>179</sup> He has run his Hiro Noguchi Trumpet Seminar since 2002, held twice a year alternating between trumpet solo and brass quintet workshops. In 2011, Noguchi founded the Orchestral Trumpet Seminar with players from the NHK Symphony Orchestra and Kyoto Symphony Orchestra.<sup>180</sup>

Since Noguchi relocated in Tokyo, Japan in 2006, he has actively performed as a guest soloist in Asia. Many composers have written works for him including Michael Hersch (Guggenheim fellowship and Rome Prize winner)<sup>181</sup> who dedicated a *Sonata for Trumpet and Piano* to him.<sup>182</sup> In 2007, he founded the Japan Chamber Music Society and has been its artistic director since then. In addition, Noguchi himself is a composer having written several works for his own jazz group Pacific Bridge in an album entitled *Life In Perspective* (Hiro Noguchi Collection, 2007). His recordings include *5 Chairs* (Summit, 2004) and *Fanfare and Passages* (Summit, 2006) with the Atlantic Brass Quintet; *The Different Shades of Gray* (Seven Steps, 2005) with his own critically acclaimed Hiro Noguchi Quintet; *Felder/Feldman* (EMF, 2001), *Metalofonico!* (8 Bells,

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<sup>178</sup> Hiro Noguchi, Facebook message to author, March 30, 2014.

<sup>179</sup> Hiro Noguchi, e-mail message to author, October 11, 2011.

<sup>180</sup> Ibid.

<sup>181</sup> Michael Hersch, "Biography," Michael Hersch Official Website, accessed February 1, 2016, <http://www.michaelhersch.com/Biography.html>.

<sup>182</sup> Hiro Noguchi, e-mail message to author, October 11, 2011.

2006), *Tristan Mureil: Winter Fragments* (AEON, 2007), and *Pittsburgh Collective* (Oxingale Records, 2007).<sup>183</sup>

Hiro Noguchi 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 Hiro Noguchi Quintet.<sup>184</sup> He formed a new group named The Asian Connection B.Q. in 2016.<sup>185</sup>



Figure 3.11. Hiro Noguchi, used by permission.

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<sup>183</sup> Hiro Noguchi, "Hiro Noguchi Official Website," accessed February 1, 2016, <http://www.geocities.jp/hironoguchimusic/EnglishDisco.html>.

<sup>184</sup> Ibid.

<sup>185</sup> Hiro Noguchi, Facebook message to author, February 1, 2016.

**Ohno, Shunzo** 大野俊三 (b. Gifu, Japan, March 22, 1949). Japanese trumpeter, composer, and arranger.



Figure 3.12. Shunzo Ohno

Shunzo Ohno is an influential musician with a strong dedication to the jazz trumpet; even after experiencing two major tragedies, a debilitating car accident and throat cancer, which could have ended his career, he remained committed to his lifelong goal of making a meaningful contribution to the jazz world.

Ohno's parents, Isao Ohno (mother) and Rikuro Ohno (father) owned a restaurant. Shunzo helped take orders, deliver lunch boxes, and wash dishes from age nine.<sup>186</sup> He began his musical training by playing the trombone as a boy of thirteen in his local public school, and switched to trumpet at seventeen after being inspired by the film, *Boy with*

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<sup>186</sup> "Encyclopedia of Jazz Musicians," Jazz.com, accessed November 7, 2011, <http://www.jazz.com/encyclopedia/ohno-shunzo>.

*Trumpet*.<sup>187</sup> This self-taught musician started playing professionally at age nineteen as a leading jazz trumpeter in Japan.

Soon after, Ohno started playing with Keiichiro Ebihara's Lobsters in 1968 and joined the George Otsuka Quintet in 1971. In a fortunate encounter, Ohno met Art Blakey, an American Grammy Award-winning jazz bandleader,<sup>188</sup> while he was subbing for another trumpet player in Blakey's band, The Jazz Messengers, in Japan.<sup>189</sup> Blakey was impressed by Ohno's playing and strongly encouraged Ohno to go to New York City with him, but by that time, Ohno was in his early twenties enjoying a successful career in Japan, and had no desire to leave. The next time they played together in 1973, Blakey approached him again; this time however, Ohno felt he needed a change and was ready for a new chapter in his career. He agreed to take the plunge to tour the United States with Art Blakey and The Jazz Messengers at age twenty-four.<sup>190</sup> Ohno has lived in New York since then, although he often performs for extended periods in his native country, Japan.

Ohno left Blakey's group in the fall of 1974 and has since had the opportunity to play with several other famous musicians and groups, including Roy Haynes' Hip

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<sup>187</sup> Shunzo Ohno, "Biography," Shunzo Ohno Official Website, accessed November 1, 2013, <http://www.shunzoohno.com/en/bio.html>.

<sup>188</sup> Art Blakey, "Art Blakey Awards," The Estate of Art Blakey, accessed November 16, 2013, <http://www.artblakey.com/awards.html>.

<sup>189</sup> Kazuko Ohno (Shunzo Ohno's wife), e-mail message to author, December 11, 2013.

<sup>190</sup> Kazuko Ohno (Shunzo Ohno's wife), e-mail message to author, October 11, 2016.

Ensemble, Norman Connors (1974-1977), Machito (1981-1983), Gil Evans (1983-1988), Super Sounds with Herbie Hancock and Wayne Shorter (1985-1987), and Buster Williams (1989-1994). Among these musicians, Gil Evans became one of Ohno's most influential inspirations and remains his lifetime mentor.<sup>191</sup>

One of Ohno's compositions, *Bubbles*, was featured on a best-selling Norman Connor record, *You Are My Starship*, which sold over a million copies.<sup>192</sup> He recorded with Herbie Hancock, David Matthews (*Digital Love*, 1979), David Byrne (*Rei Momo*, 1989), Onaje Allan Gumbs (*Dare to Dream*, 1989), Buster Williams (*Something More*, 1989), Machito, and Helen Merrill.

Among Ohno's albums as lead trumpet are *Falter Out: Shunzo Ohno Quartet* (Victor, 1972), *Something's Coming* (East Wind, 1975), *Bubbles* (East Wind, 1976), *Antares* (Electric Bird, 1980), *Quarter Moon* (Inner City, 1981), *Bud and Bird* (Projazz, with Gil Evans, 1986), *Farewell* (Projazz, with Gil Evans, 1986), *Manhattan Blue* (Projazz, 1986), *Maya* (TBM, 1991), *Live '94 Take Off* (Nippon Crown, 1994), *Poetry of Japan* (Min-On, 1999), *Home* (Pulsebeats, 2005), *Sakura* (East Wind, 2008), *All in One* (Pulsebeats, 2013), *Clair de Lune* (Musical Dog, 2014), and *ReNew* (Pulsebeats, 2016).<sup>193</sup>

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<sup>191</sup> Shunzo Ohno, "About," Shunzo Ohno Official Website, accessed July 26, 2016, <http://www.shunzoohno.com/en/about.html#top>.

<sup>192</sup> Shunzo Ohno, "Biography," Shunzo Ohno Official Website, accessed November 1, 2013, <http://www.shunzoohno.com/en/bio.html>.

<sup>193</sup> Kazuko Ohno (Shunzo Ohno's wife), e-mail message to author, July 24, 2016.

Of the records listed above, three were especially meaningful for Ohno. *Poetry of Japan* came from his attempt to capture the traditional music of Japan.<sup>194</sup> *Home* is important to him because it features an original composition commissioned for the acclaimed Japanese movie, *Fireflies: River of Light*. Ohno's composition *ReNew* from his most recently released album (*ReNew*) is inspired by the spirit and strong willpower shown by the survivors of the Japan tsunami (2011) and Nepal earthquake (2015).<sup>195</sup> The dedication reads: "Recovery is our united discovery. Let's live undefeated as we transform, renew and inspire a magnificent future for all."<sup>196</sup>



Figure 3.13. Shunzo Ohno, used by permission.

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<sup>194</sup> Kazuko Ohno (Shunzo Ohno's wife), e-mail message to author, December 11, 2013.

<sup>195</sup> Susan Miyagi Hamaker, "Award-Winning Trumpeter Shunzo Ohno at The Cutting Room," Japan Culture NYC, accessed August 3, 2016, <http://www.japanculture-nyc.com/2015/11/24/award-winning-trumpeter-shunzo-ohno-at-the-cutting-room/>.

<sup>196</sup> Shunzo Ohno, "News," Shunzo Ohno Official Website, accessed July 26, 2016, <http://www.shunzoohno.com/en/index.html#top>.

In 1988, Ohno was involved in a serious automobile accident that caused extensive damage to his teeth and lips. After years of recovery, he was able to return to the stage. However, his career took another turn in 1996 when doctors discovered that he had stage four throat cancer. Refusing to give up, Ohno endured years of radical cancer treatments, which enabled him to continue concertizing. His triumph over cancer and miraculous return to music inspired a biography of his life entitled *Trumpet of Hope* (Ushio, 2000), which has also been turned into the television documentary film, *Trumpet of Glory*. Ohno's story was also featured on Fuji Television in a program called *Unbelievable*.<sup>197</sup>



Figure 3.14. Shunzo Ohno, used by permission.

Ohno is considered one of the most versatile modern jazz trumpeter in Japan, and he is the first person to receive the Asian-American Jazz Connection Music Award from

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<sup>197</sup> "Encyclopedia of Jazz Musicians," Jazz.com, accessed November 7, 2011, <http://www.jazz.com/encyclopedia/ohno-shunzo>.

the Universal Jazz Coalition. Ohno is also the first Asian musician to be a member of Art Blakey's Jazz Messengers.<sup>198</sup> In 2014, his composition *Musashi* (from the album *All in One*) won the Grand Prize of the prestigious International Songwriting Competition (ISC). Ohno was the first jazz recipient to receive the grand prize. The following year, Ohno's composition for one of his daughters, *Lea's Run*, won an honorable mention (finalist in the ISC).<sup>199</sup> Shunzo Ohno lives in New York with his wife Kazuko Ohno and daughters Maya, Sasha, and Lea.

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<sup>198</sup> Shunzo Ohno, "Biography," Shunzo Ohno Official Website, accessed November 1, 2013, <http://www.shunzoohno.com/en/bio.html>.

<sup>199</sup> Shunzo Ohno, "About," Shunzo Ohno Official Website, accessed July 26, 2016, <http://www.shunzoohno.com/en/about.html#top>.

**Okoshi, Toru (“Tiger”)** (b. Ashiya City, Hyogo Prefecture, Japan, March 21, 1950).

Japanese trumpeter, jazz arranger, producer, and composer.



Figure 3.15. Toru Tiger Okoshi, used by permission.

The son of a samurai warrior, Okoshi began playing the trumpet at age thirteen when he joined his school’s concert band in Japan. There were only two instruments left on the shelf for him to pick from: a clarinet and a trumpet. Due to the dirt covering both instruments he refused to put the clarinet mouthpiece into his mouth, thereby choosing the trumpet. Although Tiger did not have a trumpet teacher back then, a sound came out on his first try.<sup>200</sup> A half year later, he heard a live concert by Louis Armstrong in Japan, and he knew that he would be playing jazz trumpet throughout his life. From then on, he played the trumpet daily and tried to imitate the sound he had heard.

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<sup>200</sup> Toru Tiger Okoshi, e-mail message to author, November 14, 2011.

In 1968, Okoshi studied economics at Kwansei Gakuin University, spent some time in his college jazz big band, and also played Dixieland jazz. Terumasa Hino, the famous Japanese jazz trumpeter, was his mentor during his college years, and later they became close friends.<sup>201</sup> After Tiger Okoshi graduated from Kwansei Gakuin University with a bachelor's degree in commerce, he married Akemi Usui in 1972. They moved to Boston in the fall of 1972, where Tiger Okoshi enrolled in the Berklee College of Music. He did not learn trumpet from anyone in particular until he studied at Berklee. While he was a student, Gary Burton was his private lesson teacher for one semester, and he performed at Carnegie Hall with the Mike Gibbs Orchestra in 1974.<sup>202</sup> Okoshi received his diploma two years later with the highest honor of *summa cum laude* in 1975, and began freelancing in the Boston area. Now a faculty member at the Berklee College of Music, Okoshi is a versatile trumpeter who plays fusion, jazz, bop, and rock music. He received Outstanding Composer & Arranger awards from CJF (Collegiate Jazz Festival) held at the University of Nortre Dame in 1977. The award has helped him to obtain permanent residence status in the United States.

Tiger Okoshi's career includes performances with Buddy Rich (with whom he toured the United States in 1975), 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 *Face to Face* (JVC, 1989) which won a Hit Record award by Victor Music in

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<sup>201</sup> Toru Tiger Okoshi, e-mail message to author, November 14, 2011.

<sup>202</sup> Toru Tiger Okoshi, e-mail message to author, February 26, 2015.

Japan (1990); *Two Sides to Every Story* (JVC, 1995) which won the Best Recording of the Month in *Stereophile* magazine in 1995; *Times Square* (ECM, 1978); *Tiger's Baku* (JVC, 1980); *Mudd Cake* (JVC, 1981); *That was Then, This is Now* (JVC, 1990); *Echoes of a Note* (JVC, 1993); *Color of Soil* (JVC, 1998); *Hustle Tigers* (Victor, 2003); and *Tiger Okoshi Plays Standard* (Jeneon, 2008). Okoshi has coauthored a book titled *Berklee Practice Method: Trumpet* (Berklee Press, 2002) with Charles Lewis, and Okoshi has been a professor at the Berklee College of Music since 1997.<sup>203</sup>



Figure 3.16. Toru Tiger Okoshi, used by permission. Photograph by Andrea Herman. *Source:* Tiziano Bianchi, “Now and Then: Presentation,” Tiziano Bianchi Official Website, accessed May 23, 2016, <http://www.tizianobianchi.com/en/now-and-then/>.

Tiger Okoshi founded a group called Tiger's Baku in 1976 (“Baku” is a mystical creature that eats bad dreams). This popular Boston fusion group has won several awards

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<sup>203</sup> Toru Tiger Okoshi, e-mail message to author, February 26, 2015.

including Best Local Band & Fusion Group by the Boston Music Awards, and Best Jazz Band by *Boston Magazine* (1988). Okoshi was also selected as the Best Brass & Reed Player by the Boston Music Awards committee (1990). In addition, he was given Berklee's Distinguished Alumni Award in 1997. The Japan Society of Boston awarded Okoshi the John Thayer Award for his contributions to better U.S.-Japan relations in 2008, and a Foreign Ministry Commendation was awarded by the Japanese government in 2014, also for his distinguished contributions to U.S.-Japan relations.<sup>204</sup>

A professor at the Berklee College of Music since 1997, Okoshi has had many influences in his playing and teaching, but one that greatly affected him was his experience in Kobe, Japan, where he helped rescue survivors from the Great Hanshin Earthquake<sup>205</sup> that killed over six thousand people in 1995.<sup>206</sup> "I had not paid enough attention to relationships between humans and the distance between happiness and sadness," he said after he returned to Boston. In his mind, he could still see the hands of people reaching for help from the wreckage and later he made a decision to try to reach out whenever he could to help others. Tiger brought this philosophy to his teaching and has begun devoting time to teaching music to autistic children at the Boston Higashi

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<sup>204</sup> Toru Tiger Okoshi, e-mail message to author, October 8, 2016.

<sup>205</sup> "Great Hanshin Earthquake," Wikipedia, last modified January 31, 2016, accessed February 1, 2016, [https://en.wikipedia.org/wiki/Great\\_Hanshin\\_earthquake](https://en.wikipedia.org/wiki/Great_Hanshin_earthquake).

<sup>206</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 608.

School.<sup>207</sup> Okoshi encourages his students to say things like, “There are more possibilities than impossibilities. It is a long process to become the musician that you want to be. I have not gotten there yet; it is a long journey.”<sup>208</sup>



Figure 3.17. Toru Tiger Okoshi, used by permission.

Okoshi, who loves sports, recorded a CD titled *Hustle Tigers* for the Japanese major league baseball team, Hanshin Tigers, and was invited to perform “The Star Spangled Banner” at the opening game of the 2007 season between the Boston Red Sox and the New York Yankees at Fenway Park, as well as the playoff games in 2007 and 2008.<sup>209</sup>

Today, Okoshi often describes the relationship with his horn as being like an artist and his painting: “When I play, I want to paint the air with my colorful tone. Choices

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<sup>207</sup> Mark Small, “Berklee Beat: Faculty Profile—the Transformation of Tiger,” Berklee College of Music, accessed August 18, 2011, [http://www.berklee.edu/bt/121/bb\\_facprofile.html](http://www.berklee.edu/bt/121/bb_facprofile.html).

<sup>208</sup> Ibid.

<sup>209</sup> Toru Tiger Okoshi, e-mail message to author, February 26, 2015.

between long or short strokes, quick or slow, high in the canvas or low, brighter color or darker, with a fat brush or a pen. Paint the air one note at a time.”<sup>210</sup>

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<sup>210</sup> University of Massachusetts, “Salute to Baseball: Taiko Drums & Trumpet,” University of Massachusetts, accessed August 24, 2016, <http://www.umass.edu/fac/media/Taiko.pdf>.

**Sato, Tomonori** 佐藤友紀 (b. Kanagawa, Japan, October 30, 1977). Japanese trumpeter.



Figure 3.18. Tomonori Sato, used by permission.

Sato is principal trumpet at the Tokyo Symphony Orchestra, a position he has held since 2006. His first encounter with a trumpet was through his father, an instrument collector. Sato was intrigued by a trumpet that his father had brought home and decided to learn the instrument. His first trumpet lesson was taken with Haruhisa Okada in 1991.<sup>211</sup>

Sato studied formal music training on the trumpet with Mineo Sugiki, Pierre Thibaud, and Yoshiaki Fukuda at the Tokyo University of the Arts (formerly the Tokyo National University of Fine Arts and Music) from 1996 to 2000. In 2003, he went abroad and studied with Matthias Höfs at the *Hochschule für Musik und Theater Hamburg* (Hamburg University of Music and Theatre) in Germany. He did not finish his degree

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<sup>211</sup> Tomonori Sato, e-mail message to author, July 9, 2012.

and instead moved back to Japan, where Sato worked as principal trumpet in the Tokyo Symphony Orchestra.<sup>212</sup>

During his twenties, Sato won many solo competitions, including The All Japan Wind and Percussion Competition (Japan 1999), The All Japan Music Competition (Japan 2000 and 2003), Lieksa International Trumpet Competition (Finland 2002), Elise Meyer Competition (Germany 2004), Music Competition of All Music University (Germany 2005), and the Philip Jones International Trumpet Competition (France 2005).<sup>213</sup>

In addition to being an active orchestral player, Sato is active as a chamber player. He worked at the Tokyo University of the Arts as a professional orchestral player for two years. Since 1997, Sato has served as the first trumpet player in the SIENA Wind Orchestra in Tokyo.<sup>214</sup>

Sato has been working as a freelance studio musician, recording movie and television soundtracks. He recently recorded on his former teacher Matthias Höfs's CD, *Fireworks* (Cryston, 2015), with Matthias Höfs and Kenichi Tsujimoto (principal trumpet of Tokyo Philharmonic Orchestra) on the trumpet, and Christian Schmitt on the organ.<sup>215</sup> He is also working on producing his first solo album and plans to release it in 2017.<sup>216</sup>

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<sup>212</sup> Tomonori Sato, e-mail message to author, July 9, 2012.

<sup>213</sup> Tomonori Sato, e-mail message to author, November 4, 2011.

<sup>214</sup> Ibid.

<sup>215</sup> Matthias Höfs, "Fireworks," Matthias Höfs Official Website, accessed April 27, 2016, <http://matthiashoefs.de/wp/?lang=en>.

<sup>216</sup> Tomonori Sato, Facebook message to author, April 27, 2016.

Sato teaches at the Tokyo University of the Arts and the Senzoku Gakuen College of Music, positions he has held since 2010.<sup>217</sup>

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<sup>217</sup> Tomonori Sato, Facebook message to author, February 26, 2014.

**Sokabe, Kiyonori** 曾我部清典 (b. Ehime, Japan, June 7, 1952). Japanese trumpeter.



Figure 3.19. Kiyonori Sokabe, used by permission.

A well-received, primarily contemporary trumpet soloist in Japan, Sokabe began studying the trumpet at age twelve with his school band teacher. At the age of seventeen, he began taking formal trumpet lessons with Kiyochika Nagata, an adjunct instructor at Ehime University in Japan. From 1972 to 1976, he studied at the Tokyo University of the Arts (formerly the Tokyo National University of Fine Arts and Music) with Fujio Nakayama and Genzo Kitamura.<sup>218</sup> After graduating from college in 1976, Sokabe joined the Ueno no Mori Brass (formed in 1972), and has served as its concertmaster since 1992.

As a highly acclaimed contemporary trumpet soloist in Japan, Sokabe was an important member of composer Jo Kondo's Musica Practica Ensemble from 1980 until its dissolution in 1991.<sup>219</sup> Sokabe was the first Japanese trumpeter to give a series of

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<sup>218</sup> Kiyonori Sokabe, e-mail message to author, November 17, 2011.

<sup>219</sup> Kiyonori Sokabe, e-mail message to author, December 19, 2013.

recitals consisting solely of contemporary works. His performances were very well received by the public. Sokabe also gave numerous premiere performances of newly composed trumpet works. In 1997, he performed an electronic music piece, *KAGAMI: Interactive Music for Trumpet and Video* by Shigenobu Nakamura, at the International Computer Music Conference (ICMC) in Thessaloniki, Greece. In 2001, Sokabe went on a European tour, giving performances in Belgium, Egypt, England, Germany, and Italy.<sup>220</sup>

Although Sokabe is best known for his talent as a musician, he is also an inventor. He invented new types of trumpets and mutes including the “Zephyros,” a piston-valve trumpet with a trombone-like slide in both the keys of C and B-flat.<sup>221</sup> He was motivated to create the Zephyros trumpet because he wanted to create an instrument that could play the glissando of a trombone without sacrificing the accuracy of a piston trumpet.<sup>222</sup> The idea of a Zephyros trumpet is to build a slide on a three-piston C trumpet but with a smaller E-flat trumpet bell. However, it is technically difficult to design a fully functional slide on a trumpet because the length of a trumpet is limited. Sokabe first proposed the Zephyros trumpet in 1993.<sup>223</sup> The “Zephyros I” in C (figure 3.20) was first completed with a small piccolo bell in order to maximize the length of the slide.

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<sup>220</sup> Kiyonori Sokabe, e-mail message to author, December 19, 2013.

<sup>221</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 760.

<sup>222</sup> Kiyonori Sokabe, “Kiyonori Sokabe (trumpet),” Kiyonori Sokabe Official Website, accessed September 15, 2012, <http://www.jade.dti.ne.jp/~ebakos/pageE/profile.html>.

<sup>223</sup> Kiyonori Sokabe, “The story of the birth of Zephyros,” Kiyonori Sokabe Official Website, accessed November 11, 2013, <http://www.jade.dti.ne.jp/~ebakos/zephyros/zephyros.html>.

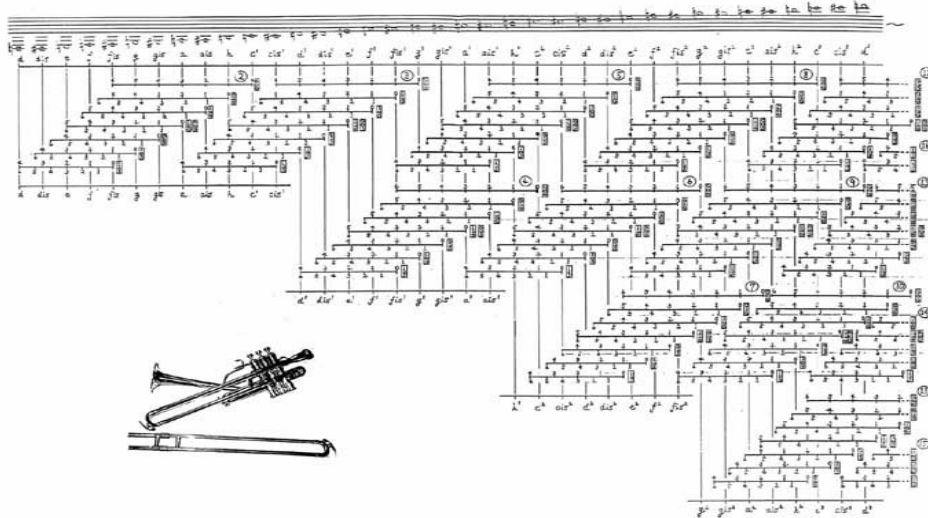


Figure 3.20. Concepts of “Zephyros I” by Kiyonori Sokabe, used by permission.

However, due to its small bell, the Zephyros I had difficulty producing the full volume required for many pieces. Sokabe worked with the engineers at the Yamaha Corporation to solve this problem by using better quality components on the next model, the Zephyros II (figure 3.21). Improving upon the Zephyros I by taking the pistons from the Yamaha Xeno C trumpet and a larger E-flat trumpet bell, the Zephyros II had dramatically better intonation and timbre.<sup>224</sup>

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<sup>224</sup> Kiyonori Sokabe, “The story of the birth of Zephyros,” Kiyonori Sokabe Official Website, accessed November 11, 2013, <http://www.jade.dti.ne.jp/~ebakos/zephyros/zephyros.html>.



Figure 3.21. “Zephyros II,” used by permission.

The Zephyros trumpet has four models, Zephyros I, II, III and IV, with several improvements over each generation. The main improvements on Zephyros III in B-flat (figure 3.22) and Zephyros IV in C (figure 3.23) include: bell portion is elongated to that of a regular trumpet; and added special attachment (figure 3.24) which allows the trumpet to rest on the shoulder so that the player can manage a mute while operating the slide.<sup>225</sup>



Figure 3.22. “Zephyros III” in B-flat, used by permission.

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<sup>225</sup> Kiyonori Sokabe, e-mail message to author, May 24, 2016.



Figure 3.23. “Zephyros IV” in C, used by permission.



Figure 3.24. Special attachment on both Zephyros III and IV, used by permission.

There are a large number of composers writing pieces for this new type of trumpet, and one of them is titled *mega-phone-m* by Masahiro Miwa. About the piece:

“Mega-phone-m” is written for the trumpet player Kiyonori Sokabe with his special instrument called “Zephyros.” Sounds of his solo play [sic] are picked up and transmitted to a laptop computer and then play back through megaphone. The distance between these two sound sources in a room and the time-distance of delay are always varied and slowly builds topological [sic] map in the room.<sup>226</sup>

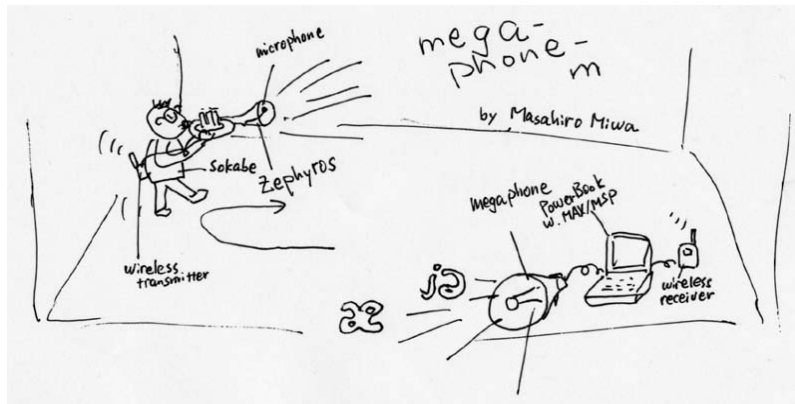


Figure 3.25. Set up idea for *mega-phone-m* by Masahiro Miwa  
Source: Masahiro Miwa, “Mega-phone-m for Zephyros,” Institute of Advanced Media Arts and Sciences, accessed November 8, 2013, <http://www.iamas.ac.jp/~mamiwa/megaphonem.html>.

In June of 1999, Sokabe released his first CD, *Till Now and From Now On...* (ALM Record, 1999), which was made up entirely of works by Japanese composers. A year later, he released his first solo CD, *Limpid Solitude* (ALM Record, 2000). Two more CDs followed: *Toki no Kodama* (ALM Record, 2001) and *Toki no Kodama 2* (ALM Record, 2004), which means “The Echoes of 20<sup>th</sup> Century” in Japanese.<sup>227</sup>

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<sup>226</sup> Masahiro Miwa, “Mega-phone-m for Zephyros,” Institute of Advanced Media Arts and Sciences, accessed November 8, 2013, <http://www.iamas.ac.jp/~mamiwa/megaphonem.html>.

<sup>227</sup> Kiyonori Sokabe, e-mail message to author, October 7, 2016.

Sokabe is considered one of Japan's most active trumpet soloists performing contemporary trumpet works. He is also one of the permanent directors of the Japan Trumpeters' Association (JTA). In 1994, he was a guest soloist for the performance of Ken Ito's *Festina Lente* with the Tokyo Philharmonic Orchestra. During the same year, he gave a world premiere of a new piece by Michael Nyman at the Tokyo Summer Festival. He also performed at the Hokutopia International Music Festivals in 1995 and 1998 in Tokyo, Japan.<sup>228</sup> Sokabe funded a brass chamber group, Brass Extreme Tokyo, with trombone player Kousei Murata, in 2003.<sup>229</sup>

The Brass Extreme Tokyo led by Sokabe focuses on exploring and performing contemporary repertoire for brass instruments and was invited to many festivals including the Asahi Art Festival in Tokyo (2004), ISCM-Musicarama Festival in Hong Kong (2005), and Pan Music Festival in Seoul (2006 and 2011).<sup>230</sup>

In recent years, Sokabe has been touring and performing internationally in Europe and Asia. He revised and edited Jean-Baptiste Arban's *Grand Method for Cornet* in 2009 and *Fourteen Characteristic Etudes* in 2010, both of which were published by Zen-On Music (Japan).<sup>231</sup> Since 2000, Sokabe has directed a series of annual trumpet master classes called "Trumpet Miraijuku" in Ehime, Wakayama, and Okazaki (Japan). He also teaches trumpet lessons and brass chamber music at the Senzoku Gakuen College of

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<sup>228</sup> Kiyonori Sokabe, e-mail message to author, November 17, 2011.

<sup>229</sup> Kiyonori Sokabe, e-mail message to author, February 29, 2016.

<sup>230</sup> "Profile," Brass Extreme Tokyo, last modified May 31, 2012, accessed February 29, 2016, [http://www.sonata.jp/extreme/profile\\_e.html](http://www.sonata.jp/extreme/profile_e.html).

<sup>231</sup> Kiyonori Sokabe, e-mail message to author, January 7, 2014.

Music (since 2000).<sup>232</sup> He married Yoko Sokabe, a freelance violinist, in 1981. They have two children.<sup>233</sup>

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<sup>232</sup> Kiyonori Sokabe, e-mail message to author, March 8, 2016.

<sup>233</sup> Kiyonori Sokabe, e-mail message to author, November 20, 2011.

**Sugiki, Mineo** 杉木峯夫 (b. Toyama, Japan, March 25, 1945). Japanese trumpeter and educator.



Figure 3.26. Mineo Sugiki, used by permission.

Sugiki began playing the trumpet at the age of thirteen in his middle school band. During his schooling, he studied under the tutelage of Seiji Kanaki (middle school) and Terunobu Tsuboshima (high school).<sup>234</sup> Later, he attended the Tokyo University of the Arts (formerly the Tokyo National University of Fine Arts and Music) under Fujio Nakayama (1918-1997), who was considered a founder of the Japanese trumpet school.<sup>235</sup> He received his bachelor's degree in 1970. Then, with the support of a French government scholarship, Sugiki went abroad and studied with Maurice André and Pierre Thibaud at the *Conservatoire National Supérieur de Musique de Paris* (CNSMP). He

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<sup>234</sup> Mineo Sugiki, Facebook message to author, February 9, 2013.

<sup>235</sup> Osamu Kumashiro, "TAKATA Shinichi, 3 Pieces," Editions BIM, accessed April 24, 2016, <http://www.editions-bim.com/shinichi-takata-3-pieces-for-cornet-and-piano.html>.

graduated with an award of distinction in 1972. After his graduation, Sugiki stayed in Paris and spent the next three years playing in the Lyons National Orchestra as principal trumpet (1972-1975).<sup>236</sup>



Figure 3.27. Sugiki family concert and master class in Taiwan, August 23, 2013; (left to right) Mineo Sugiki, Kaoru Sugiki, Shao-Chun Tsai (author), and Junichiro Sugiki.

Sugiki returned to Japan in 1975 and was principal trumpet of the Sapporo Symphony Orchestra for eleven years. He also performed with the Mito Chamber Orchestra, Saito Kinen Orchestra, Kioi Sinfonietta Tokyo, and the Gabrieli Brass Quartet in Japan.<sup>237</sup> Mineo Sugiki started teaching at the Tokyo University of the Arts (1986-present), which is one of the oldest and most prestigious art schools in Japan. In 2002, he became an associate professor, and later in 2009, was appointed as the director of the Performing Arts Center at the university. He has also taught as a part-time instructor at the Hokkaido University of Education in Sapporo, Kurashiki Sakuyo University, and the

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<sup>236</sup> Friedel Keim, *Das große Buch der Trompete* (Mainz: Schott, 2005), 458.

<sup>237</sup> *Ibid.*

National Bandai Youth Friendship Center Wind Instruments Music Seminar. At the age of forty-three, Sugiki earned The Toyama Award in the Division of Culture and Arts.<sup>238</sup>

As a prominent educator and trumpeter in Japan, Sugiki has served on the juries for the Maurice André, Philip Jones, and other international competitions. He is the president of the Japan Trumpet Association since 2005 and the executive director of the Brass, Percussion, and Wind Instruments Society of Japan. In 2002, he translated Théo Charlier's *36 Études Transcendantes pour Trompette, Cornet à pistons ou Bugle Si b* (copyright 1926 and 1946 by Alphonse Leduc, Paris) into Japanese.<sup>239</sup>



Figure 3.28. Sugiki family concert and master class in Taiwan, August 23, 2013; (left to right) Kaoru Sugiki, Mineo Sugiki, Shao-Chun Tsai (author), and Junichiro Sugiki.

Mineo Sugiki married Mitsue Sugiki in 1970, and they have two sons who are both accomplished trumpet players: Junichiro (born in 1971, Paris) and Kaoru (born in

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<sup>238</sup> Mineo Sugiki, Facebook message to author, February 9, 2013.

<sup>239</sup> Ibid.

1973, Lyon).<sup>240</sup> Junichiro studied with Clément Garrec at the *Conservatoire National Supérieur de Musique de Paris* (CNSMP) from 1996 to 2002. He currently plays in the New Japan Philharmonic Orchestra and teaches at the Showa University of Music in Japan.<sup>241</sup> Kaoru is principal trumpet of the Evergreen Symphony Orchestra in Taiwan (2006-present) and teaches at Shih Chien University. Kaoru now lives in Taipei, Taiwan, with his wife Lan-Lan Hsiao, a Taiwanese orchestral trombone player, and their two daughters.

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<sup>240</sup> Mineo Sugiki, Facebook message to author, January 31, 2016.

<sup>241</sup> Junichiro Sugiki, Facebook message to author, February 11, 2016.

**Tamura, Natsuki** 田村夏樹 (b. Otsu, Shiga, Japan, July 26, 1951). Japanese jazz trumpeter and composer.

Tamura chose to play trumpet at age fifteen in his middle school brass band because he liked the trumpet and the big sound it makes. Later while in high school, he studied with Shigeo Yagi, a former trumpet player of the Kyoto Symphony Orchestra.<sup>242</sup> After graduating from high school, his career started to develop. He played professionally in many bands including the World Sharps Orchestra,<sup>243</sup> Consolation, Skyliners Orchestra, New Herd Orchestra, Music Magic Orchestra, the Satoko Fujii Jazz Ensemble, and his own jazz group. From 1973 to 1982, he performed for many television shows in Japan, such as *The Best Ten*, *Music Fair*, and *Kirameku Rhythm*.<sup>244</sup>

Tamura went to the United States to study at the Berklee College of Music in Boston (1986) and New England Conservatory of Music (1993). He returned to his native Japan to teach at the Yamaha Music School from 1988 to 1993 and at private trumpet studios in Tokyo and Saitama.<sup>245</sup>

Tamura formed a jazz quartet in 1990 and released a duo CD titled *How Many?* (Leo Lab, 1997) with his wife Satoko Fujii on piano. Fujii is a noted jazz pianist and a composer who has been an innovative soloist and prolific recording artist in ensembles

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<sup>242</sup> Natsuki Tamura, e-mail message to author, February 5, 2016.

<sup>243</sup> World Sharps Orchestra is a house band of cabaret in Tokyo.

<sup>244</sup> “Natsuki Tamura,” Mind Your Own Music, accessed August 27, 2011, <http://www.mindyourownmusic.co.uk/natsuki-tamura.htm>.

<sup>245</sup> Natsuki Tamura, “Biography,” Natsuki Tamura Official Website, accessed August 27, 2011, <http://www.natsukitamura.com/bio>.

ranging from duos to big bands.<sup>246</sup> Since 1997, Tamura and his wife have recorded another three duo CDs including *Clouds* (Libra, 2002), *In Krakow in November* (NW, 2006), and *Chun* (Libra, 2008).<sup>247</sup> Tamura is internationally recognized for his unique blend of extended techniques and jazz lyricism. His solo trumpet CD, *A Song for Jyaki* (Leo Lab, 1999), received a Writers Choice Award from *Coda* magazine.<sup>248</sup> He has also played with Orkestrova, Jimmy Weinstein, Misha Mengelberg, Angelo Verploegen, Larry Orchs, Chris Brown, and Gato Libre.



Figure 3.29. Natsuki Tamura, used by permission.

Tamura has appeared at music festivals throughout the world, including playing solos at the 1998 Texaco New York Jazz Festival, Newport Jazz in Madarao, Festival of New Trumpet Music at Tonic in New York City, San Francisco Jazz Festival, Japan Jazz

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<sup>246</sup> Satoko Fujii, “Biography,” Satoko Fujii Official Website, accessed February 19, 2016, <http://www.satokofujii.com/bio.html>.

<sup>247</sup> Natsuki Tamura, “Discography,” Natsuki Tamura Official Website, accessed February 19, 2016, <http://natsukitamura.com/sne/discography.html>.

<sup>248</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 797.

Aid, and Moers Festival in Germany, among others.<sup>249</sup> Tamura has released more than forty recordings, including seven albums with the New Herd Orchestra, and has recorded with the Juggernaut Big Band, the Music Magic Orchestra, and Satoko Fujii Jazz Ensemble.<sup>250</sup>

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<sup>249</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 797.

<sup>250</sup> “Natsuki Tamura,” Mind Your Own Music, accessed August 27, 2011, <http://www.mindyourownmusic.co.uk/natsuki-tamura.htm>.

## CHAPTER 5

### PHILIPPINES

**Parin, Fredeline (“Poppee”) Rezare** (b. Quezon City, Philippines, June 15, 1967).

Filipino trumpeter and conductor.



Figure 4.1. Fredeline Parin

The current principal trumpet of the Philippine Philharmonic Orchestra for nearly twenty years, Parin began playing the trumpet at the age of eight under the guidance of his father Emiliano Parin, himself a former principal trumpet of the Manila Symphony Orchestra for twenty years. At age twelve, Fredeline Parin started performing solos with the family-owned brass band. As a teenager, he was a soloist with the Philippine Youth Symphonic Band, Philippine Youth Orchestra, and the Manila Symphony Orchestra.<sup>251</sup> He majored in trumpet performance and band conducting under the tutelage of

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<sup>251</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 620.

Raymundo Mague and Lucio San Pedro (National Artist of the Philippines for music),<sup>252</sup> respectively, at the College of Music of the University of the Philippines (UP),<sup>253</sup> where Parin graduated in 1990.<sup>254</sup>

Parin won a first and second prize in the National Music Competition for Young Artists (National and Regional level), as well as several other solo competitions between 1979 and 1983. In 1987, Parin replaced his father as principal trumpet of the Manila Symphony Orchestra and played with the orchestra until it disbanded in 1989. In addition to his competitive achievements, he was featured as a soloist in regular local musical television programs such as *A Little Night of Music*, *Poco Park Presents*, and *Concert at the Park*.<sup>255</sup>

Parin actively attended many music festivals including ASEAN Youth Music Workshop (1986 in Bangkok, Thailand; 1988 in Kuala Lumpur, Malaysia; 1991 in Jakarta, Indonesia); the Pan Pacific Music Camp in Sydney, Australia (1987); the Asian

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<sup>252</sup> “Lucio San Pedro,” Wikipedia, last modified February 17, 2016, accessed April 4, 2016, [https://en.wikipedia.org/wiki/Lucio\\_D.\\_San\\_Pedro](https://en.wikipedia.org/wiki/Lucio_D._San_Pedro). Lucio San Pedro (February 11, 1913-March 31, 2002) was a Filipino composer and Professor Emeritus from the College of Music of the University of the Philippines in 1979. In 1991, the 11<sup>th</sup> President of the Philippines, Corazon C. Aquino, proclaimed him a National Artist of the Philippines for Music.

<sup>253</sup> Fredeline Parin, “Facebook mute winner: Fredeline Parin,” Tom Crown Mutes, accessed April 25, 2016, [http://www.tomcrownmutes.com/documents/facebook\\_mute\\_winner/Resume2014.pdf](http://www.tomcrownmutes.com/documents/facebook_mute_winner/Resume2014.pdf).

<sup>254</sup> Education information on Fredeline Parin’s Facebook page, accessed July 6, 2016, <https://www.facebook.com/fredeline.parin/about?section=education&pnref=about>.

<sup>255</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 620.

Youth Orchestra (1990); and the Pacific Music Festival in Sapporo, Japan (1990 and 1991).<sup>256</sup>

Parin joined the Philippine Philharmonic Orchestra<sup>257</sup> (1997)<sup>258</sup> and became principal trumpet in 2002.<sup>259</sup> He performed as a trumpet soloist with the Philippine Philharmonic Orchestra in the celebration of the 22<sup>nd</sup> anniversary of the Filipino Artists Series in 2008. In June of 2012, he was invited to perform as a guest soloist in Milan and Florence, Italy, with Italian orchestras in celebration of the Philippine Independence Day and the 65<sup>th</sup> anniversary of Philippine-Italian Friendship Day.<sup>260</sup>

Parin appeared as a guest soloist at music workshops and festivals internationally in Australia, Indonesia, Japan, Malaysia (2009), Spain (2004 and 2006), Thailand, the United States, and in his home country the Philippines. He has attended numerous trumpet master classes and private lessons given by world-renowned musicians such as Crispian Steele-Perkins (English Baroque Soloists), Apollo Brass Quintet, Peter Walmsley (Sydney Symphony Orchestra), James West, Pierre Dutot, Douglas Hedwig,

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<sup>256</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 620.

<sup>257</sup> “Philippine Philharmonic Orchestra,” Cultural Center of the Philippines, accessed July 6, 2016, <http://culturalcenter.gov.ph/programs/philippine-philharmonic-orchestra/>. The Philippine Philharmonic Orchestra (PPO) was established in 1973 and initially named the Cultural Center of the Philippines (CCP) Philharmonic Orchestra.

<sup>258</sup> Work information on Fredeline Parin’s Facebook page, accessed July 6, 2016, <https://www.facebook.com/fredeline.parin/about?section=education&pnref=about>.

<sup>259</sup> Fredeline Parin, “Facebook mute winner: Fredeline Parin,” Tom Crown Mutes, accessed April 25, 2016, [http://www.tomcrownmutes.com/documents/facebook\\_mute\\_winner/Resume2014.pdf](http://www.tomcrownmutes.com/documents/facebook_mute_winner/Resume2014.pdf).

<sup>260</sup> *Ibid.*

Toru Tiger Okoshi, Brian Evans, Vince DiMartino, Donald Robertson, Barbara Butler, Kevin Eisensmith, Susan Slaughter (Saint Louis Symphony Orchestra), Michael Sachs (Cleveland Orchestra), Jerome Callet, Scott Whitener, Frank Kaderabek (Philadelphia Orchestra), Yigal Meltzer (Israel Philharmonic), Zhong-Hui Dai (National Symphony Orchestra of China), Josef Pomberger (Vienna Philharmonic), Philip Smith (New York Philharmonic), and two of the worldwide pre-eminent trumpet virtuosos, David Hickman and Wynton Marsalis.<sup>261</sup>



Figure 4.2. Brass principals of the Philippine Symphony Orchestra; (left to right) Cornelio Ramos, Fredeline Parin, and Jun Dela Peret.

*Source:* Fredeline Parin, Facebook post, June 10, 2016 (9:57 a.m.), accessed July 6, 2016, <https://www.facebook.com/photo.php?fbid=1253981647952864&set=a.154864221197951.29354.100000231225902&type=3&theater>.

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<sup>261</sup> Fredeline Parin, “Facebook mute winner: Fredeline Parin,” Tom Crown Mutes, accessed April 25, 2016, [http://www.tomcrownmutes.com/documents/facebook\\_mute\\_winner/Resume2014.pdf](http://www.tomcrownmutes.com/documents/facebook_mute_winner/Resume2014.pdf).

Parin is on the faculty at the University of Philippines College of Music (since 1990), the Centro Escolar University Conservatory of Music (since 2006), and at Saint Stephen's High School (since 2002). Parin is also the band director and conductor of the historic Banda Kabataan of General Trias, Cavite.<sup>262</sup>

In his personal life, Fredeline Parin married fellow musician and flutist Diana Leño-Parin in 2010. His favorite hobbies are hunting and target shooting.<sup>263</sup>

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<sup>262</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 620.

<sup>263</sup> *Ibid.*

## CHAPTER 6

### SINGAPORE

**Chen, Jia-Min 陳嘉敏** (b. Tianjin, China, November 14, 1943). Singaporean trumpeter.



Figure 5.1. Jia-Min Chen

Chen is recognized as the most representational Singaporean trumpeter. He was born in China and was chosen to play the trumpet by the famous Chinese trumpet educator Zhi-Qiu Xia at the age of twelve. Chen studied with Xia at the Central Conservatory of Music affiliated middle school (Beijing) in 1955. He continued on to the affiliated high school and eventually finished his undergraduate studies at the Central Conservatory of Music in 1966. Chen also studied with Alois Franz Bambula,<sup>264</sup> a

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<sup>264</sup> “Alois Franz Bambula,” Posaunengruppe, accessed March 30, 2016, [http://www.ulfig.eu/alouis\\_bambula.html](http://www.ulfig.eu/alouis_bambula.html). Alois Bambula (October 4, 1911-January 24, 2005) taught brass breathing techniques at the Central Conservatory of Music in Beijing from 1960 to 1963.

trombonist from Munich, for two years during the time Bambula was a visiting lecturer at the Central Conservatory of Music.<sup>265</sup>



Figure 5.2. Jia-Min Chen, at the Central Conservatory of Music affiliated middle school (Beijing).

*Source:* Music1962, “The Young Pioneers Band,” *Fourth Grade blog*, March 3, 2010, accessed July 6, 2016, [http://blog.sina.com.cn/s/blog\\_403798370100hatd.html](http://blog.sina.com.cn/s/blog_403798370100hatd.html).

After graduating from college, Chen began his professional career as principal trumpet of the China National Symphony Orchestra from 1966 to 1980. He was also principal trumpet at the National Ballet of China during 1969 and 1973. In 1980, Chen was appointed a section trumpet at the New York Philharmonic. The orchestra personnel manager, James Chambers, a notable French horn player before his retirement in 1969,<sup>266</sup> invited Chen to attend and observe him each Wednesday while he taught brass chamber music at The Julliard School.<sup>267</sup> During the same year, Chen was invited to play as

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<sup>265</sup> Jia-Min Chen, interview by Yan-Bin Chen, Shanghai, China, March 28, 2016.

<sup>266</sup> Jeff Silberschlag, “Interview with James Chambers,” Osmun Music, January 20, 1982, accessed March 30, 2016, [http://www.osmun.com/j\\_chambers](http://www.osmun.com/j_chambers).

<sup>267</sup> Jia-Min Chen, interview by Yan-Bin Chen, Shanghai, China, March 28, 2016.

section trumpet with the Berlin Philharmonic under the baton of Herbert von Karajan in the Beijing National Stadium.



Figure 5.3. Jia-Min Chen, during an interview.

*Source:* Yifenschool, “Masters Online: Jia-Min Chen,” *YifengSchool* (blog), January 9, 2016, accessed July 6, 2016, [http://mp.weixin.qq.com/s?\\_\\_biz=MzI2MjAwMDI0MQ==&mid=401402605&idx=1&sn=2e811e60a8eb00d3f5164ed04bef6ab7&3rd=MzA3MDU4NTYzMw==&scene=6#rd](http://mp.weixin.qq.com/s?__biz=MzI2MjAwMDI0MQ==&mid=401402605&idx=1&sn=2e811e60a8eb00d3f5164ed04bef6ab7&3rd=MzA3MDU4NTYzMw==&scene=6#rd).

In 1982, Chen relocated to Singapore and played as assistant principal in the Singapore Symphony Orchestra for the next seventeen years. During the time he lived in Singapore, Chen was appointed music director of the Singapore National Youth Orchestra, Singapore Armed Forces Band, and National Singapore University. He also founded the Singapore Brass Quintet.<sup>268</sup>

Chen returned to China in 1999 and joined the Guangzhou Symphony Orchestra where he served as principal trumpet and music director. In 2000, he took a position as a foreign professor of trumpet at the Shanghai Conservatory of Music.<sup>269</sup>

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<sup>268</sup> “Jia-Min Chen,” Shanghai Conservatory of Music, accessed February 22, 2016, [http://www.shcmusic.edu.cn/view\\_22.aspx?cid=74&ppid=28&id=11&navindex=0](http://www.shcmusic.edu.cn/view_22.aspx?cid=74&ppid=28&id=11&navindex=0).

<sup>269</sup> *Ibid.*

In 2010, Chen edited and translated three etude books into Chinese (all published by Shanghai Music Publishing House): *He lin xiao hao lian xi qu* (Hering Etudes for Trumpet),<sup>270</sup> *Ba la sa nian xiao hao lian xi qu* (Balasanian Etudes for Trumpet),<sup>271</sup> and *Bu er mu xiao hao lian xi qu* (Wurm Studies for Trumpet).<sup>272</sup> Chen continues to live in China and teaches at the Shanghai Conservatory of Music. One of his more accomplished former students is Thien Soo Yap.

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<sup>270</sup> Original Chinese title: 赫林小號練習曲

<sup>271</sup> Original Chinese title: 巴拉薩年小號練習曲

<sup>272</sup> Original Chinese title: 布爾姆小號練習曲

CHAPTER 7  
SOUTH KOREA

**Ahn, Heechan 안희찬** (b. Haman County, South Gyeongsang Province, South Korea, August 27, 1965). Korean trumpeter.



Figure 6.1. Heechan Ahn, used by permission.

Ahn is one of the most prominent trumpeters in Asia. He first studied trumpet with Geonho Min in high school, and graduated from the Yeungnam University School of Music with a trumpet performance degree in 1989.<sup>273</sup> He continued his studies under Theo Mertens and Edward Carroll at Rotterdam Conservatory in the Netherlands, and

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<sup>273</sup> Heechan Ahn, e-mail message to author, February 20, 2016.

earned his artist's diploma in 1991.<sup>274</sup> Ahn completed his master's degree at the Gnessin Russian Academy of Music in Moscow, Russia in 2007.<sup>275</sup>

As an active chamber player, Ahn was a member of Theo Mertens Brass Ensemble in Belgium, and a guest section trumpeter of the Rotterdam Philharmonic Orchestra during his time as a student at the conservatory.<sup>276</sup>

Ahn started his professional music career upon returning to his native country in 1991. He served as principal trumpet of the Korean Symphony Orchestra, Pentatone Brass Quintet, the Euro-Asian Philharmonic Orchestra (1997-1998), Korean Brass Choir (since 2002), Korean Broadcasting Systems Symphony Orchestra (KBS) from 2003 to 2012, and for Maestro Myung-Whun Chung's Asia Philharmonic touring orchestra (1998).<sup>277</sup> As one of the most active trumpet musicians in Korea, Ahn tours and performs in over one hundred symphonic and solo concerts annually.

Ahn has devoted himself to expanding the influence of trumpet music in his country, and has contributed significantly to raising the local level of trumpet playing in Korea. One of his most renowned solo performances was at South Korea's Independence Memorial Center, in celebration of the 50<sup>th</sup> anniversary of the nation's independence

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<sup>274</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 5.

<sup>275</sup> Heechan Ahn, e-mail message to author, February 20, 2016.

<sup>276</sup> "Guests: Ahn Hee-Chan," Jeju International Wind Ensemble Festival, accessed February 13, 2013, [http://jiwef.org/english/jiwef/im\\_view.php?im\\_no=39&im\\_typ=14&PHPSESSID=4286274c36becc9b5acf2ade26d68ea2](http://jiwef.org/english/jiwef/im_view.php?im_no=39&im_typ=14&PHPSESSID=4286274c36becc9b5acf2ade26d68ea2).

<sup>277</sup> *Ibid.*

(1995). Ahn has performed numerous recitals overseas, such as at the Ulyanovsk International Brass Festival in Russia, and New York's Lake Placid Brass Seminar in the United States. Additional major performances include: the Korean Symphony Orchestra Festival at the Seoul Arts Center (symphonic and pops orchestras), Jeju International Wind Ensemble Festival (JIWEF South Korea), orchestra at the presidential palace in Kazakhstan, and the Yamaha Symphonic Band in Japan.<sup>278</sup>

Ahn has appeared frequently as an artist and clinician, leading master classes at the Nagoya College of Music in Japan, and in China at the Beijing Central Conservatory of Music, the Tianjin University School of Music, the Xiamen University School of Music, and the Yanbian University School of Music. Furthermore, he gave a solo recital at the International Wind Instrument Academy in Hamamatsu of Japan in 2005, and held master classes at the International Trumpet Guild Conference in Pennsylvania in 2009, and at the International Trumpet Academy in Northern France in 2012.<sup>279</sup>

As an active soloist, Ahn gave the first Korean public performance of Johann Sebastian Bach's *Brandenburg Concerto No.2 in F major*, and its live recording was released in 1996.<sup>280</sup> In 1998, he recorded one solo CD album as part of the Famous Korean Players Series produced by the Korean Broadcasting Systems (KBS) FM services. Some of his other recordings include several gospel and hymn CD albums.

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<sup>278</sup> Heechan Ahn, e-mail message to author, March 20, 2013.

<sup>279</sup> Ibid.

<sup>280</sup> "Guests: Ahn Hee-Chan," Jeju International Wind Ensemble Festival, accessed February 13, 2013, [http://jiwef.org/english/jiwef/im\\_view.php?im\\_no=39&im\\_typ=14&PHPSESSID=4286274c36becc9b5acf2ade26d68ea2](http://jiwef.org/english/jiwef/im_view.php?im_no=39&im_typ=14&PHPSESSID=4286274c36becc9b5acf2ade26d68ea2).

Noteworthy among these are a collection of popular Korean hymns produced by Aulos Music called *Sweet Hour of Prayer* (1999). Ahn also recorded a classical solo CD entitled *Caring* (Beijing Global, 2010).<sup>281</sup> He was selected as the best Korean wind player by *The Dong-A Ilbo*<sup>282</sup> in both 2003 and 2005.<sup>283</sup> Ahn has been both a Yamaha artist (2003-2005) and a Stomvi artist (2012-2013).<sup>284</sup>

Currently, Ahn leads the Korea Brass Choir (from 2002), the Seoul Brass Quintet (from 2014), and serves as the professor of trumpet at the Chugye University for the Arts. He is also the conductor and music director of the Gangnam Wind Orchestra in Seoul (since 2013), and became a Conn-Selmer trumpet artist in 2016.<sup>285</sup>

Ahn married Siwon Lim in 1993; Siwon Lim is an active trumpet player and graduated from the College of Music SNU (Seoul National University). They live in Seoul with their three children: Seokyoung (b. 1994) who studies trumpet at Seoul National University and recently won second prize at the 2015 Jeju International Competition, Jubin (b. 2000) who plays bassoon, and Seokjin (b. 2002) who is also a trumpet player.<sup>286</sup>

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<sup>281</sup> Heechan Ahn, e-mail message to author, January 20, 2014.

<sup>282</sup> “The Dong-A Ilbo,” Wikipedia, last modified December 31, 2015, accessed February 20, 2016, [https://en.wikipedia.org/wiki/The\\_Dong-a\\_Ilbo](https://en.wikipedia.org/wiki/The_Dong-a_Ilbo). The *Dong-A Ilbo* is the leading newspaper in South Korea since 1920 with daily circulation of more than 1.2 million and opinion leaders as its main readers.

<sup>283</sup> Heechan Ahn, e-mail message to author, March 20, 2013.

<sup>284</sup> Heechan Ahn, Facebook message to author, June 20, 2016.

<sup>285</sup> Heechan Ahn, e-mail message to author, June 20, 2016.

<sup>286</sup> Heechan Ahn, e-mail message to author, February 20, 2016.

## CHAPTER 8

### TAIWAN (REPUBLIC OF CHINA)

**Bee, Xue-Fu** 畢學富 (b. Qingdao, China, December 16, 1928; d. Taipei, Taiwan R.O.C., August 14, 2008)<sup>287</sup>. Taiwanese trumpeter, conductor, and educator.



Figure 7.1. Xue-Fu Bee (age 80), at the 2005 Rose Bowl Parade in California, United States.

*Source:* Yuan Ji, “Taiwan Taipei First Girls High School Honor Guard’s Stunning Debut,” *Epoch Times*, January 1, 2005, accessed August 7, 2016, <http://www.epochtimes.com/b5/5/1/1/n766138.htm>.

Bee has long been considered the “godfather” of Taiwanese trumpeters, and became one of the premier trumpet players in military bands in Taiwan. Bee began playing the trumpet with the guidance of a Russian trumpet soloist named Massac while Massac resided in Quindao, China.<sup>288</sup> In 1949, Bee arrived in Taiwan with the China Navy Fleet, enlisted in the R.O.C. Naval Academy, and became the principal trumpet in

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<sup>287</sup> Chen-Yi Bee (Xue-Fu Bee’s daughter), e-mail message to author, July 12, 2012.

<sup>288</sup> *Ibid.*

the Republic of China Navy Band. In 1956, Bee was promoted to principal trumpet in the Ministry of National Defense Symphony Orchestra.<sup>289</sup>

In 1959, Bee founded the marching band of Taipei First Girls High School, where he led and toured with the band for nearly half a century. In 1986, the band was invited by the Republic of South Africa to perform at the Festival of Johannesburg's One Hundredth Anniversary; in 1997 to Edinburgh, Glasgow, and London; and later to the 30<sup>th</sup> Kokosil Parade in Tokyo, where it became the first international guest band to be invited to participate in the event. Afterwards, Bee formed the Taipei First Girls Alumnus Wind Ensemble (TFGAWE) in 2003 and was the music director and permanent conductor. Moreover, TFGAWE was invited to perform in the United States for a Fourth of July celebration in 2006, and held chamber recitals in Philadelphia, New York City, and Washington, D.C.<sup>290</sup> Bee had a great influence on bringing the spirit of military band music into marching bands in schools. These school marching bands perform at flag-raising and flag-lowering ceremonies, marching competitions, and various other functions.

Bee was a great educator, dedicating himself to teaching trumpet in Taiwan for more than fifty years, during which time he educated many professional trumpet players

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<sup>289</sup> Chiu-Ting Chen, "Jun yue de shuai wei yu guan yue de xing qi" [The decline of military music and the rise of band music] (master's thesis, National Taiwan Normal University, 2009), 50, accessed November 9, 2013, <http://etds.lib.ntnu.edu.tw/cgi-bin/g32/gswweb.cgi?o=dstdcd&s=GN0691610028.id>. The title of Chen's thesis is translated from Chinese to English by the author.

<sup>290</sup> Chen-Yi Bee, "Professor Xue-Fu Bee," *Taipei First Girls Alumnus Wind Ensemble blog*, January 21, 2011, accessed September 22, 2012, <http://tfgawe.pixnet.net/blog/post/42622748>.

and teachers. Bee also taught and conducted at National Taiwan Normal University (from 1960), Fu Hsing Kang College (from 1961), and the National Taiwan University of Arts (from 1975).

Bee was married to Hai-Ling Li in 1980 and had a daughter, Chen-Yi (Shane), in 1981. Chen-Yi is also a trumpet player who studied with Max Sommerhalder at the *Hochschule für Musik* in Detmold, Germany. She is the director at the Taipei First Girls Alumnus Wind Ensemble.<sup>291</sup> Unfortunately, Bee suffered from lung cancer in 2008 and passed away at the age of eighty due to multiple organ failure.<sup>292</sup>



Figure 7.2. Xue-Fu Bee

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<sup>291</sup> Chen-Yi Bee (Xue-Fu Bee's daughter), e-mail message to author, February 11, 2016.

<sup>292</sup> Chen-Yi Bee (Xue-Fu Bee's daughter), e-mail message to author, December 9, 2012.

**Chen, Chang-Po** 陳長伯 (b. Kaohsiung, Taiwan R.O.C., May 13, 1964). Taiwanese trumpeter.



Figure 7.3. Chang-Po Chen, used by permission.

The current associate principal trumpet of the National Symphony Orchestra in Taiwan for more than two decades, Chen started playing the trumpet in his high school band at Kaohsiung Municipal Cianjhen Senior High School. He was taught by his senior in the trumpet section until he began studying with De-Jiu Shiu at Taipei Hwa Kang Arts School in 1982.<sup>293</sup> During each of his three years of study, Chen won first prize in the National Student Competition of Music (Trumpet Solo division). In 1984, he was accepted to the Taipei National University of the Arts as a major in trumpet performance under Edward Sandor and Shu-Han Yeh. After graduating in 1989, Chen succeeded in

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<sup>293</sup> Chang-Po Chen, e-mail message to author, September 30, 2013.

getting his first job as assistant principal trumpet at the Taipei Symphony Orchestra. Chen served in this role for one year before going abroad for further study.<sup>294</sup>

In order to pursue his studies in trumpet, Chen traveled to France in September of 1990. During his stay in Paris, he had the chance to perform on the soundtrack for the French movie, *L'amour* (1990), directed by Philippe Faucon. Chen studied with Michel Charpelier, Michel Bez, and Éric Aubier, earning an Excellence Artist Diploma from both the *Conservatoire à Rayonnement Régional (CRR) de Rueil-Malmaison* (1990-1992) and the *École Nationale de Musique (ENM) de Fresnes* (1991-1992) (formerly *Conservatoire à Rayonnement Départemental de Fresnes*).<sup>295</sup> In 1992, he returned to Taiwan and resumed his professional career playing in the National Symphony Orchestra (NSO), also known as the Taiwan Philharmonic.<sup>296</sup> Chen later became associate principal trumpet in 2005.

In 1992, Chen toured with the NSO to Austria, China, France, Germany, Japan, South Korea, and the United States. He has been a member of the renowned Yeh, Shu-Han Brass Quintet since 1992, with whom he has performed numerous international concerts. He currently teaches trumpet at Fu Jen Catholic University (since 1993), National Taiwan Normal University (since 2002), and Chinese Culture University (since 2005). Chen was promoted to Associate Professor by Fu Jen Catholic University in

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<sup>294</sup> Chang-Po Chen, e-mail message to author, May 5, 2013.

<sup>295</sup> Chang-Po Chen, Facebook message to author, May 18, 2016.

<sup>296</sup> Cai-Yun Lin, “Guo jia jiao xiang le tuan san shi nian” [30 years of the Taiwan National Symphony Orchestra], accessed May 20, 2016, <http://npac-nso.org/zh/orchestra/about-nso>. The English title is translated by the author.

2009.<sup>297</sup> In 2013 at Fu Jen Catholic University, Chen founded the first college brass ensemble in Taiwan that consists solely of music major students. The brass ensemble's first international performance was in Malaysia in July of 2016.<sup>298</sup>

Chen has been an appointed adjudicator to several national brass competitions, college auditions, and orchestra auditions. In 2007, he was on the evaluation committee of music programs for the Taiwan National Performing Arts Center.<sup>299</sup>



Figure 7.4. Chen family recording the song, *Jasmine Flowers in June*, in his album, *The Songs Untouched by Time: A Father Affects Eternity*. (left to right) Yi-Ling Chen, Chang-Po Chen, and Chi-An Chen, used by permission.

In addition to being an orchestral trumpet player, Chen is an active soloist. His first solo CD album, *The Songs Untouched by Time: A Father Affects Eternity* (HOVE, 2013),<sup>300</sup> is in remembrance of and dedicated to his father.<sup>301</sup>

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<sup>297</sup> Chang-Po Chen, Facebook message to author, May 20, 2016.

<sup>298</sup> Ibid.

<sup>299</sup> Chang-Po Chen, e-mail message to author, May 5, 2013.

<sup>300</sup> Original Chinese title: 阿爸教我的歌

<sup>301</sup> Chang-Po Chen, Facebook message to author, May 20, 2016.

The first time his father heard him play formally on stage was with Chen's college school orchestra in his hometown Kaohsiung. After hearing him, his father said, "I do not quite understand the music you played." His father's reaction made a deep impression on Chen, and he realized there are many people who do not listen to or understand Western classical music. With this in mind, Chen wanted to create an album that associated his musical specialty in trumpet with the music that his father knew and enjoyed.<sup>302</sup> The album arranger, Che-Yi Lee, is a noted Taiwanese composer and arranger that won the Best Composer Award of the 23<sup>rd</sup> Golden Melody Awards,<sup>303</sup> an annual Taiwanese music award that is the Taiwanese equivalent to the Grammy Awards.<sup>304</sup> Lee arranged several popular Chinese folk songs that blended Western trumpet techniques with Chinese musical elements, relating to family memory and his father's favorite songs.<sup>305</sup> In Chen's words in an interview, "I want to deliver the pure happiness and impression that music brings, to the audiences, through my trumpet playing."<sup>306</sup>

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<sup>302</sup> Chang-Po Chen, "Chen, Chang-Po's Trumpet Solo Album" (video), December 12, 2013, accessed May 20, 2016, <https://www.youtube.com/watch?v=r9RuT7ONymA>.

<sup>303</sup> "Lee, Che-Yi," Wikipedia, last modified September 24, 2015, accessed May 20, 2016, <https://zh.wikipedia.org/wiki/李哲藝>.

<sup>304</sup> "Golden Melody Awards," Wikipedia, last modified January 28, 2016, accessed May 20, 2016, [https://en.wikipedia.org/wiki/Golden\\_Melody\\_Awards](https://en.wikipedia.org/wiki/Golden_Melody_Awards).

<sup>305</sup> Chang-Po Chen, Facebook message to author, May 20, 2016.

<sup>306</sup> Chang-Po Chen, "Chen, Chang-Po's Trumpet Solo Album" (video), December 12, 2013, accessed May 20, 2016, <https://www.youtube.com/watch?v=r9RuT7ONymA>. Interview quotation is translated from Chinese to English by the author.

Chen has performed several solo recitals in Taiwan and was recently invited for a solo tour of Malaysia in January 2016.<sup>307</sup> In his personal life, he married Yi-Ling Chen, principal double bassist of the Taipei Philharmonic Orchestra, in 1997. Their son, Chi-An Chen, also plays the trumpet and is principal trumpet of his school band at Taipei Municipal Hongdao Junior High School.<sup>308</sup>

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<sup>307</sup> Chang-Po Chen, Facebook message to author, May 18, 2016.

<sup>308</sup> Chang-Po Chen, Facebook message to author, May 20, 2016.

**Chiu, Chien-Erh (Miles Chiu) 邱建二** (b. New Taipei, Taiwan R.O.C., June 23, 1967).

Taiwanese trumpeter.



Figure 7.5. Chien-Erh Chiu, used by permission.

Chiu grew up in New Taipei City, where he took up the trumpet at the age of eleven under the tutelage of Chun-Fung Lee. As a boy, he had classical music training on both the trumpet and piano. In addition to Lee, he also studied with De-Jiu Shiu and Shu-Han Yeh. After graduating from senior high school, Chiu made the decision to quit music and pursue a degree in mechanical engineering. He earned his bachelor's degree in engineering from National Taiwan University in 1989,<sup>309</sup> after which he enlisted for his mandatory two-year military term. Chiu served in the Ministry of National Defense Symphony Orchestra, during which time he discovered his interest in jazz music. At the time, jazz was not popular in Taiwan, and as a result CDs were his only resource for learning jazz trumpet playing. The Parliament Jazz Festival in 1990 solidified his desire to become a professional jazz trumpeter. Live performances of the Ahmad Jamal Quartet,

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<sup>309</sup> Chien-Erh Chiu, e-mail message to author, October 7, 2011.

the Johnny Griffin Quintet, and the Hank Jones Quintet with special guest Dianne Shur influenced Chiu the most.<sup>310</sup>

Chiu developed a broader understanding of jazz music when he went abroad to obtain his master's degree in mechanical and aerospace engineering at the University of California in Los Angeles (UCLA) in 1992. At first, he wanted to be an expert of hydromechanics and eventually work for NASA. However, reality set in when Chiu realized how much time he would have to dedicate while sitting in front of the computer doing research and gathering data, all of which would take away from his time playing music. He enthusiastically sought people to teach him to play jazz trumpet and had private lessons with Jon Faddis, Eddie Henderson, Darren Barrett, and various others. Chiu graduated from UCLA in 1994, and moved back to Taiwan a year later. He founded the Metamorphosis Jazz Band (also known as Metamorphosis Jazztet) in 1997, a group which was very active and held numerous public performances. Metamorphosis released its first album in 2001. In 2003, he left the Metamorphosis Jazz Band and formed the UPE Jazz Band, in which he played lead trumpet until 2010. Also in 2003, he organized the first Taichung Jazz Festival, inviting the world-famous jazz trumpet player Jon Faddis to attend. Chiu also served as director of the Dizzy Jazz Orchestra from 2004 to 2005 and directed the Taichung Jazz Festival workshop from 2006 to 2009.<sup>311</sup>

Miles Chiu has released three CDs including *Metamorphosis LIVE* (Jingo, 2001) and two solo albums, *My Inspiration* (CDNET, 2005) and *Muddy City* (EMI, 2007). He

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<sup>310</sup> Chien-Erh Chiu, e-mail message to author, October 7, 2011.

<sup>311</sup> Chien-Erh Chiu, e-mail message to author, September 29, 2013.

also arranged a suite for a large wind band called *Portrait of Yu-Hsien Teng*<sup>312</sup> which consists of Yu-Hsien Teng's<sup>313</sup> four original well-known Taiwanese folk songs: "Su kui hong,"<sup>314</sup> "Moa bin chhun hong,"<sup>315</sup> "Bang chhun hong,"<sup>316</sup> and "Goat ia chhiu"<sup>317</sup> which was published in 2007.<sup>318</sup> Chiu performed with many famous Taiwanese singers and also recorded on many of their albums. He was a trumpet lecturer in jazz music at Shih Chien University until 2015.<sup>319</sup> Starting in 2016, Chiu and his family took up residence in Shanghai, China, where he works as a full-time trumpet player and musician leader of the Shanghai Disneyland Band.<sup>320</sup>

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<sup>312</sup> Original Chinese title: 鄧雨賢肖像

<sup>313</sup> "Teng, Yu-Hsien," Wikipeda, last modified April 27, 2016, accessed May 11, 2016, [https://en.wikipedia.org/wiki/Teng\\_Yu-hsien](https://en.wikipedia.org/wiki/Teng_Yu-hsien). Teng (1906-1944) was a Taiwanese composer famous for composing nearly a hundred Taiwanese folk songs. He is considered the Father of Taiwanese folk songs.

<sup>314</sup> Original Chinese title: 四季紅

<sup>315</sup> Original Chinese title: 滿面春風

<sup>316</sup> Original Chinese title: 望春風

<sup>317</sup> Original Chinese title: 月夜愁

<sup>318</sup> Chien-Erh Chiu, Facebook message to author, May 5, 2016.

<sup>319</sup> Chien-Erh Chiu, e-mail message to author, September 29, 2013.

<sup>320</sup> Chien-Erh Chiu, e-mail message to author, February 20, 2016.

**Deng, Hsei-Ping** 鄧詩屏 (b. Pingtung, Taiwan R.O.C., September 1, 1965). Taiwanese trumpeter.

Deng first learned to play the trumpet in his high school band at age fourteen under Ten-Lin Liu. He completed his bachelor's degree in trumpet performance at Soochow University in Taipei (1984-1988) where he studied with David Stuart and Chung-Shin Nei, after which he left to study in the United States. In 1990, he attended New England Conservatory of Music (NEC) in Boston, where he studied with Timothy Morrison, the former associate principal trumpet of the Boston Symphony Orchestra. He received his master's degree from NEC in 1992.<sup>321</sup> Deng also studied with Xue-Fu Bee (Taiwanese trumpet educator), Walter Singer (former principal trumpet of the Vienna Philharmonic Orchestra), and Lin Bai (Chinese trumpet educator).

After Deng graduated New England Conservatory of Music, he moved back to Taiwan and began his professional orchestral career. Soon after, he became principal trumpet of the Taipei Symphony Orchestra and the Taipei Philharmonic Orchestra, positions he currently retains.

In 1993, Deng performed the *Concerto in C minor for Piano, Trumpet, and String Orchestra, Op. 35* by Dmitri Shostakovich with Chinese pianist Jian Li, who was hailed as “a pianist who plays with real panache” by the *Chicago Tribune*.<sup>322</sup> The concert was

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<sup>321</sup> Hsei-Ping Deng, e-mail message to author, November 18, 2011.

<sup>322</sup> “Jury Members: LI Jian,” The 9<sup>th</sup> Hamamatsu International Piano Competition, accessed February 5, 2016, <http://www.hpic.jp/eng/9th/jury/08.php>.

under the baton of Henry Simon Mazer<sup>323</sup> in the *Großer Musikvereinssaal* “golden hall,”<sup>324</sup> in *Gesellschaft der Musikfreunde in Wien* “society of friends of the music in Vienna.”<sup>325</sup> In the same year, Deng was invited to attend the Pacific Music Festival in Japan and was the only Asian brass player invited to the event that year.<sup>326</sup> He continues to actively perform as a soloist, and previously toured with many major orchestras in Europe and Asia.

Deng is also an active chamber player. He joined the Taipei Brass Quintet in 1992, which was recognized as the “top ten most popular program” from the National Concert Hall in 1994 and 1995.<sup>327</sup> Also in 1995, he founded a brass quintet, Epoch Brass.<sup>328</sup>

Deng made a recording of Jean-Baptiste Arban’s *12 Celebrated Fantasies and Airs Variations* in 1996, which he has still not officially published. He published two

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<sup>323</sup> “Henry Mazer,” Wikipedia, last modified August 24, 2015, accessed February 4, 2016, [https://en.wikipedia.org/wiki/Henry\\_Mazer](https://en.wikipedia.org/wiki/Henry_Mazer). Henry Mazer (1917-2002), American conductor and was the former director of Taipei Philharmonic Orchestra (1985-2001).

<sup>324</sup> “Musikverein,” Wikipedia, last modified January 6, 2016, accessed February 4, 2016, <https://en.wikipedia.org/wiki/Musikverein>. The Golden Hall was inaugurated in 1870, and it is the home to the Vienna Philharmonic Orchestra.

<sup>325</sup> “Gesellschaft der Musikfreunde,” Wikipedia, last modified January 12, 2016, accessed February 4, 2016, [https://en.wikipedia.org/wiki/Gesellschaft\\_der\\_Musikfreunde](https://en.wikipedia.org/wiki/Gesellschaft_der_Musikfreunde).

<sup>326</sup> Hsei-Ping Deng, e-mail message to author, November 18, 2011.

<sup>327</sup> Ibid.

<sup>328</sup> “Artist biography,” YAMAHA, accessed August 30, 2012, [http://tw.yamaha.com/zh/artists/brass\\_woodwinds/hsei-ping\\_deng/](http://tw.yamaha.com/zh/artists/brass_woodwinds/hsei-ping_deng/).

books, *The Trumpet Style Transformation from Bach to Haydn Era* (The Liberal Arts Press, 2008), and *A Study of Trumpet Styles in the 19<sup>th</sup> Century* (The Liberal Arts Press, 2014).<sup>329</sup> He has been a Yamaha artist (YTR9445 Artist Model) since 2006.<sup>330</sup>

Deng was recently conferred the rank of Associate Professor by the Ministry of Education (Taiwan) in 2016. He teaches trumpet as an adjunct faculty member at the Taipei National University of the Arts, the National Taiwan University of Arts, and the National Taichung University of Education. He conducts regular trumpet summer camps to help spread fundamental techniques and knowledge to more trumpet players.



Figure 7.6. Hsei-Ping Deng, used by permission.

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<sup>329</sup> Hsei-Ping Deng, e-mail message to author, October 7, 2016.

<sup>330</sup> “Artist biography,” YAMAHA, accessed August 30, 2012, [http://tw.yamaha.com/zh/artists/brass\\_woodwinds/hsei-ping\\_deng/](http://tw.yamaha.com/zh/artists/brass_woodwinds/hsei-ping_deng/).

**Nei, Chung-Shin** 聶中興 (b. Yilan, Taiwan R.O.C., December 10, 1956). Taiwanese trumpeter and educator.

Nei is considered one of the most influential trumpet educators in Taiwan. He was the present author's primary trumpet instructor for fourteen years, from elementary school through the end of college. He continues to serve as author's mentor. Nei started playing the trumpet at age ten when he studied with De-Jiu Shiu. After graduating from Soochow University (1977-1981) with his bachelor's degree in trumpet performance, he started playing as a section trumpet in the Taipei Symphony Orchestra. During this time, Nei realized he wanted to learn more and felt his current position was not sufficient for his ambitions. According to Nei, it was due to the experience of studying with Guy Touvron, in his college years, that motivated him to go abroad to France for further study.<sup>331</sup> During the years 1983 to 1984, he attended the *École Normale de Musique de Paris – Alfred Cortot*, where he studied with Guy Touvron who has been called “one of the leading pedagogues of trumpet technique and interpretation France has ever produced,”<sup>332</sup> and Raymond Tournesac, who premiered André Jolivet's *Concerto No.2 for Trumpet*.<sup>333</sup> Nei was awarded *Le Diplôme Supérieur d'enseignement de Trompette*

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<sup>331</sup> Chung-Shin Nei, e-mail message to author, October 13, 2016.

<sup>332</sup> “Guy Tourvon,” Wikipedia, last modified October 8, 2015, accessed February 3, 2016, [https://en.wikipedia.org/wiki/Guy\\_Touvron](https://en.wikipedia.org/wiki/Guy_Touvron). Guy Tourvon (b. Vichy, France, February 15, 1950) is a classical trumpet soloist and educator. He published a biography on his mentor Maurice André in 2003.

<sup>333</sup> Göran Forsling, “Review,” MusicWeb International, accessed February 3, 2016, [http://www.musicweb-international.com/classrev/2013/Nov13/French\\_trumpet\\_BISSACD1778.htm](http://www.musicweb-international.com/classrev/2013/Nov13/French_trumpet_BISSACD1778.htm).

“diploma of higher education in trumpet,” in 1984. Nei also studied with Chao Long and Mark Lord.<sup>334</sup>

Eager to make his mark, Nei returned to Taiwan shortly after completing his degree in France. He resumed his professional career as a section trumpet player in the Taipei Symphony Orchestra from 1984 to 1990. Moreover, he started teaching trumpet in many elementary and high schools. In the meantime, Nei was frequently invited to conduct workshops and give lectures on trumpet playing in relation to the growth of wind music education in Taiwan. Later, Nei funded his instrument retail store as well as a personal studio, “Trumpet House,” in 1995.<sup>335</sup>

In order to extend the French trumpet repertoire to the public, Nei invited the famous French trumpet soloist, Éric Aubier, to give recitals and master classes every summer from 2005 to 2008, and in 2010 and 2011.<sup>336</sup>

Nei is very active in the music field, and was invited to be the adjudicator for the Golden Melody Awards in 1991 and 1992. The Golden Melody Awards is an annual Taiwanese music award founded in 1990, and is the Taiwanese equivalent to the Grammy Awards, where Chinese musicians from all over the world compete for the recognition.<sup>337</sup>

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<sup>334</sup> Chung-Shin Nei, e-mail message to author, July 27, 2012.

<sup>335</sup> Ibid.

<sup>336</sup> Chung-Shin Nei, e-mail message to author, November 12, 2012.

<sup>337</sup> “Golden Melody Awards,” Wikipedia, last modified January 28, 2016, accessed February 3, 2016, [https://en.wikipedia.org/wiki/Golden\\_Melody\\_Awards](https://en.wikipedia.org/wiki/Golden_Melody_Awards). Besides Golden Melody Award, there are two more major annual awards presented in Taiwan: “Golden Bell Awards” for television production, and “Golden Horse Film Festival and Awards” for movies and films.

Chung-Shin Nei published two CD recordings, *Inspiration with Trumpet I: The Path of Grace* (Joy Art, 2010)<sup>338</sup> and *Inspiration with Trumpet II: This Love* (Joy Art, 2011).<sup>339</sup> He has also published two trumpet etude books entitled *The Scales for Trumpet* (Trumpet House, 2006) and *Warm-Ups + Studies for Trumpet* (Trumpet House, 2007) and a book, *The Teaching and Learning for Trumpet* (Trumpet House, 2007).<sup>340</sup> Nei was awarded an Associate Professorship approved by the Ministry of Education (Taiwan) in 2008 and is currently teaching as an adjunct associate professor at the National Hsinchu University of Education, Soochow University, Taipei Municipal University of Education, and many high schools and elementary schools.<sup>341</sup>

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<sup>338</sup> Original Chinese title: 感動 with 小號

<sup>339</sup> Original Chinese title: 感動 with 小號 2

<sup>340</sup> Chung-Shin Nei, e-mail message to author, September 24, 2012.

<sup>341</sup> Chung-Shin Nei, e-mail message to author, November 12, 2012.



Figure 7.7. Chung-Shin Nei, used by permission.

In his personal life, Nei is married to Dr. Nien-Hwa Lai, Professor of Psychology at National Taipei University of Education (1983). They have a son, Tzu-Chi (Florent), who is a freelance trumpet player who studied with Éric Aubier at the *Conservatoire à Rayonnement Régional de Rueil-Malmaison* in France.

**Peng, Kuo-Liang** 彭國良 (b. Kaohsiung, Taiwan R.O.C., February 10, 1957). Taiwanese trumpeter.

Peng is a former principal trumpet of the Taipei Symphony Orchestra. He was the present author's trumpet instructor for one year at Dun-Hua Elementary School. Peng started playing the trumpet in his middle school band at the age of thirteen. At the time, there were no instrument-specific teachers. Students usually learned to play from the senior student in their section.<sup>342</sup>



Figure 7.8. Kuo-Liang Peng, used by permission.

After six years of playing in school band, Peng was primarily self-taught and did not have a formal teacher until reaching college. Beginning in 1975, he studied at the National Taiwan University of Arts (formerly the National Academy of Arts) with Xue-

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<sup>342</sup> Kuo-Liang Peng, letter message to author, July 25, 2013.

Fu Bee. Peng also studied with Mark Lord,<sup>343</sup> Bei-Guang Xie, Chun-Feng Li, and Allan Cox, current trumpet professor at Vanderbilt University in Tennessee. Peng has also consulted privately or studied briefly with Allan Dean, David Hickman, Donald Green, Raymond Mase, Robert Nagel, Philip Smith, William Pfund, and Peter Masseur. In addition, he attended many master classes during International Trumpet Guild conferences from 1988.<sup>344</sup>

Peng graduated from college in 1980 and began serving his mandatory two-year military service. He served his term with the Ministry of National Defense Symphony Orchestra in Taiwan. After his service, Peng won a position in the Taipei Symphony Orchestra as a section trumpet in 1982. He served as principal trumpet from 1986 through 1996, after which he returned to being a section trumpet until his retirement in 2012.<sup>345</sup>

In addition to being an orchestral player for thirty years, Peng also taught trumpet in many high schools. His teaching philosophy focuses on Arnold Jacobs' relaxation and

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<sup>343</sup> "Tocatta's Soloists," TOCCATA SYMPHONY, accessed February 3, 2016, <http://www.toccatatahoe.com/public/soloists.php>. Mark William Lord (March 15, 1956-March 19, 2014) American trumpet player, a formal student of Robert Nagel. He was principal trumpet in the Taipei Symphony Orchestra in Taiwan (1979-1983), and later moved to Reno, NV. He has been an active freelance musician in the Reno/Tahoe area.

<sup>344</sup> Kuo-Liang Peng, letter message to author, July 25, 2013.

<sup>345</sup> Ibid.

singing techniques.<sup>346</sup> The inspiration for this methodology stemmed from a lesson with Vincent Penzarella, a former second trumpet of the New York Philharmonic, in 1986.<sup>347</sup>

During the late twentieth century, there were very limited resources in Taiwan for learning trumpet other than Jean-Baptiste Arban's *Grand Method for Cornet*.<sup>348</sup> This changed in 1979 when American trumpet player Mark Lord joined the Taipei Symphony Orchestra as principal trumpet and introduced two new etude books: Herbert Clarke's *Technical Studies* and Max Schlossberg's *Daily Drills*.<sup>349</sup> In order to further supplement the materials, Peng devoted himself to translating *The Trumpeter's Supplemental Guide* (William Pfund, 1979) by William A. Pfund<sup>350</sup> into Chinese, and published the translation *Xiao hao chui zou zhe de xue xi zhi yin* (KHS, 1994).<sup>351</sup> Furthermore, Peng released a bilingual publication under the Chinese title of *Fang song yu xiao hao yan zou*

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<sup>346</sup> "Arnold Jacobs," Wikipedia, last modified January 6, 2016, accessed February 3, 2016, [https://en.wikipedia.org/wiki/Arnold\\_Jacobs](https://en.wikipedia.org/wiki/Arnold_Jacobs). Arnold Jacobs (June 11, 1915-October 7, 1998) He is considered one of the most influential pedagogues of his time and an expert on breathing for wind instruments.

<sup>347</sup> Kuo-Liang Peng, e-mail message to author, June 30, 2014.

<sup>348</sup> "Arban Method," Wikipedia, last modified January 1, 2016, accessed February 3, 2016, [https://en.wikipedia.org/wiki/Arban\\_method](https://en.wikipedia.org/wiki/Arban_method). Arban's *Grand Method for Cornet* is a complete pedagogical method for students of trumpet, cornet, and other brass instruments. The original edition was published before 1859.

<sup>349</sup> Kuo-Liang Peng, e-mail message to author, February 4, 2016.

<sup>350</sup> "Pfund to Perform at MVNU Fall Lecture/Artist Series," Mount Vernon Nazarene University," accessed February 3, 2016, <http://www.mvnu.edu/news/PressReleases/1516/pfund.asp>. William Pfund is Trumpet Professor Emeritus of the University of Northern Colorado.

<sup>351</sup> Original Chinese title: 小號吹奏者的學習指引

(KHS, 1996),<sup>352</sup> which consisted of Peng's edited version of Mark Lord's book, *Relaxation and the Trumpet*, along with its Chinese version translated by Chan-Ching Ding.<sup>353</sup> After retiring from the orchestra, Peng turned his focus to band conducting, and he is currently the director of several high school bands.

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<sup>352</sup> Original Chinese title: 放鬆與小號演奏

<sup>353</sup> Kuo-Liang Peng, e-mail message to author, October 9, 2016.

**Wei, Kuang-Hao (Stacey Wei) 魏廣皓** (b. Keelung, Taiwan R.O.C., March 27, 1978).

Taiwanese trumpeter, educator, and arranger.

Wei is considered the most in-demand and active jazz trumpet player in Taiwan. He started learning the trumpet with Chong-Shi Chou at the age of thirteen in his middle school band. He did not obtain a music related degree in college, but rather majored in communication management (1996-1999) at Shih Hsin University, Taipei, Taiwan. Later, he served his two-year military service with the Ministry of National Defense Symphony Orchestra in Taiwan, after which he freelanced as a band instructor and director in several middle schools before going abroad to the United States.<sup>354</sup>

In 2005, Wei entered the Aaron Copland School of Music at Queens College/CUNY to pursue a degree in jazz performance.<sup>355</sup> His music instructors included Michael Philip Mossman, a 2013 Grammy nominated arranger and lead trumpeter with Jazz at Lincoln Center's Afro-Latin Jazz Orchestra,<sup>356</sup> and Antonio Hart, an alto saxophonist in the Dizzy Gillespie All Star Big Band. Mossman and Hart are well regarded modern-day jazz musicians, and their passionate devotion to nurturing young musicians greatly influenced Wei's later teaching philosophy.<sup>357</sup> Wei also studied with Dr. John van Deursen, a noted Canadian trombonist, arranger, and principal guest

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<sup>354</sup> Kuang-Hao Wei, e-mail message to author, October 8, 2011.

<sup>355</sup> Ibid.

<sup>356</sup> "Michael Philip Mossman," YAMAHA, accessed January 12, 2012, <http://www.yamaha.com/artists/michaelphilipmossman.html>.

<sup>357</sup> "Interview with Yamaha artist: Stacey Wei," YAMAHA, accessed September 11, 2011, [http://tw.yamaha.com/zh/services/yamaha\\_news/no\\_24/trumpet\\_endorsor/](http://tw.yamaha.com/zh/services/yamaha_news/no_24/trumpet_endorsor/).

conductor at the Taipei Philharmonic Orchestra (1995-2005).<sup>358</sup> In addition, Wei had several lessons with Jimmy Heath, a well-known jazz saxophonist. Wei represented Queens College by giving a live performance on the famous jazz radio station WBGO in April of 2007. Wei is the first Taiwanese trumpet player to earn a master's degree in the jazz music field. Upon earning his master's degree in 2007, he returned to Taiwan.<sup>359</sup>



Figure 7.9. Kuang-Hao Wei

As an active trumpet player, Wei has performed to critical acclaim with numerous music groups, encompassing a wide range of styles. These styles include everything from classical to jazz and even contemporary pop. His forays into pop music extend beyond the recording studio, where he has played for many famous pop singers in concerts. These performances have been very well received by the public. Wei was also the music

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<sup>358</sup> John van Deursen, "John van Deursen," John van Deursen Official Website, accessed January 30, 2012, <http://www.johnvandeursen.com/johnvandeursen.com/Bio.html>.

<sup>359</sup> Kuang-Hao Wei, e-mail message to author, October 8, 2011.

director of the National Theater Concert Hall outdoor jazz program (2009-2011), National Theater Concert Hall Art Lectures (since 2008), and Taichung Jazz Festival (2010).<sup>360</sup> Additionally, Wei was a Yamaha-Taiwan trumpet artist between 2009 and 2013.<sup>361</sup>

Wei devotes his time to musical education as well as performances. He believes that classical music is fundamental to—and his inspiration for—jazz composing. He uses the concept of classical music and builds a jazz interpretation into his playing. Wei founded a jazz band in National Chiayi University in 2008, which is considered the first college jazz band formed with all music majors in Taiwan.<sup>362</sup> He has served as a jazz instructor and band director at National Chiayi University (since 2008), Tunghai University (since 2008), National Cingshuei Senior High School, and Chongcing Junior High School.<sup>363</sup> Wei is the music director of National Theater Concert Hall summer jazz camp (since 2008) and Jazz Music Camp at National Dong Hwa University (since 2014). He invited an American jazz pianist, Tony Suggs, to the Jazz Music Camp at National

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<sup>360</sup> Kuang-Hao Wei, e-mail message to author, October 3, 2012.

<sup>361</sup> Kuang-Hao Wei, “National Dong Hwa University Teacher’s Personal Information,” National Dong Hwa University, accessed April 2, 2016, [http://134.208.10.216:8080/PDF\\_FILES/5654.pdf](http://134.208.10.216:8080/PDF_FILES/5654.pdf).

<sup>362</sup> “Music Department of National Chiayi University,” National Chiayi University, accessed May 15, 2016, [http://www.ncyu.edu.tw/music/content.aspx?site\\_content\\_sn=27983](http://www.ncyu.edu.tw/music/content.aspx?site_content_sn=27983).

<sup>363</sup> Kuang-Hao Wei, e-mail message to author, October 3, 2012.

Dong Hwa University in Hualien, Taiwan (2016),<sup>364</sup> where Wei has taught as assistant professor since 2013.<sup>365</sup>

In addition to being a professional jazz trumpet player, Wei has arranged many compositions for famous pop singers' concerts and recorded in many jazz CD albums such as in Rui-Feng "Rich" Huang's *Happy Dog* (Logistics, 2009). Wei was appointed to compose a new arrangement of a Taiwanese song, "Peh boo tan,"<sup>366</sup> for the soundtrack of a micro-film, *Bu lao cheng shi*,<sup>367</sup> in 2012.<sup>368</sup> In 2013, Wei recorded a soundtrack for a movie, *When a Wolf Falls in Love with a Sheep*,<sup>369</sup> and also a soundtrack for an ASUS television commercial. In the same year, Wei released his jazz CD album of his compositions and arrangements *Rooftop Zoo* (Wind Music, 2013)<sup>370</sup> as a performer and

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<sup>364</sup> Jazz Fine, "2016 Third National Dong Hwa University jazz music camp" (advertisement), Rich Huang Drum's Music World, accessed May 15, 2016, <http://richhuang.org/content.php?cn=photos&a=64#ad-image-0>.

<sup>365</sup> Kuang-Hao Wei, "National Dong Hwa University Teacher's Personal Information," National Dong Hwa University, accessed April 2, 2016, [http://134.208.10.216:8080/PDF\\_FILES/5654.pdf](http://134.208.10.216:8080/PDF_FILES/5654.pdf).

<sup>366</sup> Original Chinese title: 白牡丹

<sup>367</sup> Original Chinese title: 不老城市

<sup>368</sup> "Chiayi city micro-film: Bu lao cheng shi," Chiayi City Government, October 30, 2012, accessed May 15, 2016, [http://www.chiayi.gov.tw/2011web/13\\_phone/01\\_detail\\_impnews.aspx?rid=36956](http://www.chiayi.gov.tw/2011web/13_phone/01_detail_impnews.aspx?rid=36956).

<sup>369</sup> Original Chinese title: 南方小羊牧場

<sup>370</sup> Original Chinese title: 屋頂動物園

producer himself.<sup>371</sup> The music in the album includes Wei's arrangements of children's songs and compositions by Michael Philip Mossman, 2013 Grammy Award's best arranger nominee.<sup>372</sup>

Wei's contribution towards promoting jazz music popularity has been well-received by the public in Taiwan. His appearances and performances in many jazz festivals, master classes, media, and pop music concerts have spread his music and passion for jazz. In 2015, Wei was nominated for the Best Pop Music DJs Award, and his radio program at the National Education Radio "Gen zhe xiao hao ting jue shi" (Following the Trumpet in Jazz)<sup>373</sup> was nominated for the Best Pop Music Award of the Annual Broadcast Golden Bell Awards.<sup>374</sup>

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<sup>371</sup> Kuang-Hao Wei, "National Dong Hwa University Teacher's Personal Information," National Dong Hwa University, accessed April 2, 2016, [http://134.208.10.216:8080/PDF\\_FILES/5654.pdf](http://134.208.10.216:8080/PDF_FILES/5654.pdf).

<sup>372</sup> "Rooftop Zoo: Music for Fun," Wind Music, accessed May 15, 2016, <http://store.windmusic.com.tw/zh/event/RooftopZoo/>.

<sup>373</sup> Original Chinese title: 跟著小號聽爵士 The English title of Wei's radio program is translated by the author.

<sup>374</sup> Tang Ping, "Dong hua wei guang hao ji jie mu guang bo jin zhong liang jiang ru wei" [Kuang-Hao Wei from Dong Hwa and his radio program are both nominated in Broadcast Golden Bell Awards], *Youth Daily News*, August 23, 2015, accessed April 13, 2016, <http://news.gpwb.gov.tw/news.aspx?ydn=2QR3ZY8DxoKPv973RMHrgSHTD4yz4GJwg%2FfjBD2Lhmnqg8rNdWvGr%2FLRSxVsmqEUPX0gwwCPS8Cqy7sAlWakqhJQa8bAHZx2C%2FLkGYk7%2B9s%3D>. The English title is translated by the author.

In July of 2016, Wei's most recent concert "Three Men with Trumpets" features two other renowned jazz trumpet players, Brian Lynch and Alex Sipiagin.<sup>375</sup> Brian Lynch is a Grammy Award-winning American jazz trumpeter,<sup>376</sup> and Alex Sipiagin is a Russian trumpet player who had played and recorded with Michael Brecker on top of his fifteen solo albums.<sup>377</sup>



Figure 7.10. Sugiki family concert and master class in Taiwan, August 23, 2013; Shao-Chun Tsai (author) and Kuang-Hao Wei.

In his personal life, Wei married Pei-Chih Lien in 2011. She is a double bassist graduate from New England Conservatory in Boston who now performs with the National Symphony Orchestra in Taiwan. They have one child, Chien Wei, born in 2014.

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<sup>375</sup> Kuang-Hao Wei, Facebook post, May 1, 2016 (7:47 a.m.), accessed May 15, 2016, <https://www.facebook.com/staceyweijazz/photos/a.1568270886792409.1073741828.1565181067101391/1771310573155105/?type=3&theater>.

<sup>376</sup> "Brian Lynch (musician)," Wikipedia, last modified March 5, 2016, accessed May 15, 2016, [https://en.wikipedia.org/wiki/Brian\\_Lynch\\_\(musician\)](https://en.wikipedia.org/wiki/Brian_Lynch_(musician)).

<sup>377</sup> Alex Sipiagin, "Bio," Alex Sipiagin Official Website, accessed May 15, 2016, <http://www.alexsiagin.com/5/>.

**Yeh, Shu-Han** 葉樹涵 (b. Taipei, Taiwan R.O.C., June 9, 1957). Taiwanese trumpeter, educator, composer, arranger, and conductor.



Figure 7.11. Shu-Han Yeh, used by permission.

Shu-Han Yeh is a world-renowned Asian musician and is the older brother of Susan Yeh, who at one time was a well-known media professional and the director of the Bureau of Cultural Affairs, Taichung City Government (2010-2014).<sup>378</sup> Yeh joined the drum corps in middle school and began playing the trumpet at age sixteen, studying with De-Jiu Shiu and playing with the Taipei Century Orchestra. After graduating from the music department of National Taiwan Normal University in 1980, he received a scholarship from the French Government in 1982 to study at the *Conservatoire National Supérieur de Musique de Paris* (CNSMP), where he studied with Marcel Lagorce, former

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<sup>378</sup> “Susan Yeh,” Wikipedia, last modified December 26, 2015, accessed February 17, 2016, <https://zh.wikipedia.org/zh-tw/葉樹涵>.

principal trumpet of the Orchestre de Paris. While in Paris, Yeh performed with the Orchestre de Prix du CNSMP and the Orchestre des Concerts Padeloup. Yeh graduated with the diploma of distinction, *Premier Prix* “first prize,” in 1984.<sup>379</sup>

After graduating, Yeh was appointed to a position as assistant principal trumpet of the Singapore Symphony Orchestra and trumpet instructor at National Singapore University. He also coached the trumpet section of the Singapore Youth Orchestra.<sup>380</sup> In 1986, he moved back to his native country of Taiwan to become principal trumpet of National Symphony Orchestra of Taiwan (1986-2005) and was the conductor of the China Youth Corps Band. He also taught at National Taiwan Normal University and the Taipei National University of the Arts, positions he has held for over twenty-five years.<sup>381</sup>

When Yeh moved back to Taiwan in 1986, he came across a Japanese winds master, Toshio Akiyama.<sup>382</sup> Mr. Akiyama was the former president of the Japanese Band Directors Association, and inspired Yeh to raise the level of Taiwanese wind

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<sup>379</sup> Shu-Han Yeh, e-mail message to author, September 13, 2011.

<sup>380</sup> *Ibid.*

<sup>381</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 900.

<sup>382</sup> “Toshio Akiyama,” World Projects, accessed February 17, 2016, <http://world-projects.net/home/educational-faculty/instrumental/122-toshio-akiyama>.

ensembles.<sup>383</sup> Yeh has always devoted himself to bringing brass music to the public sphere and developing musical cultural exchange by inviting a number of world-famous wind music masters to Taiwan, aiming to give people more opportunities to listen to classical wind music and promoting the quality of wind music in Taiwan.

In 2005, Yeh was appointed as an associate professor at National Taiwan Normal University, specializing in trumpet education and wind ensemble. Moreover, he was elevated to the position of professor in 2007.<sup>384</sup> He has been active in promoting music education in Taiwan by organizing his own brass quintet, Yeh [Shu-Han] Brass Quintet, and serving as the president of both the Asia and Pacific Band Directors Association (APBDA) and the Taiwan Band Association. He is also a former board member of the International Trumpet Guild.<sup>385</sup>

As a successful soloist, Yeh has toured the Pacific Rim, Austria, China, Kazakhstan, South Korea, United States, and other countries. Composer Alfred Reed scored his *Concerto for Trumpet and Band* for Shu-Han Yeh who, a composer himself, has published many compositions and arrangements through Robert Martin in France, and Schorer in Germany.<sup>386</sup> Yeh has made seven solo CD albums including *Carnival of*

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<sup>383</sup> Yi-Ting Wang, “Yeh shu han zhuan fang—Taiwan di yi de xiao hao yan zou jia” [Interview with Shu-Han Yeh—the No.1 Taiwanese Trumpet Soloist], *MUZIK*, no. 39 (January 2010), accessed February 17, 2016, <https://www.muzik-online.com/tw/periodical/muzik/2010/39/0370ba07-f625-44d0-bc2a-1e3b5143647a>. The title of the page is translated from Chinese to English by the author.

<sup>384</sup> Shu-Han Yeh, e-mail message to author, September 13, 2011.

<sup>385</sup> *Ibid.*

<sup>386</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 900.

*Venice* (Sunrise In'l Entertainment, 1993), which won the Best Instrumental Performance award of the National Golden Melody Awards<sup>387</sup> in 1994; *Alfred Reed* (Friendly Dogs, 1998) received two nominations at the Golden Melody Awards, including Best Instrumental Player and Best Classical Recordings; *Love Songs* (Yeh Shu Han Art & Culture, 1999); *Classical Favorites* (Yeh Shu Han Art & Culture, 2003); *Chinese Folk Songs* (Yeh Shu Han Art & Culture, 2003); *Hymns* (Yeh Shu Han Art & Culture, 2003); and *Lord, I Lift Your Name on High* (Potter Music, 2004).<sup>388</sup>

Yeh is the founder and leader of the Yeh Shu Han Brass Quintet (formed in 1986), which has released four CD recordings including *Bravo! Brass!* (Neo-Classic Music, 1990), for which Yeh won a Golden Melody Award as Producer of the Year in 1991; *Hui Liu* (Victory, 1992);<sup>389</sup> *Bugler's Holiday* (Sunrise In'l Entertainment, 1995); *Amis Folk Songs Fantasia* (Sunrise In'l Entertainment, 1995); and *Merry Christmas and A Happy New Year* (Yeh Shu Han Art & Culture, 2006).<sup>390</sup>

In addition to being an active performer, Yeh is also well-known as a composer and arranger. His arrangements include *Legend of Yao* (Robert Martin, 1980),<sup>391</sup>

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<sup>387</sup> “Golden Melody Awards,” Wikipedia, last modified January 28, 2016, accessed February 18, 2016, [https://en.wikipedia.org/wiki/Golden\\_Melody\\_Awards](https://en.wikipedia.org/wiki/Golden_Melody_Awards). The “Golden Melody Award” is the Taiwanese equivalent to the Grammy Awards. It is also one of the three major annual awards presented in Taiwan along with “Golden Bell Awards” for television production and “Golden Horse Film Festival and Awards” for films.

<sup>388</sup> Shu-Han Yeh, e-mail message to author, January 30, 2012.

<sup>389</sup> Original Chinese title: 回留

<sup>390</sup> Shu-Han Yeh, e-mail message to author, January 30, 2012.

<sup>391</sup> Original Chinese title: 瑤的傳奇

*Descendants of Dragon* (Yeh Shu Han Art & Culture, 1989),<sup>392</sup> *Chonson dans le Vent du Printemps* (Canonmusic, 2002),<sup>393</sup> *Peach Blossom Takes the Ferry* (Canonmusic, 2002),<sup>394</sup> *The Colors of Sunset of Tansui* (Canonmusic, 2003),<sup>395</sup> and *Spring Breeze* (Yeh Shu Han Art & Culture, 2004).<sup>396</sup> Yeh also has three compositions: *Mei li de qi zhi* (Yeh Shu Han Art & Culture, 1984),<sup>397</sup> *Kuai le de chu fan* (Yeh Shu Han Art & Culture, 1996),<sup>398</sup> and *San jun zhi jing qu* (Yeh Shu Han Art & Culture, 1996).<sup>399</sup>

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<sup>392</sup> Original Chinese title: 龍的傳人

<sup>393</sup> Original Chinese title: 春風歌聲

<sup>394</sup> Original Chinese title: 桃花過渡

<sup>395</sup> Original Chinese title: 淡水暮色

<sup>396</sup> Original Chinese title: 望春風

<sup>397</sup> Original Chinese title: 美麗的旗幟

<sup>398</sup> Original Chinese title: 快樂的出帆

<sup>399</sup> Original Chinese title: 三軍致敬曲

## CHAPTER 9

### THAILAND

**Chanoksakul, Surasi** (b. Bangkok, Thailand, January 8, 1976). Thai trumpeter.

One of the leading trumpet artists in Thailand, Chanoksakul, whose former first name was Surachet before 2014,<sup>400</sup> was chosen to play the trumpet by his band director and first trumpet teacher, Pipat Kongkran, at the age of twelve while he was a student at Matthayom Watthathong School. From 1994 to 1998, he studied with Manu Hothai and Vanich Potavanich at Kasetsart University. In 1998, Chanoksakul received a brass scholarship from the Bangkok Music Society, and joined the music faculty at Kasetsart University, where he still teaches. Later in 2006, he went back to school to obtain his master's degree under Dr. Joseph Bowman at the Mahidol University College of Music.<sup>401</sup>

Chanoksakul is an active orchestral and chamber player. He has been principal trumpet of the Thailand Philharmonic Orchestra and the Thailand Philharmonic Orchestra Brass Quintet since 2007. Chanoksakul plays lead trumpet in Soul After Six (since 2001), Brass Wave Band (since 2011), JRP Little Big Band (since 2011), Tree of Voice Band (since 2011), and the Bangkok Brass Berry (since 2009), with which he has given numerous international performances. Additionally, he also served as principal trumpet at the Chaophraya Symphony Orchestra from 2000 to 2007, and was assistant principal trumpet of the Bangkok Symphony Orchestra from 1998 to 2007. Chanoksakul has also

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<sup>400</sup> Surasi Chanoksakul, Facebook message to author, May 16, 2016.

<sup>401</sup> Surasi Chanoksakul, e-mail message to author, March 3, 2016.

performed with Saint Dominic Orchestra, Ibycus Chamber Orchestra, Thailand National Symphony Orchestra (1999-2007), NAFA Symphony Orchestra in Singapore (Nanyang Academy), Malaysian National Symphony Orchestra, Hong Kong City Chamber Orchestra, Bangkok Symphonic Brass, Bangkok Symphony Orchestra Brass Quintet, and many other ensembles.<sup>402</sup>



Figure 8.1. Surasi Chanoksakul, used by permission.

Chanoksakul is considered one of the most in-demand trumpet artists in Thailand. He has given performances and master classes throughout the region and adjudicates festivals and competitions regularly. In addition to teaching at Kasetsart University, Chanoksakul also enjoys crossover success and is frequently invited to perform and record jazz and commercial-style pieces with a variety of Thai artists. Some of the popular artists with whom he has performed in concert are Thongchai McIntyre, Marsha Wattanapanich, Am Saowalak, Nong Plub, T-Bone, Byrd-Heart, and Mr. Team Band,

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<sup>402</sup> Surasi Chanoksakul, e-mail message to author, April 28, 2016.

and he has played at many festivals including the Bangkok Jazz Festival, Woman in Love Concert, and Heineken Jazz Festival.<sup>403</sup> Chanoksakul has released two CD albums: *Living Jazz: My Trumpet* (Grammy, 2009) and *Living Jazz: My Flugelhorn* (Grammy, 2012).<sup>404</sup>

In 2013, Chanoksakul returned to the Mahidol Universtiy College of Music to pursue his doctoral degree in trumpet performance and pedagogy with Dr. Joseph Bowman. His ultimate goal is to be a full-time professor of trumpet to educate more young musicians, while continuing as an orchestral player.<sup>405</sup>

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<sup>403</sup> Surasi Chanoksakul, e-mail message to author, March 3, 2016.

<sup>404</sup> Surasi Chanoksakul, Facebook message to author, May 16, 2016.

<sup>405</sup> Surasi Chanoksakul, e-mail message to author, April 26, 2016.

**Chongjirajitra, Lertkiat** (b. Bangkok, Thailand, October 28, 1975). Thai trumpeter and educator.

Chongjirajitra started playing the trumpet at the age of twelve in his school band. His first trumpet teacher was Wichai Yongvanitjit, band director at Assumption College. Later, Chongjirajitra earned his bachelor's degree, majoring in composition under Dr. Narongrit Dhamabutra at the Faculty of Fine and Applied Arts, Chulalongkorn University in 1998. During this time, he also studied with Edward Hoffman and Edmund Cord, who has been Chongjirajitra's mentor ever since the two first became acquainted at the Asian Youth Orchestra (AYO) in 1996.<sup>406</sup> Chongjirajitra spent seven summers with the AYO, during which time they toured internationally in Australia, Europe, and North America.<sup>407</sup> In 2000, he was awarded a scholarship to study at the Hong Kong Academy for Performing Arts (HKAPA) with Laurence Gargan, the former principal trumpet of the Singapore Symphony Orchestra. Chongjirajitra received his diploma in trumpet performance from the HKAPA in 2002.<sup>408</sup> After a few years teaching and playing in orchestras such as the Siam Philharmonic Orchestra, Bangkok Symphony Orchestra, and National Symphony Orchestra in Malaysia, he decided to obtain his master's degree in trumpet performance at Silpakorn University (2010-2012). Chongjirajitra also took occasional lessons with a number of world-famous trumpeters, including Wynton

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<sup>406</sup> Lertkiat Chongjirajitra, e-mail message to author, March 8, 2013.

<sup>407</sup> Lertkiat Chongjirajitra, "Biography," Lertkiat Chongjirajitra Official Website, accessed March 8, 2013, <https://dl.dropboxusercontent.com/u/62529364/lertkiat.com/www.lertkiat.com/Bio.html>.

<sup>408</sup> Lertkiat Chongjirajitra, e-mail message to author, February 15, 2013.

Marsalis, Stephen Burns, Henry Nowak, Pierre Dutot, Dan Mendelow, Rob Roy  
McGregor, David Monette, James Thompson, and Håkan Hardenberger.

As an active orchestral trumpet player, Chongjirajitra was principal trumpet of the Bangkok Symphony Orchestra in Thailand (2005-2014; assistant principal 1994-2002), a founding member of the Bangkok Brass Quintet (1999-2014), principal trumpet of Siam Philharmonic in Thailand (2002-2014), guest principal trumpet of the National Symphony Orchestra in Malaysia (2002), Guangzhou Symphony Orchestra in China (2005), and Nusantara Symphony Orchestra in Indonesia (2004-2006). He was also a Yamaha-Thailand trumpet artist (1997-2014).<sup>409</sup>

Chongjirajitra has performed as a soloist with many orchestras and chamber groups; toured Australia, Japan, Taiwan, United States, and many other countries; appeared as an artist at many brass festivals including the International Trumpet Guild Conference. Chongjirajitra also adjudicated for several competitions including the Thailand National Band Competition, International Trumpet Guild Youth Competition in Bangkok, Thailand (2005), and as a panelist in the International Trumpet Guild Youth Competition in Sydney, Australia (2010).<sup>410</sup>

Chongjirajitra also dedicates himself to trumpet teaching. He hosted the first Bangkok Trumpet and Brass Festival (2004), the Thailand Brass Festival in 2006 and 2009, the Thailand Summer Brass Academy (2007), the Thailand International Trumpet

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<sup>409</sup> Lertkiat Chongjirajitra, e-mail message to author, March 8, 2013.

<sup>410</sup> Lertkiat Chongjirajitra, "Biography," Lertkiat Chongjirajitra Official Website, accessed March 8, 2013, <https://dl.dropboxusercontent.com/u/62529364/lertkiat.com/www.lertkiat.com/Bio.html>.

Seminar (2012), and the Yamaha-Thailand International Brass Festival (2013).

Chongjirajitra currently is a part-time trumpet instructor at Chulalongkorn University (since 1998) and previously served as a music director and conductor for the Silpakorn University Faculty of Music from 2006 to 2014.

Chongjirajitra self-published the book *Exercise and Daily Routine for Trumpet or Cornet* in 2005 and a recording, *Cantabilissimo*, in 2009.<sup>411</sup> He moved to Singapore in 2014 to play with the Singapore Symphony Orchestra.<sup>412</sup>



Figure 8.2. Lertkiat Chongjirajitra, used by permission.

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<sup>411</sup> Lertkiat Chongjirajitra, e-mail message to author, March 8, 2013.

<sup>412</sup> Lertkiat Chongjirajitra, e-mail message to author, April 3, 2016.

**Pookaew, Somjate** (b. Nakhon Pathom, Thailand, August 28, 1981). Thai trumpeter.

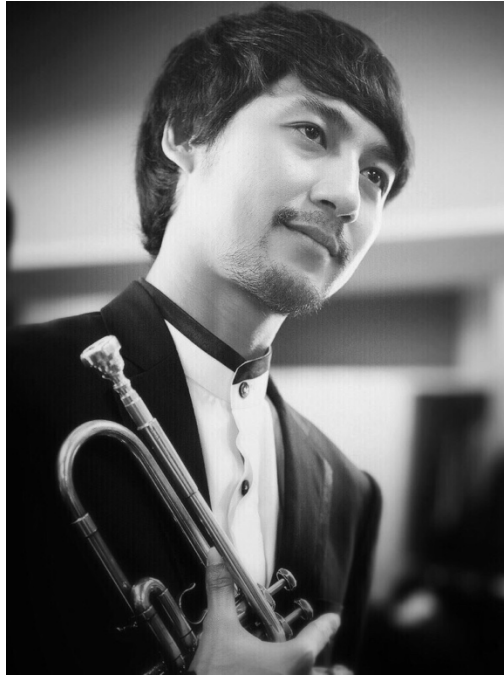


Figure 8.3. Somjate Pookaew, used by permission.

Pookaew is an outstanding orchestral trumpet player in Thailand. He started learning the trumpet with Montien Kunviseth and Preecha Kiatprawat in his high school marching band at Sarawittaya School at the age of twelve. In 1999, he studied with Vanich Potavanich, a former principal trumpet of the Bangkok Symphony Orchestra, and Surasi Chanoksakul at Kasetsart University, and later graduated with his bachelor's degree in trumpet performance (2002). In addition to his formal music study, Pookaew also had occasional lessons and master classes with James Thompson, Edmund Cord, Jon Dante, Alexis Demailly, Davide Simoncini, Yigal Meltzer, Reinhold Friedrich, and Allen Vizzutti.<sup>413</sup>

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<sup>413</sup> Somjate Pookaew, e-mail message to author, April 2, 2016.

Pookaew started his professional orchestral career at a very young age. He joined the Chaophraya Symphony Orchestra in 2000 and became principal trumpet in 2002, a position he still holds. He is also principal trumpet of the Thailand National Symphony Orchestra (since 2004), Thailand Philharmonic Orchestra (joined in 2010, alternate principal with Surasi Chanoksakul since 2014), and Bangkok Symphony Orchestra (joined in 2004, alternate principal with Lertkiat Chongjirajitra and Vanich Potavanich since 2012).<sup>414</sup> Pookaew's additional professional experience includes playing in the Bangkok Opera, Siam Philharmonic Orchestra, Ibycus Chamber Orchestra, Bangkok Brass Berry (since 2010), and performing as principal trumpet of the Canton International Summer Music Academy (CISMA) in China (2006).<sup>415</sup>

As an active trumpet performer, Pookaew has played solos with several orchestras such as the Galyani Vadhana Orchestra, Bangkok Symphony Orchestra, Nontri Orchestra Wind, and Kasetsart Wind Symphony. Pookaew played the famous musical, *Ban Lang Mek*, at the Thailand Cultural Centre (2002) and Muangthai Rachadalai Theatre (2007), as well as the musical, *Chicago*, at Muangthai Rachadalai Theatre (2009).<sup>416</sup> Pookaew recorded on the soundtrack for a Thai animated film, *NAK*, in 2008 and had trumpet solos in both Vanich Potavanich's musical compositions, *The Killing Field* and *King of Peace*. Pookaew's most recent recording session was in 2014 with the Thailand National

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<sup>414</sup> According to Pookaew, the Bangkok Symphony Orchestra has multiple principal trumpets. Pookaew is considered a guest principal trumpet, alternating with Lertkiat Chongjirajitra (prior to his leave in 2014) and Vanich Potavanich.

<sup>415</sup> Somjate Pookaew, e-mail message to author, April 19, 2016

<sup>416</sup> Somjate Pookaew, e-mail message to author, March 11, 2016.

Symphony Orchestra, for contemporary composer Achima Phattanawerangkul's *Fah Pieng Din for My Beloved Motherland*. Pookaew currently teaches trumpet in the Department of Music at Kasetsart University, the Princess Galyani Vadhana Institute of Music, and at Phranakhon Rajabhat University.<sup>417</sup>

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<sup>417</sup> Somjate Pookaew, Facebook message to author, October 14, 2016.

**Potavanich, Vanich** (b. Bangkok, Thailand, June 27, 1970). Thai trumpeter, conductor, arranger, and composer.



Figure 8.4. Vanich Potavanich

A recent recipient of the Silpathorn Award (2014),<sup>418</sup> Potavanich is considered one of the most influential contemporary Thai artists and one who has made notable contributions to the fine arts and culture in Thailand.<sup>419</sup>

Potavanich was principal trumpet of the Bangkok Symphony Orchestra for eighteen years (1986-2004). He was initially chosen to play the trumpet in his middle school band at the age of twelve, when he studied with Surapol Tanyawibool at Wat Suthiwararam School.<sup>420</sup> His true talent for trumpet playing was revealed when

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<sup>418</sup> “Silpathorn Award,” Wikipedia, last modified November 22, 2015, accessed April 18, 2016, [https://en.wikipedia.org/wiki/Silpathorn\\_Award](https://en.wikipedia.org/wiki/Silpathorn_Award). The Silpathorn Award is an honor for living Thai contemporary artists presented annually by the Office of Contemporary Art and Culture, Ministry of Culture of Thailand.

<sup>419</sup> Vanich Potavanich, e-mail message to author, April 14, 2016.

<sup>420</sup> Vanich Potavanich, e-mail message to author, April 5, 2016.

Potavanich became principal trumpet of the Bangkok Symphony Orchestra at the age of seventeen. In October 1992, he was awarded a scholarship to study trumpet with Edward Carroll at the Rotterdam Conservatory in the Netherlands for three months. Potavanich later returned to Thailand and earned his bachelor's degree in trumpet performance at the Faculty of Fine and Applied Arts, Chulalongkorn University in 1994. He also studied with Wisit Jitrangsan, Weerasak Aksornthung, John Floor, and Henry Nowak. While studying in college, Potavanich performed with several orchestras, including the Chulalongkorn University Symphony Orchestra, ASEAN Youth Orchestra in Indonesia, and the Orchestra of Ampleforth College, England.<sup>421</sup>

Potavanich remained an active orchestral player after graduating from college. In 1999, he served as a guest trumpet player with the Malaysian Philharmonic Orchestra (MPO) under the baton of Maestro Viktor Liberman.<sup>422</sup> From 2001 to 2003, he played as a guest section trumpet player with the Hong Kong Philharmonic Orchestra under the baton of Maestro Edo de Waart, Howard Shelley, Carlo Rizzi, and Samuel Wong; in 2005 through 2008, he played with the Singapore Symphony Orchestra; and from 2006 to 2013, he played with the Nusantara Symphony Orchestra in Indonesia. He became principal trumpet of the Bangkok Symphony Orchestra (alternate principal with Somjate Pookaew), a position he has held since 2014, and is current lead trumpet at the Lai Thai Big Band.<sup>423</sup>

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<sup>421</sup> Vanich Potavanich, e-mail message to author, April 14, 2016.

<sup>422</sup> Vanich Potavanich, Facebook message to author, October 21, 2016.

<sup>423</sup> Ibid.

Potavanich's skills are not limited to orchestral playing, he is also an active conductor. He holds the positions of music director and conductor with the National Symphony Orchestra in Thailand (he joined the NSO in 1998 and became director in 2012), Rungsit University Symphony Orchestra (since 2010), and Chaophraya Symphony Orchestra (since 2002). Potavanich is also a guest conductor of the Bangkok Symphony Orchestra (since 1995) and Burapha University Symphonic Band (since 2007). Potavanich traced his interest in conducting back to his early years playing principal trumpet in the Bangkok Symphony Orchestra, where he gained experience as a leader and built up his inspiration and desire to conduct from professional orchestral rehearsals and performances.<sup>424</sup>

While attending Chulalongkorn University as a trumpet major, Potavanich started receiving conducting and composition lessons from Dr. Narongrit Dhamabutra. He later took conducting lessons with British conductor John Georgiadis<sup>425</sup> while Georgiadis was the music director of the Bangkok Symphony Orchestra (1994-1996).<sup>426</sup> John Georgiadis is a former pupil of Maestro Sergiu Celibidache, the legendary Romanian conductor who was tenured as principal conductor for the Munich Philharmonic Orchestra, Berlin

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<sup>424</sup> Vanich Potavanich, Facebook message to author, April 11, 2016.

<sup>425</sup> John Georgiadis, "John Georgiadis-Curriculum Vitae," John Georgiadis Official Website, December 12, 2012, accessed April 18, 2016, <http://www.johngeorgiadis.com/cv.html>. John Georgiadis led the Bangkok Symphony Orchestra from a part-time group to a full size international ensemble during his years serving as music director (1994-1996). In 1996, the Bangkok Symphony Orchestra was invited to Phnom Penh at the specific request of King Sihanouk of Cambodia, which marked Thailand and Cambodia's initial cultural encounter, the first of its kind for the region.

<sup>426</sup> Vanich Potavanich, Facebook message to author, April 11, 2016.

Philharmonic, and many other European orchestras.<sup>427</sup> Potavanich also studied conducting with Hikotaro Yazaki (1999-2008) and Rear Admiral Veeraphan Vawklang (2000) and took occasional lessons with Alexander Myrat, Nicholas Braithwaite, and Takuo Yuasa. He was appointed to conduct the Bangkok Symphony Orchestra for a concert event in 1995 and was selected to conduct the Thailand National Symphony Orchestra on the *Music No. 5* television show.<sup>428</sup>

Potavanich has been invited to give master classes at many major Thai colleges and universities as well as internationally in China, Indonesia, Malaysia, and Singapore. In 2005, he gave a trumpet master class at the International Trumpet Guild Conference in Bangkok, Thailand. He has also been on the trumpet faculty at Chulalongkorn University (since 1994), Silapakorn University (since 1998), Rungsit University (since 2006), and Burapha University (since 2008).<sup>429</sup>

Besides being an orchestral trumpet player and a conductor, Potavanich's musical talent expands even further to composition. He obtained his master's degree in music composition under Dr. Narongrit Dhamabutra at Chulalongkorn University in 2005. His compositions and arrangements include numerous pieces for orchestra, wind symphony, chamber ensemble, and marching band. Notable works include *The Killing Field*, a symphonic poem for orchestra; *Malai*, for clarinet, violin, and string orchestra; *Petit Concerto for Percussion and Orchestra*; *The Sprit of Siam*, and *The King of Peace* for

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<sup>427</sup> "Sergiu Celibidache," Wikipedia, last modified January 11, 2016, accessed April 18, 2016, [https://en.wikipedia.org/wiki/Sergiu\\_Celibidache](https://en.wikipedia.org/wiki/Sergiu_Celibidache).

<sup>428</sup> Vanich Potavanich, e-mail message to author, April 14, 2016.

<sup>429</sup> Ibid.

symphonic band; *The Portrait of “Klai Kung Wal”* and *The War of Wizard*, for marching band; *Ballet Suite*, for brass quintet and percussion; *I’m Trombonist*, suite for solo trombone and brass ensemble; and *Chong Co*, for Thai instruments and rhythms. All of Potavanich’s compositions were published by a private publisher—POTABRASS Music. He also composes the advertising for movies on television and the soundtracks for Thai and Indian movies.<sup>430</sup>

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<sup>430</sup> Vanich Potavanich, e-mail message to author, April 14, 2016.

**Puengpreeda, Sompop** (b. Bangkok, Thailand, April 11, 1966). Thai trumpeter.



Figure 8.5. Sompop Puengpreeda, used by permission.

A trumpet lecturer at the Mahidol University College of Music for two decades (since 1996), Puengpreeda started learning the trumpet with his band director, Wisit Jitrangson, at the age of fifteen. He switched from French horn to trumpet while playing in his high school band at Suankularb Wittayalai School. Later, he studied trumpet at the Faculty of Fine and Applied Arts, Chulalongkorn University with Yut Punsard from the Thai Army Band, and Manu Hothai from the Thai Police Band, where he earned his bachelor's degree in music education in 1987.<sup>431</sup>

Puengpreeda started playing as section trumpet in the Bangkok Symphony Orchestra (BSO) from 1986 to 1988. Eventually he decided to follow his passion for jazz piano and became a pianist at a local night club. Although Puengpreeda did not work any longer as a section trumpet at the BSO, he still occasionally performed with the orchestra

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<sup>431</sup> Sompop Puengpreeda, e-mail message to author, May 5, 2016.

as an extra pianist. Puengpreeda's interest in jazz piano can be traced back to his time at Chulalongkorn University when he joined the school's big band club. In the club, Puengpreeda experienced playing various music styles including jazz and pop. The music inspired him to learn to play jazz piano with the band.<sup>432</sup>

From 1993 to 2005, Puengpreeda played both the trumpet and piano in the Siam Kolkarn Big Band, a professional band that later changed its name to Chalermraj Band. He is a former trumpet player of the Thailand Philharmonic Orchestra (principal trumpet 2005-2007), where he played from 2005 to 2014. Puengpreeda still makes occasional appearances for the Thailand Philharmonic Orchestra's pop concerts as a pianist.<sup>433</sup> His professional experiences include Anoma Swizzotel (piano in 1995), Grammy Light Orchestra (principal trumpet in 1997), Maitai Chamber Orchestra (trumpet 1988-2000), Salaya Philharmonic Orchestra (principal trumpet in 2003), Bangkok Big Band (trumpet in 1997), Mahidol University Jazz Faculty Band (trumpet 2001-2003), Chaophraya Symphony Orchestra (piano in 2007), Untitled Jazz Band (trumpet 2001-2007), Kasikorn Big Band (trumpet and piano 2001-present), and Brass Arts Bangkok Brass Quintet (1997-present).<sup>434</sup>

After decades working as a professional musician, Puengpreeda decided to return to school to obtain his master's degree in trumpet performance with Dr. Joseph Bowman

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<sup>432</sup> Sompop Puengpreeda, e-mail message to author, May 2, 2016.

<sup>433</sup> Sompop Puengpreeda, e-mail message to author, May 5, 2016.

<sup>434</sup> Sompop Puengpreeda, Facebook message to author, May 15, 2016.

at the Mahidol University College of Music (2007-2011).<sup>435</sup> Puengreeda joined the Bangkok Milal Missionary Choir as a pianist in 2002 and has since become the conductor (2008), leading the choir to perform internationally in Asia.<sup>436</sup> Puengreeda did not have much in the way of formal jazz training—like many jazz greats—he earned the equivalent of years of formal study by playing and improvising with many seasoned jazz musicians. In 2014, he decided to take jazz piano lessons with his Mahidol University colleague, Swiss jazz musician Mauro Monti.<sup>437</sup>



Figure 8.6. Sompop Puengreeda, used by permission.

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<sup>435</sup> Sompop Puengreeda, e-mail message to author, May 2, 2016.

<sup>436</sup> Sompop Puengreeda, Facebook message to author, May 15, 2016.

<sup>437</sup> Sompop Puengreeda, e-mail message to author, May 2, 2016.

## CHAPTER 10

### VIETNAM

**Vu, Cuong** (b. Saigon, South Vietnam, September 19, 1969). Vietnamese jazz trumpeter, educator, and composer.



Figure 9.1. Cuong Vu, used by permission.

Vu is considered by jazz critics to be a leader in the current generation of innovative musicians. The British magazine, *Classic CD*, named him one of the top fifty jazz musicians of his generation in an article titled “The New Masters.”<sup>438</sup>

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<sup>438</sup> Cuong Vu, “Cuong Vu,” Cuong Vu Official Website, accessed March 19, 2014, [http://www.cuongvu.com/?page\\_id=67](http://www.cuongvu.com/?page_id=67).

Vu was born to a musical family. His mother was a pop singer and his father was a musician and bandleader who played the drums, guitar, bass, and trumpet.<sup>439</sup> Vu and his mother emigrated to the United States when he was six years old, settling in Bellevue, Washington (near Seattle). Vu received his first trumpet as a present on his sixth birthday but initially did not like the gift. However, when Vu was eleven, his father reunited with the family and began teaching Vu the trumpet.<sup>440</sup> After graduating from Bellevue High School, he received a full scholarship to New England Conservatory of Music (NEC) where he earned his bachelor's degree in jazz performance with distinction.<sup>441</sup> Transitioning from his studies in Boston, Vu moved to New York City in 1994 where he began an active career playing as a lead with a variety of groups and artists that achieved critical success.<sup>442</sup>

After touring all over the world and living in New York City for thirteen years, Vu decided that no other city suited him as much as Seattle, and returned to the

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<sup>439</sup> Aislyn Greene, "Renowned Jazz Musician Cuong Vu Sets the Tone for Change," *Asian Weekly*, May 6, 2010, accessed March 19, 2014, <http://www.nwasianweekly.com/2010/05/renowned-jazz-musician-cuong-vu-sets-the-tone-for-change/>.

<sup>440</sup> Chong Vu, e-mail message to author, March 3, 2015.

<sup>441</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 854.

<sup>442</sup> Cuong Vu, "Cuong Vu," Cuong Vu Official Website, accessed March 19, 2014, [http://www.cuongvu.com/?page\\_id=67](http://www.cuongvu.com/?page_id=67).

Northwest in 2006.<sup>443</sup> Vu joined the jazz faculty at the University of Washington as an assistant professor in 2007, starting a new chapter of his career focused on teaching. Three years later, he was awarded the University of Washington's prestigious Distinguished Teacher Award.<sup>444</sup> Vu's passion for music motivates him to find a balance between being a successful professor and an active musician. He listens to a diverse range of music that varies from Vietnamese pop to Western classic rock music, and this multi-cultural background has merged and influenced his music. He also encourages his students to create their own style by mixing various types of their own favorite music.<sup>445</sup> "Vu incorporated his jazz studies with his interest in modern and post-modern classical music, and developed what has become his signature approach to playing and composing."<sup>446</sup>

Vu is well-known for his distinctive sound. As a young musician he was inspired by hearing a rock guitar player and started experimenting using electronics to alter the sound of his trumpet. "Some critics have said basically I am a guitar player who is

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<sup>443</sup> Aislyn Greene, "Renowned Jazz Musician Cuong Vu Sets the Tone for Change," Asian Weekly, May 6, 2010, accessed March 19, 2014, <http://www.nwasianweekly.com/2010/05/renowned-jazz-musician-cuong-vu-sets-the-tone-for-change/>.

<sup>444</sup> Cuong Vu, "Cuong Vu," Cuong Vu Official Website, accessed March 19, 2014, [http://www.cuongvu.com/?page\\_id=67](http://www.cuongvu.com/?page_id=67).

<sup>445</sup> Aislyn Greene, "Renowned Jazz Musician Cuong Vu Sets the Tone for Change," Asian Weekly, May 06, 2010, accessed March 19, 2014, <http://www.nwasianweekly.com/2010/05/renowned-jazz-musician-cuong-vu-sets-the-tone-for-change/>.

<sup>446</sup> Douglas Detrick, "Artist Profile: Trumpeter Cuong Vu," About.com, accessed March 19, 2014, <http://jazz.about.com/od/contemporaryartists/p/Artist-Profile-Trumpeter-Cuong-Vu.htm>.

playing the trumpet,” says Cuong Vu, “I try to affect my sound to have the certain impact that a distorted guitar has.”<sup>447</sup>

Vu has established a unique approach to the trumpet, being both a leader of his own music projects and a sideman to many other famous jazz musicians. He has performed with Laurie Anderson, Dave Douglas, Cibo Matto, David Bowie, Mitchell Froom; guitarist Pat Metheny; saxophonists Chris Speed and Andy Laster; pianist Myra Melford; drummers Gerry Hemingway and Bobby Previte; bassist Mark Helias; and many other musicians. Vu was also a member of Jeff Song’s Lowbrow and Orange Then Blue during early 1990s. Currently, he has his own jazz trio called Cuong Vu Trio, and leads the groups Scratcher, JACKhouse, and Vu-Tet.<sup>448</sup>

Vu has released nine CDs as a leader: *Bound* (OmniTone, 2000), *Pure* (Knitting Factory Works, 2000), *Come Play with Me* (Knitting Factory Works, 2001), *This, This, and That* (JACKhouse Music BMI, 2005), *It’s Mostly Residual* (ArtistShare, 2005), *Vu-Tet* (ArtistShare, 2007), *Leaps of Faith* (Origin Records, 2011), *Indigo Mist* (RareNoiseRecords, 2014), and *Cuong Vu Trio Meets Pat Metheny* (Nonesuch, 2016).<sup>449</sup>

Among his many CDs as a sideman are *Yeah/No* (Songlines 1997, with Chris Speed), *Deviantics* (Songlines 1999, with Chris Speed), *Emit* (Songlines 2000, with Chris

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<sup>447</sup> Aislyn Greene, “Renowned Jazz Musician Cuong Vu Sets the Tone for Change,” Asian Weekly, May 06, 2010, accessed March 19, 2014, <http://www.nwasianweekly.com/2010/05/renowned-jazz-musician-cuong-vu-sets-the-tone-for-change/>.

<sup>448</sup> Scott Yanow, *The Trumpet Kings: The Players Who Shaped the Sound of Jazz Trumpet* (San Francisco, CA: Backbeat Books, 2001), 374.

<sup>449</sup> Chong Vu, e-mail message to author, October 11, 2016.

Speed), *Swell Henry* (Squealer 2004, with Chris Speed), *Frequent Flyer* (RareNoiseRecords 2012, with Lorenzo Feliciati), and *Constellation* (Abalone Productions 2013, with Christophe Marguet Sextet). Vu won Grammy Awards in 2002 and 2006 for “Best Contemporary Jazz Album” as a member of the Pat Metheny Group. He also received the Colbert Award for Excellence, The Downtown Arts Project Emerging Artist Award, and in 2006 Vu was named “Best International Jazz Artist” by the Italian Jazz Critics’ Society.<sup>450</sup>

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<sup>450</sup> Cuong Vu, “Cuong Vu,” Cuong Vu Official Website, accessed March 19, 2014, [http://www.cuongvu.com/?page\\_id=28](http://www.cuongvu.com/?page_id=28).

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APPENDIX A  
INSTITUTIONAL REVIEW BOARD APPROVAL



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Office of Research Integrity and Assurance

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**To:** David Hickman  
MUSIC

*SR* **From:** Mark Roosa, Chair   
Soc Beh IRB

**Date:** 10/05/2011

**Committee Action:** Exemption Granted

**IRB Action Date:** 10/05/2011

**IRB Protocol #:** 1109006874

**Study Title:** Biographies of Influential Trumpet Players in Asia

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2).

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.

## BIOGRAPHICAL SKETCH

Shao-Chun Tsai was born in Taipei, Taiwan, on August 5, 1984. She began her musical training on the piano at the age of four, and attended the music program at Dun-Hua Elementary School (Taipei, Taiwan). She was chosen to play the trumpet as her minor instrument in third grade at the age of eight. Tsai was accepted into the music program as a piano major at the Affiliated Junior High School of National Taiwan Normal University (Jr. HSNU) in 1996, and Taipei Municipal Zhong-zheng Senior High School in 1999. In 2002, she entered the music department at Soochow University (Taipei, Taiwan) double majoring in trumpet and piano performance under the tutelage of Chung-Shin Nei and Rong-Hui Chen. After graduating with a Bachelor of Arts degree, Tsai decided to go abroad to the United States for further study. In 2007, she was offered a Graduate Student Scholarship to study with Alan Siebert and Philip Collins at the University of Cincinnati College-Conservatory of Music (CCM) where she received her Master of Music degree in Trumpet Performance. Upon graduation, she won a scholarship from the International Trumpet Guild and Yamaha Corporation of America in 2009. In the meantime, she also received a Special Talent Music Award and Rafael G. Méndez Award from Arizona State University, where she studied under the guidance of Regents' Professor David Hickman and served as his Graduate Teaching Assistant. Tsai earned her Doctor of Musical Arts degree in Trumpet Performance in 2016. She has performed with the Scottsdale Arts Orchestra, National Taiwan Symphony Orchestra, Evergreen Symphony Orchestra, Taipei Century Symphony Orchestra, Purely Professional Orchestra, YinQi Symphony Orchestra, Philharmonia Moments Musicaux, Taipei Symphonic Winds, ASU Symphony Orchestra, ASU Trumpet Ensemble, and many other chamber ensembles and community bands. In addition to her studies, Tsai is a freelance trumpet player and teacher. She also teaches piano lessons and enjoys performing and collaborating with other musicians.