

EAST MEETS WEST: THE INFLUENCES ON THE DEVELOPMENT OF CHINESE
TRUMPET PLAYING

by

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(Under the Direction of Brandon Craswell and Philip Smith)

Abstract

The trumpet plays a major role in musical settings around the world and can be found in both solo and orchestral musical genres. Although the popularity of the trumpet in China is undeniable, the lack of research on the development of Chinese trumpet playing is also notable.

In order to fill in some of the missing research, this dissertation organizes a diverse collection including academic books, reliable online resources, academic journals from universities in China, and several questionnaires completed by current well-known trumpet teachers in China, including the author's former military band trumpet teachers, 王强 (Wang, Qiang) and 张辉 (Zhang, Hui). These resources will assist the reader in developing a more comprehensive view and in understanding the evolution of Chinese trumpet playing including various influences from Russia, Germany, and the United States.

This study focuses on several aspects of the development of Chinese trumpet playing including its historical background, cultural influences, and famous trumpet repertoire by

Chinese composers. The documentation of the history of Chinese trumpet development is not as abundant as other related topics. The historical timeline of the trumpet in China is much shorter than in the Western countries, and much of the relevant information has been passed along verbally.

INDEX WORDS: Trumpet, Chinese trumpet school, Chinese trumpet history, Trumpet schools

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CHAPTER 1

INTRODUCTION

The trumpet plays a major role in musical settings around the world and can be found in both solo and orchestral musical genres. The instrument was initially introduced to China during the Qing Dynasty (around 1792) and has since become popular in China. As of 2020, there are over 300 student wind ensembles in Beijing alone, and there are at least 3,000 trumpet students in Beijing learning the instrument as a hobby; the number of trumpet players is even greater if one considers the entire country. The conclusion can thus be drawn that the trumpet has an enthusiastic following in China. Although the popularity of the trumpet in China is undeniable, the lack of research on the development of Chinese trumpet culture is also notable.

In order to fill in some of the missing research on the development of the trumpet in China, this dissertation organizes a diverse collection including academic books, reliable online resources, academic journals from universities in China, and numerous questionnaires completed by current well-known trumpet teachers in China, including the author's former military band trumpet teachers, 王强 (Qiang Wang) and 张辉 (Hui Zhang). These resources will assist the reader in developing an understanding of the evolution of Chinese trumpet playing including various influences from Russian, Germany, and the United States.

The inspiration for this project derives from the author's own experiences as a trumpet student who received education in both China and the United States. The standard of Chinese trumpet playing, particularly within the past 20 years, is approaching the trumpet standard in

Russia, Germany, and the United States, but documentation of the trumpet's history and development in China are less familiar or insufficient.

This study focuses on several aspects of the development of the trumpet in China including its historical background, cultural influences, and famous trumpet repertoire by Chinese composers. The documentation of the history of Chinese trumpet development is not as abundant as other related topics. The historical timeline of the trumpet in China is much shorter than in the Western countries, and much of the relevant information has been passed along verbally.

CHAPTER 2

INTERNATIONAL INFLUENCES ON CHINESE TRUMPET PLAYING

The history of Chinese trumpet playing is closely related to the cultural influences from Western countries. It is impossible to draw a comprehensive picture of the development of Chinese trumpet culture without looking into the cultural influences on China as a whole. Among the countries that have strong trumpet traditions, the United States, Germany, and Russia are the three countries that have influenced the Chinese trumpet playing the most. Generations of trumpet players in China were taught about the trumpet by teachers from these three countries, and developed and built the trumpet culture in China by bringing back their knowledge from different traditions. This chapter will focus on the cultural influences on Chinese trumpet playing, particularly from the United States, Germany, and Russia.

Influences from Russia

Classical music plays a pivotal role in Russian higher education.¹ There are not only numerous music conservatories in Russia, but also many music departments in universities. The conservatories and music departments combined as an efficient system to educate many generations of artists for the country.

¹ 魏煌 (Wei, Huang) & 侯锦虹 (Hou Jinhong), *The Music Education of the Soviet Union [苏联音乐教育]* (Shanghai: Education Publishing House, 1999).

In order to gain experience from the Russian approach to music education, the Chinese government sent students to Russia to learn music, and also hired many musical artists from Russia to work in China. The Central Conservatory in China alone hired eleven artists from Russia.² These experts not only helped the Central Conservatory hone their teaching skills in a relatively short period of time, but also helped the school establish several new departments.

The National Conservatory of China was established in 1927.³ It was the first independent music conservatory in China, which later became the Shanghai Conservatory of Music. Under the leadership of the first dean Youmei Xiao, the newly formed National Conservatory of Music hired a group of Russian artists as instructors for the school, possibly the first international recruitment from Russia to China on record.⁴

Russian Trumpet Tradition

Under the guidance of the Russian musicians in the Chinese conservatories of music, the Russian trumpet tradition influenced Chinese trumpet players deeply and perceptibly. In order to better understand the Russian influences on Chinese trumpet culture, it is important to know about the background history of Russian trumpet tradition. Therefore, this section will briefly introduce the trumpet's history and tradition in Russia.

The Russian trumpet tradition has its origins in the Moscow Conservatories in 1862 and 1866 under the Rubinstein brothers; one of their goals was to establish the first student orchestra

² 李晓莹 (Li, Xiaoying), "The Influences from Russian Music Education to Chinese Music Education", *The Border Economy and Culture*, No. 11, 2011, 131.

³ 马达 (Ma, Da), "The Chinese Music Education's Historical Period and its Development During the 20th Century [20世纪中国学校音乐教育史的分期及其发展特点]", *Art Communication*, No. 4, 2002.

⁴ 李晓莹 (Li, Xiaoying), "The Influences from Russian Music Education to Chinese Music Education", 131.

in Russia.⁵ However, in that era the Russian musical talent pool lacked experienced players who could play a leading role in these groups. As a result, the academic institutions in Russia had to hire foreign musicians to play in their ensembles for a long time. Many of these foreign musicians were immigrants from German-speaking countries and had a high degree of professional competence, and they trained an entire generation of Russian musicians.

Most of these musicians were recruited individually by the professors from the Russian conservatories. For example, Leopold Auer was recruited by Anton Rubinstein. In London in the spring of 1868, Auer performed concerts with Rubinstein for the London Musical Union. Later that year, Auer was visited by the new director of the St. Petersburg Conservatory, Zaremba, and accepted the position of professor of violin at the conservatory and first violinist of the string quartet of the Russian Musical Society.⁶ Most other foreign artists were undoubtedly recruited in the same way. Nikolay Rubinstein even made a special recruiting trip to Berlin and Paris to find world-class artists for the school. Recruitment for the positions in professional orchestras relied on advertisements in various trade journals and personal recommendations.⁷

As in other countries in Europe, trumpets and cornets were clearly differentiated. In Russia, the cornet was a virtuoso instrument and was employed in salon and open-air concerts, frequently performing the theme and variation style of music. It was also used in bands playing backstage or on-stage parts in large opera houses. The trumpet was traditionally an orchestral instrument, usually in the key of F, and the cornet was usually in the key of B-flat. In large opera and ballet orchestras both trumpet and cornet were used, which may reflect an influence from

⁵ Tarr, Edward H., *East Meets West, The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution* (Hillsdale, NY: Pendragon Press, 2003), 174.

⁶ *Ibid.*

⁷ *Ibid.*

France. In opera orchestras the trumpet had the most prominent part, and the cornets were the *tutti* instruments. In ballet orchestras, the prominent solos were given to the first cornet. “Most of the foreign trumpeters seem to have played either the cornet or the trumpet before Willy Brandt (who will be discussed later in this chapter) arrived in Moscow, while Brandt was equally conversant on both instruments.”⁸

The first trumpet professor at the St. Petersburg Conservatory was Gustav Johann Metzdorff (1822-?).⁹ In 1847, he conducted a military band in St. Petersburg. Edward Tarr said of the professor: “Metzdorff was known as a vociferous partisan of Wagner and was said to have roared his way about the [conservatory] halls looking for combat.” Wilhelm Wurm, a cornetist from Brunswick, was Metzdorff’s successor. This extremely influential cornetist was the first brass player to introduce mouthpiece buzzing to the brass world (lip exercises without the instrument).¹⁰

According to the author’s own experience, mouthpiece buzzing is one of the most important techniques used in Chinese trumpet playing. During the initial trumpet lesson, students learn lip buzzing (buzzing without any equipment to help the player vibrate on their lips), and this skill is required in their daily routine. After the student gains proficiency with lip buzzing, mouthpiece buzzing is the next step. Trumpeters in China, especially those in the Chinese military band, believe this practice helps the trumpet player to build up the muscles around their lips, which is fundamental to the trumpet playing. This concept of practice reflects the

⁸ Tarr, Edward H., *East Meets West*, 174.

⁹ *Ibid.*

¹⁰ *Ibid.*, 176.

relationship between Chinese and Russian trumpet pedagogy and supports the idea that Chinese trumpet players are influenced by the Russian trumpet playing.

Willy Brandt

Many trumpet players today are familiar with the two trumpet etude books *34 Etudes for Orchestral Trumpeters* and *23 Etudes* that were written by Vasily Brandt. Brandt was of German descent, and “Willy Brandt” was the name that he usually signed before he entered Russia.¹¹ His etude books are still used frequently by students in Russia and Germany as their daily etudes. Even in the United States, several American professors use these trumpet method books regularly for their students. Brandt’s two Concert Pieces also still occupy a solid position in the international solo trumpet repertoire.¹²

As a trumpeter, cornetist, composer, and conductor Willy Brandt was one the most influential figures in Russian trumpet history. He came from Coburg, but no record indicating his exact date of birth can be found. No record has been discovered about his early training for trumpet playing, except that he is said to have finished a training program in the Coburg Music School under director Carl Zimmerman, who conducted the city orchestra from 1877 to 1908.¹³ In 1887, at the age of 18, Brandt left the Coburg Music School. By that time, he had already been a professional trumpeter for a year, because he was already a member of the spa orchestra of Bad Oeynhausen in the summer of 1887.¹⁴ During the three winter seasons in Helsinki from 1887-

¹¹ Tarr, Edward H, “Brandt, Willy,” *Oxford Music Online* (Oxford: Oxford University Press, 2001).

¹² Tarr, Edward H, *East Meets West*, 146.

¹³ Tarr, Edward H, “Brandt, Willy.”

¹⁴ *Ibid.*

1890, he was appointed as the trumpet soloist and principal trumpet in the Helsinki Orchestral Society.¹⁵

During the last quarter of the eighteenth century, Tsarist Russia became extremely wealthy and its wealth continued to increase during the nineteenth century. Due to the money to be earned there, two of the major music centers in Russia, St. Petersburg and Moscow, attracted large numbers of foreign musicians, and Willy Brandt was one of them. In 1890, Willy Brandt was hired by the Bolshoy Theater Orchestra, initially as first trumpet, changing to the first cornet in 1908, and retiring from the orchestra in the following year. He became Richter's successor as professor of trumpet at the Moscow Conservatory in 1899.¹⁶

In September 1912, the first professional institution in Russia after St. Petersburg and Moscow was funded in Saratov, where many Germans had settled. Several renowned professors secured positions in this newly formed institution, and Brandt was among those who successfully entered the school that year.¹⁷ In Saratov, Brandt was not only the trumpet professor in the school, but also the conductor of the conservatory orchestra. Unfortunately, he died unexpectedly in February 1923 as the result of a vaccination.¹⁸

Brandt can certainly be considered a pioneer of Russian trumpet playing since he trained the next generation of trumpet players and pushed Russian trumpet education to a higher level. Edward Tarr describes Brandt's accomplishments in Russian trumpet playing as follows:

“Brandt can rightly be called a founder of the Russian trumpet school. Not only was he who succeeded at the Conservatory by a Russian, Mikhail P. Adamov (1874-1946), the teacher of

¹⁵ Tarr, Edward H., *East Meets West*, 174.

¹⁶ *Ibid.*

¹⁷ Tarr, Edward H., “Brandt, Willy.”

¹⁸ *Ibid.*, 149.

such influential players as Bolotin, Vasilevsky, and Yeriomin, but also – and more importantly – he was the teacher of Mihail I. Tabakov (1877-1956), the leading performer-teacher of his generation who taught the Dokshizers and a host of others.”¹⁹

Among Brandt’s students, there are three in particular who earned a reputation for excellent trumpet playing both nationally and internationally. Pyotr Yakovlevich Lyamin was one of Brandt’s best-known students, who while still a student participated in Diaghilev’s *Saison Russe* in Paris. The cornet solos in Stravinsky’s *Petrushka* were written for him. Lyamin succeeded Brandt as a teacher in Saratov and remained in the position until 1926.

Pavel Vasilyevich Klotchkov was among the most prolific Russian recording artists in history, making 62 recordings in his career. He auditioned successfully for the position of soloist in St. Petersburg in 1910. In his later life, he became a regular conductor of the Leningrad Philharmonic Orchestra.²⁰

Vladimir Drucker, who started to play the trumpet at age nine, earned a full scholarship from Moscow Conservatory to study with Brandt just three years later. He began to play as a professional trumpeter in Koussevitzky’s private symphony orchestra at the age of sixteen. Before the October Revolution, Drucker left Russia, playing for a short period of time with the Shanghai Municipal Orchestra, and finally he toured New York in 1919.²¹ Later that year, he auditioned for the Los Angeles Philharmonic through a private audition with their conductor, becoming principal trumpet player and holding that position until 1945.²²

¹⁹ Tarr, Edward H, *East Meets West*, 150.

²⁰ Ibid.

²¹ Ibid.

²² Tarr, Edward H, *East Meets West*, 187.

Oskar Böhme

Oskar Böhme is another renowned Russian musician that must be mentioned when considering Russian trumpet history. Some of his compositions are still widely used as trumpet study materials, and his solo repertoire is performed internationally.

Oskar Böhme was born on February 24, 1870.²³ His father was a musician in a miners' band, but later documents show that he was also a music teacher in Dresden. Böhme studied trumpet performance with Ferdinand Weinschenk and composition with Cornelius Gurlitt, Victor von Herzfeld, and Salomon Jadassohn at the Leipzig Conservatory of Music, graduating in 1888.²⁴ Further information about his early activities is unclear. As early as 1885, Böhme had gone on many concert tours as a trumpet soloist. As for the summer seasons, he played in various spa orchestras. Böhme emigrated to Russia in the late nineteenth century, but the date of his arrival in Russia is disputed. Among the available resources, 1888, 1889, and 1897 are all listed as possibilities for when he arrived.²⁵

The best-known composition by Oskar Böhme for trumpet players is probably his Trumpet Concerto in E minor. Böhme had a great relationship with his trumpet teacher in the Leipzig Conservatory of Music, Ferdinand Weinschenk, and his Trumpet Concerto in E minor was dedicated to Weinschenk. This concerto is a striking piece among the countless fantasies and theme-and-variations performed by contemporary players because it represents the high level of quality in Böhme's instrumental repertoire.²⁶ The world premiere took place on June 9, 1899 at

²³ Carter, Stewart, *Brass Scholarship in Review: Proceedings of the Historic Brass Society Conference, Paris, 1999* (Hillsdale N.Y.: Pendragon Press, 2006).

²⁴ Ibid.

²⁵ Tarr, Edward H., *East Meets West*, 187.

²⁶ Ibid.

an evening concert at Leipzig Conservatory of Music; the soloist was Friedrich Steuber, a student from Leipzig.²⁷

Böhme became known nationally during the Soviet Era after Sergey V. Bolotin published his *Biographical Dictionary of [Russian] Musicians and Wind-Instrument Players* in which Böhme was included. Max Sommerhalder was the first scholar in modern times to do research on Böhme and other Russian composers for trumpet. From 1976 to 1979, Sommerhalder was the principal trumpet in the Berlin Radio Symphony Orchestra.²⁸ He was interested in Böhme's work and found a large number of printed compositions by Böhme in libraries. Most importantly, Sommerhalder not only made a list of Böhme's compositions but also made recordings of them, and that was the first time that late Romantic trumpet repertoire had been featured on commercial recordings. Sommerhalder's recordings included Böhme's trumpet concerto and Brandt's concert piece, and as the recordings became well-known worldwide, including in the United States, people began to appreciate Russian trumpet repertoire.

As time passed, more and more people became interested in this repertoire. Lars Nass not only wrote a master's thesis on Böhme's trumpet concerto, but also made a recording. This recording is a valuable and pioneering achievement because it was the first recording of this work with the orchestra in its original key of E minor.²⁹ Sommerhalder's recording also deeply inspired Timofey Dokshizer, spurring him to make his own recording of Böhme's trumpet concerto.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Tarr, Edward H, *East Meets West*, 210.

Böhme was affected by the political aftermath of World War I and the October Revolution. A special committee for artistic matters was formed on January 19, 1936, and the arts were divided into three separate sections: visual arts, music, and theater.³⁰ The head of the music section had no knowledge of music, certain artists were forbidden from performing, and many foreign musicians were banished to remote areas of the Russian empire – Böhme was among them.³¹ In 1936 he was teaching at a music school in Chkalov, where he is reported to have died two years later.³² Oskar Böhme made significant contributions to Russian trumpet culture; generations of Russian trumpeters are still being influenced by his trumpet concerto, trumpet etudes, and other trumpet compositions.

The Russian trumpet tradition that was founded by the pioneering Russian trumpeters, such as Brandt and Bohme, was inherited by the native Chinese trumpeters around 1927. However, due to the lack of professional music conservatories that had yet been established in China, and that Western music culture was just beginning to be accepted by the Chinese audience, only a small portion of native Chinese trumpeters experienced the Russian trumpet tradition. The Russian trumpet tradition was truly spread in China from 1949, when the Chinese government had a close relationship with the Soviet Union government. According to the questionnaire answered by 张辉 (Hui Zhang), Russian trumpet playing strongly influenced Chinese trumpet playing after the establishment of the People's Republic of China.³³ Almost an entire generation of native Chinese trumpeters were either trained in Russia or graduated from the short-term trumpet seminars hosted by the Russian trumpeters in China. It is notable that all

³⁰ Ibid, 209.

³¹ Ibid.

³² Ibid.

³³ 张辉 (Zhang, Hui) is a well-known trumpeter in China, a trumpeter in the People's Liberation Army Band, and one of author's trumpet teachers in China. See appendix.

of the interviewees recognized that they were strongly influenced by the Russian trumpet tradition during their early career. Therefore, there is no doubt that Chinese trumpet playing developed under cultural influences from Russia since 1927, and due to the political situation, the influences became even greater after 1949. Russian-style trumpet playing kept its strong dominance in China until the 1970s, when American and German trumpet playing became popular nationally (This will be addressed further in the following chapter).³⁴

Influences from Germany and the United States

It is impossible to cover the entirety of German trumpet history in this brief section. Therefore, this section will focus on German trumpet history in the modern period and its influence on the early stages of Chinese trumpet culture.

During the early 20th century, the “School Songs” movement initiated by Chinese students studying in Japan became popular in China.³⁵ The purpose of this movement was to elevate the Chinese musician by using folk melodies from Japan, the United States, and other European countries, but add Chinese lyrics to the melodies, thus creating a new style of music.³⁶ The School Songs movement was very popular and influential in Chinese musical culture,

³⁴ 赵沅 (Zhao, Feng). “Influences from Soviet Experts on Chinese Music Education [苏联音乐专家对我国音乐教育的帮助]”, *People’s Music*, no.1, 1959.

³⁵ 王一雯 (Wang, Yiwen), “The Influences from German Music Education to Chinese Modern Music Education [德国音乐教育对中国近现代音乐教育的影响]”, *The New Voice of Yue Fu*, No.4, 2007, Accessed November 1, 2020, 152.

³⁶ 杨思彬 (Yang, Sibin) & 杨博华 (Yang, Bohua), “Brief Analysis of the History of the School Songs Movement [浅析学堂乐歌的发展脉络]”, *Northern Music*, No. 18, 2020, 172.

resulting in the first group of Chinese international students making their way to Germany to learn Western music.³⁷

Through the development of the School Songs movement in China, Western music and other forms of art gradually influenced China. At the same time, the international students returning from Germany introduced Western music theory, culture, and technique to China. Youmei Xiao was one of the most influential students who returned to China after he earned degrees in Germany; his contributions to modern Chinese music education and professional music education were significant. As a founding member of the first Chinese conservatory of music, he naturally drew upon his experience from Germany to build up the school system and course path.³⁸

In 1929, Chinese composer and educator Zi Huang earned his composition degree from Yale University and became the dean of the National Conservatory of Music in the same year.³⁹ He worked with Youmei Xiao to establish the National Conservatory of Music, blending educational concepts from both Germany and the United States. Modern Chinese professional music education was established with influences from Europe and the United States, especially from Germany. Evidence for this can be found in the course path in Chinese conservatories. In the National Conservatory of Music, the undergraduate student must choose a major such as trumpet, violin, piano, etc. Students who choose composition, strings, or voice as their major must take piano as their minor.⁴⁰

³⁷ Ibid.

³⁸ 王一雯 (Wang, Yiwèn), "The Influences from German Music Education to Chinese Modern Music Education", 152.

³⁹ Ibid, 153.

⁴⁰ Ibid.

German Trumpet Playing

Modern German trumpet playing has been renowned for its high level of orchestral playing since the middle of the 19th century.⁴¹ The Berlin Philharmonic Orchestra must be mentioned when discussing the trumpet in Germany. The orchestra was so influential that people recognized it as the “leading orchestra of the century and one generating great pride.”⁴² Two of the best-known first trumpet players are:

Richard Staegmann (1898-1985) played for the Berlin Philharmonic Orchestra from 1913 to 1925. After retiring from the orchestra, he was the trumpet professor at the Bavarian State Conservatory in Würzburg from 1938-1954. He was also the author of popular trumpet textbook which included trumpet method and transposition studies.⁴³

Adolf Scherbaum (1909-2000) performed with the Berlin Philharmonic Orchestra from 1943-1945.⁴⁴ Before Maurice André, he was a leader in rediscovering the trumpet as a solo instrument. Prior to World War II, he played virtuoso pieces on the B-flat trumpet, then switched to piccolo B-flat trumpet and focused on playing Baroque music after the war.⁴⁵ He specialized in playing the Brandenburg Concerto No. 2, which he performed publicly throughout the world over 400 times and recorded a dozen times. After the chaos following World War II had subsided, he was appointed to the Musikhochschule in Bratislava. Later, he traveled to West Germany, and joined the Norddeutscher Rundfunk (North German Broadcasting) in Hamburg

⁴¹ Tarr, Edward H, *The Trumpet* (Portland, Or.: Amadeus Press, 1988), 182.

⁴² Ibid.

⁴³ Ibid

⁴⁴ Tarr, Edward H., “Adolf Scherbaum (1909-2000)”, *Historic Brass Society Newsletter*, No. 14, 72, 2001.

⁴⁵ Ibid.

and was appointed as the trumpet professor at the Hochschule für Musik Saar (University of Music and Drama Saarbrücken).⁴⁶

Paul Hindemith

As one of the most influential German composers of the 20th century, Paul Hindemith must be mentioned. His *Sonata for Trumpet and Piano* (1939) can be considered among the most important sonatas in the trumpet repertoire, and it is still popular and influential even in today's trumpet communities.

Paul Hindemith was born in Hanau, Germany in 1895, and was a productive composer, violinist, violist, teacher, and conductor.⁴⁷ He began to study violin when he was a child, and later entered Dr. Hoch's Konservatorium, where he studied violin performance under Adolf Rebner, and conducting and composition with Arnold Mendelssohn and Bernhard Sekles. He joined the Frankfurt Opera Orchestra in 1914 and was appointed as the concertmaster two years later. He also joined the Rebner String Quartet in 1914.⁴⁸

During World War I, he was assigned to play bass drum in a regiment band, then returned to the Rebner Quartet after the war. Some of his works were introduced at the International Society of Contemporary Music festival in Salzburg in 1922, which brought him attention from the international composition community. He was appointed as a composition professor at the Berliner Hochschule für Musik in Berlin in 1927. Unfortunately, his atonal music was banned by

⁴⁶ Ibid.

⁴⁷ Luttmann, Stephen, *Paul Hindemith: A Guide to Research* (New York: Routledge, 2005).

⁴⁸ Ibid.

the Nazis in 1936, but in order to uphold him as an exemplar of German composition, he was allowed to keep composing tonal music with references to folk music.⁴⁹

Near the end of the 1930s, Hindemith had several tours in America as a viola and viola d'amore soloist. He obtained United States citizenship in 1946, but returned to live in Switzerland in 1953, where he was appointed as a professor at the University in Zurich; he retired from teaching in 1957.⁵⁰

As a successful musician who earned an international reputation, Hindemith was awarded several prestigious awards including the Wihuri Sibelius Prize in 1955 and the Balzan Prize in 1962. He passed away in 1963 in Zurich at the age of 68.⁵¹

The *Sonata for Trumpet and Piano* was one of several sonatas that Hindemith composed in 1939 to expand the musical repertoire and challenge amateur players of various instruments. The trumpet sonata can be considered a prime example of Hindemith's personal expression, and the musical style of this piece can be linked to his well-known opera *Mathis der Maler*.⁵² Hindemith held this piece in high esteem because it was a protest and a profound lamentation of the Nazis' savage acts. He put the following phrase in a letter to his friend: "it is maybe the best thing I have succeeded in doing in recent times."⁵³

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Cooper, David, "Paul Hindemith Trumpet Sonata," *All Things for Trumpet*, accessed October 20, 2020, <https://allthingstrumpet.com/hindemith-sonata-for-trumpet-and-piano/>.

⁵³ Ibid.

Trumpet Playing in the United States

Modern trumpet playing in the United States inherited elements from the French and German styles. Modern French trumpet playing was strongly influenced by cornet technique. It was and has remained more soloistic than orchestral, and French orchestral players are known more for their amazing technique than for a large sound.⁵⁴ Modern German trumpet playing, as mentioned above, was known for its orchestral technique. However, trumpet playing in the United States stands much closer to German trumpet playing than French because the focus of trumpet training in the United States is on orchestral works.⁵⁵

Many American orchestras were founded during the second half of the 19th century. In order to find employment in the “New World,” musicians came to the United States from all over the world, especially from Germany. Among the trumpet players who came to the United States from Germany was Karl Rodenkirchen, one of the best-known trumpeters in the 19th century. He was first principal trumpet at the Chicago Symphony Orchestra in the year of 1891.⁵⁶ He played cornet in that position until 1898 and then in 1902 he switched to trumpet.⁵⁷ Paul Handke was Rodenkirchen’s successor; he came from Vienna and played with the Chicago Symphony Orchestra from 1903 to 1912.⁵⁸ Handke had a handwritten copy of the solo part of the trumpet concerto by Joseph Haydn which was not yet popular in international trumpet repertoire at that time.⁵⁹

⁵⁴ Tarr, Edward H, *The Trumpet*, 185.

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ Ibid.

Many large American orchestras, such as the Boston Symphony Orchestra and New York Philharmonic, were established under the influence of the German approach. However, in the wave of anti-German sentiment following World War I, many of the German musicians in Boston and New York were dismissed, including the director of the Boston Symphony Orchestra, Dr. Karl Muck.⁶⁰ After the ousting of German musicians in the United States, many French players were hired to take their places in major orchestras.⁶¹

Among these French musicians was the nine-year old Roger Voisin, who came to the United States with his father René, hired by the Boston Symphony Orchestra as second trumpet. At the age of sixteen, Roger Voisin was appointed as the trumpeter for the orchestra and became the youngest member of the group as well, later switching to the first trumpet position which he held from 1949 to 1967.⁶²

Another important figure who must be mentioned is Vincent Bach from Vienna. He originally traveled to the United States as a cornet virtuoso, where he was employed by the Boston Symphony Orchestra. He spent a year in Boston and a year and a half in New York in the Diaghilev Ballet. Later, after World War I, he shifted his focus to the trumpet manufacturing arena, having been trained as a mechanical engineer in Vienna in his early life. His trumpets and mouthpieces became increasingly popular and are still in demand today throughout the world.⁶³

These European musicians influenced American musical life significantly and, more importantly, they taught the next generations well. Among the next generation of trumpet

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Ibid.

⁶³ Ibid.

players, several names must be mentioned, including William Vacchiano, Adolph Herseth and Armando Ghitalla.

At the turn of the century, Max Schlossberg immigrated to the United States from Russia. He was an extremely influential trumpet player and teacher, who wrote an important method book for trumpet.

William Vacchiano was a student of Schlossberg, and also Schlossberg's successor as first trumpet in the New York Philharmonic. In Vacchiano's long career, he became the trumpet professor at the Juilliard School of Music and trained numerous professional trumpet students.

Adolph Herseth held the first trumpet position in the Chicago Symphony Orchestra from 1948 to 2001. During the 20th century, the brass section of the Chicago Symphony Orchestra was famous for its powerful, yet balanced and virtuosic performing style.⁶⁴

Armando Ghitalla was the successor of Voisin in Boston and later became the trumpet professor at the University of Michigan. Ghitalla was also known for his distinctive solo playing throughout the world.⁶⁵

The relationship of the trumpet schools between the United States and Europe changed after World War II.⁶⁶ Around the turn of the century, European musicians immigrated to the United States and influenced the musical life of the American people. However, after World War II, many American musicians moved to Europe and established their musical careers in the European countries.⁶⁷ Often, they were opera singers who could not find employment in their

⁶⁴ Ibid.

⁶⁵ Ibid, 186.

⁶⁶ Ibid, 185.

⁶⁷ Ibid, 187.

native country, but many among them were brass players, who were successful in the European countries for a variety of reasons.⁶⁸ Today, American trumpet players are members of the orchestras in Rome, Stuttgart, Frankfurt, Cologne, and Munich.

Chinese Modifications in Schools

Due to their lack of professional music education experience, it is understandable that the Chinese musicians who established the modern Chinese music schools had to borrow ideas and concepts from Germany and the United States, but there are distinct differences in the Chinese model. Several modifications were made at the National Conservatory of Music and the subsequent professional musical education system in China. For example, Chinese Traditional Music was added as one of the obligatory courses in the schools, and every student must also take a Chinese Literature course and learn at least one of the Chinese traditional instruments.⁶⁹ In order to increase the number of music instructors in the public schools, the National Conservatory of Music founded their music education department, and Youmei Xiao wrote *Standard Musicology*, a textbook that included the study of Chinese traditional music.⁷⁰

Conclusion

During the early 20th century, the modern trumpet traditions were founded in Germany, Russia, and the United States. Among these three countries, the trumpet traditions in Russia and

⁶⁸ Ibid.

⁶⁹ 王一雯 (Wang, Yiwen), "The Influences from Germany Music Education to Chinese Modern Music Education", 153.

⁷⁰ Ibid.

the United States were weaker than in Germany. Therefore, musicians from Germany were crucial when Russia and the United States were developing their own trumpet performing styles. The German trumpet tradition and brass culture thus mixes into Russian and American cultures.

The same phenomenon occurred in China: the foundation of modern Chinese trumpet playing was extraordinary because pioneering Chinese musicians had to develop the entire trumpet performing system from scratch. The experience and educational concepts from Germany, Russia, and the United States were borrowed by Chinese musicians to build the Chinese trumpet institutions. For political reasons, the musicians hired by the Chinese conservatories were mostly Russian. Therefore, during the early stages of Chinese trumpet playing, the approach to the trumpet was largely affected by the Russian performing style. After the 1970s until the present day, due to enhanced international communication, the German and American trumpet performing styles have become dominant in China. Objectively, influences from Russia, Germany, and the United States shaped the education of future trumpet players in China, and the key element that distinguishes Chinese trumpet playing from others is Chinese nationalism. (More information will be given in the following chapters).

CHAPTER 3

THE DEVELOPMENT OF CHINESE TRUMPET PLAYING UNDER INFLUENCES FROM THE WESTERN COUNTRIES

In the 21st century, many Chinese trumpeters began to be employed internationally in various performance and teaching positions. Although the history of trumpet playing in China is relatively shorter than in Russia and the United States, and the disparity is even more apparent when compared to the German trumpet tradition, it is notable that Chinese trumpeters are recognized internationally nonetheless. The Chinese trumpet standard is gradually catching up with the Germany, Russia, America, and other foreign countries with a strong trumpet tradition. This chapter will focus on the history of the development of Chinese trumpet culture from its origins to the most recent decades.

The Origins of Chinese Trumpet Playing (1792-1840)

It has been over two hundred years since Western brass music was introduced to China, and its development is constantly changing within Chinese history. As early as 1792, there was a British diplomatic mission to China, and the leader of that mission, Lord Macartney, introduced a small honor guard band to Emperor Qian Long.⁷¹ The instrumentation of the honor guard band

⁷¹ 陶亚兵 (Tao, Yabing), *The Music Communication between Ming and Qing Dynasty [明清间的音乐交流]* (Eastern Publishing House, 2001).

included oboe, flute, French horn, tuba, and trumpet, and Western brass music was formally introduced to the Chinese people. According to the records, the royal workshop in the Forbidden City made hundreds of Western musical instruments from the Emperor Kang Xi to the Qian Long period.⁷² Using these instruments, the first Western band was then established in the Forbidden City by the Emperor Qian Long. Although Western brass instruments had been introduced to China, brass culture was still not studied by the Chinese people. Chinese traditional music still dominated the musical life in China during that period, and the first Western-style band in the Forbidden City was treated as a personal curio by the emperor.

Before the Establishment of People's Republic of China (1840-1949)

From the Ming Dynasty to the Qing Dynasty, due to China's conservative diplomacy strategy and policy of seclusion, economic and cultural communication with foreign countries was relatively rare during this period. Therefore, modern Western instrumental music was almost unknown in China. After the Opium War in 1840, Western countries started their colonial domination in China. Besides the economic invasion, Western culture was also introduced to China.⁷³ Under the influence of the Westernization Movement in 1860, Chinese scholars started to learn Western science and languages, as well as music, and thus Western musical culture began to spread nationally.⁷⁴ The first military band was founded in 1896 by the government of the Qing Dynasty, and under the command of Shikai Yuan and Empress Dowager Cixi, the first

⁷² 陶亚兵 (Tao, Yabing), *The Music Communication between Ming and Qing Dynasty [明清间的音乐交流]* (Eastern Publishing House, 2001).

⁷³ 王童 (Wang, Tong) & 杜森 (Du, Sen), "The Development of Modern Brass Art in China [现代管乐艺术在中国的发展]", *Journal of Dai Zong*, Vol. 14, No. 3, 2010, accessed September 20, 2020, 2.

⁷⁴ Ibid.

military music school was established in Tianjin in 1903.⁷⁵ The first military book was written in 1908, *军乐稿* (the *Military Song Book* by Yinggeng Li).⁷⁶ Unfortunately, the Qing military band and its music school disappeared with the end of the Qing Dynasty in the early 20th century. Western music and art were accepted in Chinese culture during the period from the late 19th century to the early 20th century, but this acceptance was somewhat forced since China was dominated by Western countries at that time.⁷⁷

In the early 20th century, the foundation of the Republic of China was a milestone that represented China stepping into a new historical era. In this period, Western culture was gradually accepted by most Chinese people. Therefore, the first Chinese symphony orchestra in modern history, the Municipal Orchestra and Band, was founded in 1922 in Shanghai.⁷⁸ The Municipal Orchestra is important not only because of its significant position in history, but it was also the first Chinese symphony orchestra to hire musicians from Russia, America, and Europe to play the principal roles in the orchestra. In addition to recruiting international musicians, the Municipal Orchestra also functioned as a training organization, educating countless native instrumental musicians from China.⁷⁹ The early 20th century was a remarkable period in Chinese music history; it was the beginning of Chinese people actively accepting Western music culture.

After the October Revolution in Russia, large numbers of refugees from the Republic of Belarus and Ukraine escaped to China, and many of them were instrumental musicians and singers. Most of these musicians settled in Shanghai and northeastern China and continued their

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ 冯文慈 (Feng, Wenci), *The History of Chinese and Foreign Musical Communication [中外音乐交流史]* (Hunan Education Publishing House, 1998).

⁷⁸ 王童 (Wang, Tong) & 杜森 (Du, Sen), "The Development of Modern Brass Art in China", 2.

⁷⁹ Ibid.

performing and teaching activities for a living. In Harbin (a city in northeast China) and Shanghai, brass bands were founded by the refugee brass players from the Republic of Belarus.⁸⁰ The performing and teaching activities of these Russian-speaking musicians influenced the musical landscape of China, and therefore the art of modern Western brass playing was spread nationally.

In 1935, the Chinese trumpeter Fan Hong began to study trumpet performance in Vienna and became the first native Chinese trumpeter to learn the instrument in Europe.⁸¹ His contribution to Chinese trumpet development will be discussed later in this chapter.

The Municipal Orchestra

The Municipal Orchestra was the earliest symphony orchestra founded by Europeans in China. Its predecessor was the Shanghai Public Band and its successor is the Shanghai Symphony Orchestra, known as the best symphony orchestra in the Far East.

After the failure of the Opium War in 1842, the government of the Qing Dynasty signed the Treaty of Nanking. To fulfill the treaty, Shanghai was opened as a port of trade in 1843.⁸² In 1863, the British and the American settlements in Shanghai combined, thus the Shanghai International Settlement was established.⁸³ Later, this settlement became the center of modern Western music in Shanghai.

⁸⁰ Ibid.

⁸¹ Ibid.

⁸² 许步曾 (Xu, Buzeng), "Mario Paci and the Shanghai Municipal Orchestra [梅·帕器与上海工部局乐队]", *The Music Enthusiast*, No. 10, 2004, 28.

⁸³ 汤亚汀 (Tang, Yating), *The History of Shanghai Municipal Orchestra [上海工部局乐队史]*, (Shanghai: Conservatory of Music Publishing House, 2014).

The earliest art societies in the international settlement can be divided into three categories: dance, music, and drama. Two of the most well-known groups are the Shanghai Philharmonic, founded in 1864, and the Amateur Dramatic Club, founded in 1866.⁸⁴ The majority of the members in these groups were amateurs, and performances were held in the Lyceum Theatre. According to advertisements in the *North China Daily News*, the Amateur Dramatic Club was usually accompanied by musicians and pianists from the Shanghai Philharmonic, under the direction of the French conductor Jean Rémusat.⁸⁵ In addition to the Shanghai Philharmonic, the Municipal Police Band was founded in 1864 in order to entertain and inspire the foreign police.⁸⁶ This became a small military band with sponsors and a settled rehearsal space in 1868. The Municipal Police Band was the only Western band that primarily served foreign nationals until the emergence of the Shanghai Municipal Orchestra.

In 1879, the Public Band, a small armature band initially founded to entertain the European foreign nationals, was formed in Shanghai.⁸⁷ The band's annual summer outdoor concert series in Huang Pu Park was one of the most important cultural events for European foreign nationals. Later, with a sponsorship from the Works Board, the Public Band gradually expanded beyond its initial purpose of entertaining European foreign nationals and started to develop its cultural independence, moving to professional management. The Public Band followed the instrumentation of the Wind Instrument Society, therefore most of the performances were by wind instruments. Interestingly, most members of the Public Band were neither Chinese nor European foreign nationals, but musicians from the Philippines that had been recruited by the

⁸⁴ Ibid.

⁸⁵ Ibid.

⁸⁶ Ibid.

⁸⁷ Ibid.

director, Jean Rémusat. Due to the low commission fees for the Filipino musicians, the Public Band was much easier to manage than other music groups in Shanghai.

In 1922, when string sections were added in, the Public Band changed its title to the Shanghai Municipal Orchestra.⁸⁸ According to the annual report from the Works Board in 1922, the member list of the Municipal Orchestra consisted of 43 members, 24 of whom were European musicians and 19 of whom were Filipino. The conductor at the time was Mario Paci, known as the most important conductor in the orchestra's history. The period during which Mario Paci worked with the famous violinist Arrigo Foa was praised as the "golden age of the orchestra" by audiences.⁸⁹

The performing activities of that era can be divided into two sections: the summer season and the winter season. Indoor concerts were mostly held in winter. One winter concert series that performed ceremoniously in the town hall every Sunday was the Sunday Symphony Concert series, and the Friday Tea Concert series was more casual and relaxed. In the summer season, concerts were performed every day except Fridays and Sundays at 5:30. Although the outdoor concerts were very challenging for the string sections, the music critics and audiences still appreciated the high-level performances by the orchestra. In May 1942, the last concert of the Municipal Orchestra was held, and it was not only the end of the golden age of the Municipal Orchestra, but also the end of the orchestra itself. After the orchestra was taken over by the Japanese government in 1942, the Municipal Orchestra changed its name to the Shanghai Symphony Orchestra, and later became one of the best orchestras in China.⁹⁰

⁸⁸ Ibid.

⁸⁹ Ibid.

⁹⁰ Ibid.

Successive Conductors

Frenchman Jean Rémusat was the conductor of the Municipal Orchestra from 1879-1880. In 1878, he was recruited by the Shanghai Band Committee and nominated as the band director during a concert tour overseas. In 1879, he performed a solo flute concert in Manila, Philippines. While he was in the Philippines, he hired many Filipino musicians for the Public Band in Shanghai, and unfortunately passed away the following year in 1881.⁹¹

Spaniard Melchior Vela was the successor of Rémusat, nominated as the conductor for the Municipal Orchestra in 1881. He was not only a conductor but also a violinist. Therefore, under his influence and hard work, the group transformed its format from band to orchestra. In order to save funds for the orchestra, Vela hired Portuguese musician Da Costa as a tutor, and trained numerous string musicians in China. Subsequently, the Public Band not only could perform as a wind band, but also as an orchestra, satisfying various musical requests in the settlement and at the same time saving on expenses. During the period that the band was directed by Vela (1881-1899), the Public Band improved their performance standard every year. Vela returned to Europe in 1899.⁹²

After Vela had largely improved the performance standard of the Public Band, Italian M.A. Valenza was nominated as the third conductor of the group in 1900. During this period, as the result of the improvements that had been made in the ensemble's performance level, the Works Board invested more funds into the band. However, the band management was displeased

⁹¹ 宫宏宇 (Gong, Hongyu), "The Five Conductors of Shanghai Municipal Orchestra [上海工部局乐队创建初期的五位指挥]", *Music Culture Research*, No. 3, Vol.1, 2019, 68.

⁹² *Ibid*, 72.

with the revenue of the group under Valenza's leadership, and Valenza ended up retiring from the band in 1906.⁹³

German Rudolf Buck was Vela's successor. In 1906, Buck arrived in Shanghai with six other European musicians and was nominated as the fourth conductor of the band after Valenza. Buck had been a music critic who published a large number of articles in the Works Board Annual Report. Due to his high level of skill as a music critic, program notes were included in the concert program for the first time in 1908. In 1913, there were already 14 European members in the band, and every principal position was filled by either German or Austrian musicians. Under Buck's direction, the Public Band gradually increased its scale, improved its performance standard, and developed its ability to perform different types of repertoire. As a result, the band became a crucial component in the musical life of the Shanghai International Settlement. In 1918, with the end of World War I, the German conductor Rudolf Buck had to leave China and return to Europe.⁹⁴

Italian Mario Paci arrived in Shanghai in 1918 and performed a solo piano concert in the following year. During the early 20th century, the Public Band was heavily affected by the war. In order to reorganize the band after the chaos of the war, Mario Paci was nominated as the fifth conductor of the band in 1919. The band changed its name to the Shanghai Municipal Orchestra in 1922, and Paci became the first conductor of the orchestra as well. In 1921, Paci toured Europe to recruit high-level musicians and brought many instruments back to China. In the same year, violinist Arrigo Foa arrived in Shanghai and became the concert master for the orchestra.

⁹³ 宫宏宇 (Gong, Hongyu), "The Five Conductors of Shanghai Municipal Orchestra [上海工部局乐队创建初期的五位指挥]", *Music Culture Research*, No. 4, Vol.2, 2019, 68.

⁹⁴ *Ibid*, 71.

The Municipal Orchestra flourished under the hard work of Paci and Foa, and the period that Paci and Foa worked together was the “golden age of the orchestra.” In order to promote Western music in China, Paci invited numerous world-class musicians to perform in China. For example, violinist Fritz Kreisler performed with the orchestra in 1923 and 8 years later Jascha Heifetz performed a solo concert in 1931. Paci was also the promoter of many important musical events in China; the memorial concert series of Carl Weber in 1926 was among the most famous. Beginning in 1922, the number of Russian-speaking musicians in the orchestra increased as refugee musicians from Russian-speaking countries arrived in Shanghai, and at the same time, the number of Filipino musicians was dwindling. In 1927 Yuzhen Tan, the first native Chinese string player in the orchestra, had his debut. After that, the number of native Chinese musicians in the orchestra increased to 5 and the tradition of “foreigners only” in the string section was broken.⁹⁵

The history of the Municipal Orchestra can be considered as a microcosm of the incorporation of Western music and culture in China. At its origin, the orchestra was primarily appreciated by foreign audiences, but over time the majority of the audience became native Chinese people, which perfectly demonstrates how Chinese people accepted Western music and culture. Furthermore, the development of the Municipal Orchestra indirectly affected the foundations of modern Chinese trumpet playing. Prior to 1936, there were no native Chinese trumpeters in the orchestra, but with the development of the orchestra and the acceptance of Western musical culture by the Chinese audience, the first generation of Chinese natives began to emerge in the trumpet section, which can be considered the first accomplishment of modern Chinese trumpet playing. The conductors of the Municipal Orchestra may seem irrelevant to the

⁹⁵许步曾 (Xu, Buzeng), “Mario Paci and the Shanghai Municipal Orchestra [梅·帕器与上海工部局乐队]”, 28.

development of Chinese trumpet playing, but they had an important impact on promoting Western music in China. Under their extraordinary effort, Western instrumental musical arts became popular in Chinese society. The large population of Western music audiences encouraged the younger Chinese generations to learn Western instruments, such as trumpet. Therefore, the successive conductors of the Municipal Orchestra acted significantly on the development of modern Chinese trumpet playing; they basically promoted the emergence of the first-generation Chinese trumpeters.

Among those first-generation native Chinese trumpeters, 夏之秋 (Zhiqiu Xia), 洪潘 (Pan Hong), 朱起东 (Qidong Zhu), and 黄贻均 (Yijun Huang) can be considered the four pioneer trumpeters who made the most outstanding contributions to the development of Chinese trumpet playing. They were not only skilled trumpet performers but also experienced educators, and their works have become the solid foundation of Chinese trumpet playing, to the benefit of all future generations of native trumpeters.

The First Native Chinese Trumpeter in the Municipal Orchestra, Zhiqiu Xia

From the end of the Qing Dynasty to the founding of the People's Republic of China, the political situation in China was unstable and economic growth was extremely slow. Therefore, the development of Western art music in China was almost shut down. Only a few schools, like the Shanghai National Conservatory of Music, had a music department. Almost none of these schools had a trumpet performance major, and professional trumpet players and teachers were relatively rare at that time.

Zhiqiu Xia, whose original name was Hanxing Xia, was born in 1912 in Wuhan.⁹⁶ He began learning organ from his father when he was a young child, then started learning bugle at the age of 8. Beginning in 1936, he studied composition at the Shanghai National Conservatory of Music with Youmei Xiao and Zi Huang.⁹⁷ During the time he was in school, Huang found his talent on trumpet, leading him to study trumpet professionally with Dubrovsky, the principal trumpet in the Municipal Orchestra at the time.⁹⁸ Just half a year later, Zhiqiu Xia won a trumpet section position in the Municipal Orchestra and became the first native Chinese trumpeter in the orchestra.⁹⁹ After the Second Sino-Japanese War began in China, he changed his name to Zhiqiu Xia in 1938 in order to inspire himself to take part in the national salvation movement. He organized several different choirs in Wuhan to raise funds for the Chinese army, and also composed numerous anti-Japanese songs, the most well-known being *歌八百壮士* (*The Song for the Eight Hundred Warriors*) and *最后的胜利是我们的* (*The Final Victory Shall Be Ours*).¹⁰⁰ He was nominated as the chief instructor of the Chongqing Central Training Corps in 1940 and founded the Chongqing Military Music School in the following year. After the victory of the war, Xia was nominated as a military instructor in the Shanghai Special Agent Officer School. In 1954, Xia was appointed as trumpet professor at the Central Conservatory of Music.¹⁰¹

⁹⁶ 饶嵩乔 (Rao, Songqiao), "The Well-Known Music Master During the Anti-Japanese War: Zhiqiu Xia [闻名中外的抗战音乐大师: 夏之秋]", *Hubei Literature & History*, No. 2, 2016, 168.

⁹⁷ Ibid.

⁹⁸ 汤亚汀 (Tang, Yating), *The History of Shanghai Municipal Orchestra*.

⁹⁹ 饶嵩乔 (Rao, Songqiao), "The Well-Known Music Master During the Anti-Japanese War: Zhiqiu Xia", 170.

¹⁰⁰ Ibid, 173.

¹⁰¹ Ibid, 177.

In his over sixty-year music career, Xia wrote three method books for trumpet, trombone, and French horn, and his *小号教学法* (*Trumpet Pedagogy*) was published in 1978, which provided crucial information for the current trumpet teaching methods.¹⁰² In addition to his contributions to trumpet education and promotion in China, he was also hired by the instrument factories in Beijing and Tianjin as a consultant, and the quality of the instruments made there was significantly improved due to his valuable experience with brass instruments.¹⁰³

In Zhiqiu Xia's teaching approach, basic technique was the most important skill for trumpet players, and he also required his students to include piano and ear training in their daily routines.¹⁰⁴ As one of the pioneering trumpet teachers in China, Zhiqiu Xia trained the next generation of trumpeters in China. Among his students, two well-known names must be mentioned, Jiamin Chen (more information will be given in a later section) and Ruikai Ji.

Ruikai Ji was appointed as trumpet professor at the Central Conservatory of Music in Beijing in 1977, and in 1980 he received a five-year fellowship to study with Adolf Holler, former principal trumpet of the Vienna Philharmonic.¹⁰⁵ In 1984 Ji returned to the Central Conservatory of China and continued his teaching career in Beijing. Finally, he moved to Pudong in 2001 to teach amateur trumpet students.¹⁰⁶

¹⁰² 宁静 (Ning, Jing), "Musician Zhiqiu Xia's Legendary Life [音乐家夏之秋传奇人生]", *China Art News*, No. 6, February 4, 2013, 48.

¹⁰³ 饶嵩乔 (Rao, Songqiao), "The Well-Known Music Master During the Anti-Japanese War: Zhiqiu Xia", 179.

¹⁰⁴ Ibid.

¹⁰⁵ David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler, AZ: Hickman Music Edition, 2013), 395.

¹⁰⁶ Ibid.

The First Native Chinese Trumpeter in Vienna, 洪潘 (Pan Hong)

Pan Hong was born in 1909 in Kedah, Malaysia. In 1926, he studied music as his minor course in Dali College in Shanghai, under the tutelage of the famous artist Zikai Feng. After the foundation of the National Conservatory in Shanghai, Hong became one of their first-generation students in 1927.¹⁰⁷ Later, he moved to the music department of the largest university in China, the National Central University. In 1935, he was sent to the Vienna Conservatory at government expense to study trumpet performance, conducting, and military music composition.¹⁰⁸ Subsequently, the government of the Republic of China founded the first military music school in Chongqing, the Army Military Music School; Pan Hong was appointed as dean and the rank of colonel was conferred upon him. During his time at the military music school, he organized the largest and most professional Chinese military band, which consisted of as many as 120 musicians.¹⁰⁹

After the People's Republic of China was established, Hong was appointed as a professor in the music department of the East China Military and Political University. In 1952, the Central Military Band of the People's Liberation Army of China was formed, which was the largest military band in Chinese history, consisting of over 1000 musicians.¹¹⁰ Pan Hong was sent to Beijing and nominated as the general director of the band. In 1954, Hong moved to Nanjing and was appointed as trumpet professor at the Nanjing University of the Arts, where he trained many well-known Chinese trumpeters and conductors, including: Yiming Cheng, conductor of the

¹⁰⁷ 陈洁 (Chen, Jie), "The Founder of the Chinese Military Music-Professor Pan Hong [中国军乐事业的奠基者-洪潘教授]", *Nanjing Art Conservatory News*, No. 1, 2009, 109.

¹⁰⁸ *Ibid*, 110.

¹⁰⁹ *Ibid*.

¹¹⁰ *Ibid*.

army band; Youqun Fan, trumpet professor at Shanghai Conservatory; and Mingde Chen, trumpet professor at the Tianjin Conservatory of Music.¹¹¹ Pan Hong dedicated his music career to Chinese military music training and trumpet pedagogy, and even his students became influential in Chinese musical culture. Therefore, he is praised as the father of Chinese military music.¹¹²

朱起东 (Qidong Zhu)

Qidong Zhu was born in 1913 in Zhejiang province and began to study trumpet at the age of 9 with his father.¹¹³ He also played trumpet in the family band with his five brothers and performed concerts in Ningbo.¹¹⁴ He moved to Shanghai, continuing to perform trumpet solo concerts, and was invited to the local radio station to record his own record. During his time in Shanghai, he also studied trumpet performance under Dubrovsky, the Russian principal trumpet of the Municipal Orchestra.¹¹⁵ He toured the United States in 1939 and was awarded a bachelor's degree from the music school of Chicago University in 1941.¹¹⁶ Zhu earned his master's degree in trumpet performance in 1942 and his doctoral degree in music philosophy in 1946.¹¹⁷ After he graduated with his doctoral degree, Zhu returned to China, and was appointed as trumpet professor at the music school of Hujiang University in Shanghai, then ultimately appointed to the same position at Shanghai Conservatory of Music in 1956.¹¹⁸

¹¹¹ Ibid.

¹¹² 张辉 (Zhang, Hui), Personal communication, Email with Shengduo Chen, November 20, 2020.

¹¹³ 朱起东 (Zhu, Qidong), *The Trumpet Performing Art [小号表演艺术]* (Shanghai: Music Publishing House, 1992).

¹¹⁴ Ibid.

¹¹⁵ 汤亚汀 (Tang, Yating), *The History of Shanghai Municipal Orchestra*.

¹¹⁶ 申申 (Shen, Shen), "The Chinese Trumpet Master, Qidong Zhu [中国小号宗师朱起东]", *The Performer*, No. 4, 2014, 40.

¹¹⁷ Ibid.

¹¹⁸ Ibid.

In order to promote the trumpet concepts and knowledge that he gained in the United States, Zhu published three volumes entitled *小号独奏曲选* (*Selected Trumpet Solos*), and later *小号曲集* (*Collection of Trumpet Music*) and *小号表演艺术* (*The Trumpet Performing Art*).¹¹⁹ Most importantly, he translated Arban's *Complete Conservatory Method for Trumpet* into Chinese. As a result of the political situation in China, there was a desperate shortage of trumpet textbooks, therefore Zhu's works were important to Chinese trumpet culture because they standardized the training process with scientific and systematic methodology.

Zhu's rigorous and humble teaching style was welcomed by his students in China; he always encouraged his students to push their limits and strive to become a better player every day. In his teaching philosophy, he put a great emphasis on basic trumpet technique. In order to develop better vibration, he required his students to use less pressure on their lips, which helped to increase the player's physical strength as well. In addition to the rigorous training in fundamentals, he also spent a lot of time with his students to polish their phrasing. In his teaching philosophy, musical detail is the most crucial element for performing. He asked his students to focus on each dynamic change, to try their best to perform in the appropriate musical style, and to sing through the instrument. Similar to the American trumpet school, Zhu also emphasized orchestral excerpt practice and chamber music training.

¹¹⁹ Ibid, 41.

黄贻均 (Yijun Huang)

Yijun Huang was born in 1915 in Jiangsu Province.¹²⁰ In 1935, he studied composition under the direction of Zi Huang at the National Conservatory of Music in Shanghai. During his time in school, he also studied trumpet performance as music minor. In 1937, he began to study trumpet professionally at the conservatory and became a section trumpet player in the Shanghai Municipal Orchestra at the same time.¹²¹ After graduating from the National Conservatory of Music in 1941, he was appointed as composer and conductor at the Shanghai Art Theater. In 1948, Huang was appointed as trumpet professor at the National Conservatory of Music. In addition to his teaching job at the conservatory in Shanghai, he returned to the Municipal Orchestra to play trumpet in 1946. He was officially appointed as the orchestra's conductor after the Municipal Orchestra changed its name to the Shanghai Symphony Orchestra in 1950.¹²²

Huang was not only a well-known conductor but also an extraordinary trumpet player, who recorded a substantial quantity of interlude music for movies, the most famous being for the movie *马路天使* (*Street Angel*).¹²³

Huang dedicated his entire career to music, putting significant emphasis on training apprentice musicians, especially after the People's Republic of China was established. Among his students, Yaozhou Zhu was one of the most well-known musicians, who was not only the first Chinese trumpet player to perform the Haydn trumpet concerto in a live concert, but also the first trumpet player to record this piece in Chinese music history.

¹²⁰ 沈琦华 (Shen, Qihua), "The Conductor, Yijun Huang [指挥家黄贻均]", *The Xinmin Evening News*, No. 21, January 1, 2020.

¹²¹ *Ibid.*

¹²² *Ibid.*

¹²³ *Ibid.*

As mentioned above, Chinese professional music schools inherited their educational philosophy and system from foreign countries, ever since the first conservatory of music was established in Shanghai. Due to the background in international study of the first generation of trumpeters, such as Zhiqiu Xia, Pan Hong, and Qidong Zhu, when these musicians were appointed to prominent teaching positions, Chinese trumpet playing began to adapt its standard to foreign trumpet playing in almost every way. Thus, modern trumpet technique and concepts from foreign countries were delivered to subsequent generations of trumpeters.

After the Establishment of People's Republic of China (1949-1976)

After the People's Republic of China was established in 1949, the Chinese government founded the People's Liberation Army Band in 1952, which is the only military band founded by the government until the present.¹²⁴ During the middle of the 20th century, the Chinese government kept close communications with the socialist countries in Eastern Europe and began to send students to the Soviet Union and Hungary to study foreign science and culture. Among these international students there were many who were sent to learn Western music culture, including the trumpet players 柏林 (Lin Bai) and 朱尧洲 (Yaozhou Zhu).

These students made extraordinary contributions to the development of Chinese music training over the following generations of native Chinese musicians. For example, the clarinet player Chunxiao Tao won third place in the international wind competition at the 7th World Youth Festival.¹²⁵ From 1957 to 1958, multiple professional music schools were founded

¹²⁴ 王童 (Wang, Tong) & 杜森 (Du, Sen), "The Development of Modern Brass Art in China", 4.

¹²⁵ Ibid.

nationally.¹²⁶ These schools borrowed experience and traditions from the music schools in the Soviet Union, America, and Europe, systematizing and standardizing music education. Subsequently, Chinese brass pedagogy began to use standardized textbooks and formed a unique Chinese educational program, a milestone that represents the first huge improvement in modern Chinese brass performance art since the People's Republic of China was established.

As the political situation stabilized and the economy began to grow, trumpet departments were gradually established in various professional music schools in China. As a result of the hard work of the pioneering teachers, many native trumpet performers and educators began to emerge nationally. At the same time, trumpet solo repertoire by Chinese composers began to be published. Some of the most well-known pieces are *赶车 (Drive a Cart)* by Jiazhou Tao, *回旋曲 (Rondo)* by Zhuang Liu, *故事 (Story)* and *阿拉伯木汗 (Alamuhan)* by Qidong Zhu, and *秧歌 (Yangko)* by Linhan Xu. To summarize, the mid-twentieth century can be considered a milestone period in Chinese trumpet performance, during which native Chinese trumpet players and composers began to discover a new path of solo trumpet composition that combined Chinese folk music and harmonies with Western trumpet performance technique.

柏林 (Lin Bai)

Lin Bai was born in 1935 in Qiqihaer, a small town in north-eastern China.¹²⁷ He is known as one of the most influential native trumpet players and teachers in China. In 1947, Bai

¹²⁶ Ibid.

¹²⁷ 柏林 (Bai, Lin), *Trumpet Examination Pieces (for Amateurs) [小号考级教程]* (People's Music Publishing House, 2002).

began to study the clarinet and trumpet when the educational situation in China was severely lacking. From 1951 to 1954, he studied trumpet performance professionally at the Shenyang Conservatory of Music.¹²⁸ After graduating from school in China, he lived in Hungary from 1955-1962 and studied trumpet performance under Imre Lubik, who was the principal trumpet in the opera orchestra.¹²⁹ At the same time, he also studied composition with Endre Szervánszky at the Liszt Ferenc Zeneművészeti Egyetem (Franz Liszt Academy of Music).¹³⁰ In 1962 Bai returned to China and was appointed as trumpet professor and chair of the wind and percussion department at the Central Conservatory of Music, where he established the graduate school for trumpet performance at the Central Conservatory of Music in 1987 and taught the first master's-level student to major in trumpet performance in China, Di Wang.¹³¹

Alongside of his teaching career at the Central Conservatory of Music in Beijing, Bai was also a great trumpet performer. He played trumpet in the modern Chinese Peking Opera Orchestra for many seasons and was invited to be an adjudicator at the 22nd Budapest International Trumpet Competition in 1984, the Barcs International Brass Chamber Music Competition in Hungary in the same year, and the 16th Winds and Percussion Competition in Japan in 1999.¹³² Because of his well-known reputation, he was invited to give master classes in Hungary several times, including at the Barcs International Brass Chamber Music camp, and he taught at the University of Debrecen (successor to the Conservatory of Debrecen) as a visiting professor in 1990. In 1994, Bai began an exchange teaching program between the Central

¹²⁸ Ibid.

¹²⁹ Tarr, Edward H., *East Meets West*, 222.

¹³⁰ 柏林 (Bai, Lin), *Lip Flexibilities for All Brass Instruments* (Montrose, CA: Balquhidder Music, 1996).

¹³¹ 戴中晖 (Dai, Zhonghui) "The Current Situation and Development of Brass Education in Chinese Conservatories [我国音乐学院目前管乐教学的现状与发展]," *Central Conservatory of Music Journal*, No. 1, 2003.

¹³² Ibid.

Conservatory of Music and the Tokyo University of the Arts (successor to the Tokyo National University of Fine Arts and Music).¹³³

Bai made extraordinary contributions to Chinese trumpet teaching and pedagogy; generations of native Chinese trumpet players studied under his direction. In 1992, when he was teaching at the Central Conservatory of Music, he was appointed by the Chinese government to write a textbook on trumpet education. The first edition of the book was completed in 1995, and after several years of revisions, the two-volume trumpet textbook by Lin Bai *Central Conservatory of Music Trumpet Examination Pieces Levels 1-7 and Levels 8-9*, were published in 2002 and 2005.¹³⁴ In addition, Bai published his *Selected Trumpet Solos* and his well-known trumpet method book *Lip Flexibilities For All Brass Instruments* in 1996.¹³⁵

As a composer and arranger, Bai composed many trumpet solos and brass chamber pieces that blended Chinese traditional folk music elements with Western composition techniques and genres. Such as *小序曲 (Little Prelude)* for brass quintet, which was inspired by *红嫂 (Hong Sao)*, a Chinese traditional folk song from Shandong Province.¹³⁶

The period from 1949 to 1966 was the first high point in the development of the Chinese trumpet school. Many trumpet departments were established in universities, and because of enhanced international communication, not only did native Chinese trumpeters begin to compete in international trumpet competitions, but Chinese masters of the trumpet, such as Lin Bai, also began to earn attention from international audiences. Although the development of Chinese

¹³³ 柏林 (Bai, Lin), *Lip Flexibilities for All Brass Instruments*.

¹³⁴ 柏林 (Bai, Lin), *Trumpet Examination Pieces (for Amateurs)*.

¹³⁵ 柏林 (Bai, Lin), *Lip Flexibilities for All Brass Instruments*.

¹³⁶ 柏林 (Bai, Lin), *Collection of Trumpet Etudes [小号教学曲集]* (People's Publishing House, 2002).

trumpet playing during this period seemed to be progressing in a positive direction, the true challenge of a huge political movement that severely damaged Chinese cultural and artistic development was coming soon: The Cultural Revolution.

The Cultural Revolution

The Cultural Revolution took place from 1966 to 1976; it was a huge political movement that heavily influenced the Chinese economy, and cultural development in China was critically damaged.¹³⁷ Most schools were shut down nationwide and countless teachers were persecuted unfairly. During this period, a large number of “educated youth” were sent away from urban schools to remote farms and villages to work and accept “re-education” from poor and lower-middle class peasants.

The development of the art of brass instrument playing in China was essentially shut down during the 10-year Cultural Revolution.¹³⁸ In order to develop revolutionary ideals, 29 of the dramas that were composed after the establishment of People’s Republic of China were chosen as the model for musical life in China.¹³⁹ The subjects of these dramas elevated the political spirit of the era and were designed as promotional tools to export the new ideology. Later, “model drama” became the common name for all 29 of those dramas promoted by the government.

¹³⁷ 陈恭禄 (Chen, Gonglu), *Chinese Modern History [中国现代史]* (Chinese Worker Publishing House, 2012).

¹³⁸ 汪毓和 (Wang, Yuhe), *Chinese Modern Music History [中国近现代音乐史]* (People’s Music Publishing House, 1994).

¹³⁹ 凤佳妮 (Feng, Jiani), “Brief Analysis of the Chinese Model Drama’s Artistic Features [浅析“样板戏”的艺术特征]”, *Modern Music*, No. 7, 2019, 1.

During the 10-year revolution, under the pressure of the political situation in China, Western culture was totally rejected by the Chinese government. Fortunately, the promotion of the model dramas provided a space for Western musical art to survive because all 29 of them were composed with orchestral arrangements.¹⁴⁰ Therefore, brass performance art avoided a death blow from political influence and survived through the revolution.

As for the Chinese trumpet culture, all of the trumpet textbooks and method books from Western countries were banned by the Chinese government, and trumpet solo repertoire by foreign composers was forbidden in both public and private performance. The Cultural Revolution was no doubt a critical strike for modern Chinese trumpet culture, which was still in its early stages at that time. Although Western trumpet culture was banned in China, trumpet performance itself luckily survived in the model dramas. For example, in the ballet *红色娘子军* (*The Red Detachment of Women*), many important excerpts were composed for trumpet. Trumpet performance therefore continued its development through different kinds of revolutionary songs and model dramas, but trumpet solos throughout this period were generally nonexistent, aside from selected excerpts from the songs and dramas that promoted the spirit of revolution. Other than in revolutionary songs and model dramas, trumpet playing also existed in songs that praised Chairman Mao or the Communist Party, but trumpet repertoire without a connection to Chinese nationalism was generally restricted at that time.

¹⁴⁰ Ibid.

Recent Decades (1979-Present)

After the Cultural Revolution, Chinese cultural and economic development began to recover, especially after the Opening of China movement, when communication with foreign countries was restored. Foreign musicians and experts in various subjects began to visit China to perform and teach, and of course many brass musicians were among them. After the national college entrance exams were resumed, enrollment in professional music schools in China was standardized and many highly qualified native Chinese students entered the music schools to study modern performance techniques and music theory.¹⁴¹ Internationally, Chinese musicians began to win prizes from international competitions. For example, the Chinese trumpet player Ying Nie received a special award in the Hungary International Trumpet Competition in 1984.¹⁴² In the 1990s, with the rapid growth of the economy, brass education was widespread in China. Many foreign educators were invited to China for teaching events focusing on Western brass performance. Especially after 1995, the growth of Chinese brass playing was astonishing, and performance styles began to diversify.¹⁴³ A large number of Russian trumpet textbooks and method books were gradually replaced by books from the United States. The Russian trumpet performing style was no longer the mainstream in China, and the German and American performing styles were becoming more popular among Chinese trumpeters. Therefore, the 1970s can be considered an important period because the predominant Chinese trumpet performance style began to transform from a style that originated in Russia and other Eastern European countries, to modern German, Austrian, and American styles. In 1998, many Chinese students were awarded fellowships from top music schools in Austria and became professors at numerous

¹⁴¹ 王童(Wang, Tong) & 杜森 (Du, Sen), "The Development of Modern Brass Art in China", 5.

¹⁴² Ibid.

¹⁴³ Ibid.

conservatories and professional performers in various orchestras in China.¹⁴⁴ The native trumpeter Guang Chen (currently trumpet professor at the Central Conservatory) was one of them.

In the 21st century, Chinese brass playing has made further developments. A large number of student wind ensembles have emerged in middle schools and high schools in major and minor cities nationwide, including Beijing, Shanghai, and Shenzhen. According to the incomplete statistics, the current registered student wind ensembles already number over 40,000.¹⁴⁵ In 2005, the Chinese Musicians' Association was established, which not only holds various master classes in China, but also conducts different types of brass competitions, contributing significantly to the promotion of the brass arts in China.

The development of Chinese trumpet playing in the most recent decade has been unpredictable. Since the Opening of China movement took place, Western trumpet culture and repertoire is no longer banned, and numerous world-class trumpeters have been invited to perform and give master classes in China.¹⁴⁶ Large quantities of trumpet textbooks, method books, and recordings are now available in China. These positive events have helped native Chinese trumpeters to open their minds and have spurred the younger generations of trumpeters to seek opportunities to study trumpet performance abroad. Therefore, in the 21st century, Chinese trumpet students traveling internationally and studying trumpet performance abroad has become a trend in Chinese trumpet playing.

¹⁴⁴ Ibid.

¹⁴⁵ 王童 (Wang, Tong) & 杜森 (Du, Sen), "The Development of Modern Brass Art in China", 6.

¹⁴⁶ Ibid.

戴中晖 (Zhonghui Dai)

As one of the most influential modern trumpeters in China, Zhonghui Dai is serving important positions in several musical organizations, including president of the Chinese Association for Symphonic Bands and Ensembles, and director of the International Trumpet Guild since 2015.¹⁴⁷ Dai began studying trumpet performance at the age of thirteen. In 1983, he was awarded a bachelor's degree in trumpet from Shengyang Conservatory of Music, under the direction of trumpet professor Maolin Huang.¹⁴⁸ After he graduated from school, he toured the United States in 1986, and continued to study trumpet under Rob Roy McGregor at the International University in San Diego, where he earned his master's degree in 1988.¹⁴⁹ In the following year, Dai received a scholarship from the University of Southern California, where he earned his Artist's Diploma in 1996 under the direction of Thomas Stevens, Rob Roy McGregor, and Boyde Hood.¹⁵⁰ During his time in California, Dai served as principal trumpet in multiple orchestras and groups, including the Santa Monica Symphony Orchestra (1993-1996), the Ventura Symphony Orchestra (1993-1994), and the Riverside County Philharmonic (1994-1994).¹⁵¹ While in the United States, Dai also studied trumpet with many other top trumpet players, including Charles Schlueter, Susan Slaughter, and Roger Voisin.¹⁵² He also studied conducting with Daniel Lewis and Hans Bear at the University of Southern California in 1991.

¹⁴⁷ 戴中晖 (Dai, Zhonghui), Personal Communication, Email with Shengduo Chen, November 20, 2020.

¹⁴⁸ Ibid.

¹⁴⁹ 汪胜付 (Wang, Shengfu), "Interview with the Well-Known Trumpeter, Zhonghui Dai [著名小号演奏家戴中晖访谈录]", *The Instrument*, No. 4, 2006, 1.

¹⁵⁰ Ibid.

¹⁵¹ Ibid.

¹⁵² Ibid.

Dai returned to China in 1996, and until 2006 served as principal trumpet in the China National Symphony Orchestra, which is the successor to the Central Philharmonic Orchestra of China.¹⁵³ In his trumpet performance career, he has performed with multiple world-class conductors, including Simon Rattle, Seiji Ozawa, Kurt Masur, and Charles Dutoit.¹⁵⁴ Moreover, as a trumpet soloist Dai has performed recitals in China, France, Taiwan, and the United States, and has released four trumpet solo albums in the past few decades, including *黑白号王* (*The Trumpet King of Black and White*, 1998), *斯拉维奇幻想曲* (*Slavische Fantasie*, 1999), *音乐与技巧* (*Music and Technique*, 2011), and *节奏与旋律* (*Rhythm and Melody*, 2011).

Dai is also an internationally influential educator, who is frequently invited to give master classes in China, France, and the United States.¹⁵⁵ Since 2002, he has served as trumpet professor and conductor of the Wind Symphony at the Central Conservatory of Music in Beijing. He has also recorded three educational videos for trumpet, entitled *小号教学方法* (*Trumpet Fundamental Methods*), *小号名曲指导* (*Guide to Playing the Trumpet Masterpieces*), and *中国当代艺术名家讲堂* (*Classes from a Modern Chinese Artist*).¹⁵⁶

陈嘉敏 (Jiamin Chen), Known as Jimmy Chen in the United States

As one of the most celebrated trumpeters and educators in China, Jiamin Chen has built his brilliant career on both performing and teaching. Chen was born on November 14, 1943 in

¹⁵³ 戴中晖 (Dai, Zhonghui), Personal Communication, Email with Shengduo Chen, November 20, 2020.

¹⁵⁴ Ibid.

¹⁵⁵ Ibid.

¹⁵⁶ Ibid.

Tianjin, China and began studying trumpet at the age of twelve under the well-known native Chinese trumpeter Zhiqiu Xia. In 1955, Xia recruited him to the middle school affiliated with the Central Conservatory of Music. Chen completed both middle and high school courses, and ultimately earned his bachelor's degree at the Central Conservatory of Music in 1966.¹⁵⁷ During his time at the Central Conservatory, he also studied for two years with Alois Franz Bambula, a trombonist from Munich who was a visiting lecturer at the conservatory.¹⁵⁸ After graduating from school, Chen served as principal trumpet in the National Symphony Orchestra from 1966 to 1980. In 1969 and 1973, he was also appointed as principal trumpet at the National Ballet of China.¹⁵⁹

In order to pursue international study and performance opportunities, Chen toured the United States in 1980. He was invited to the Juilliard School of Music to attend and observe the brass chamber music class taught by former New York Philharmonic French horn player James Chambers.¹⁶⁰ During the same year, the Berlin Philharmonic held a concert in the Beijing National Stadium, and Chen was invited to play in the trumpet section under the direction of Herbert von Karajan.¹⁶¹

Chen moved to Singapore in 1982 and was appointed as assistant principal trumpet in the Singapore Symphony Orchestra, playing in that orchestra for seven seasons. During his time in Singapore, Chen was appointed as the music director of many professional groups and schools, including the Singapore National Youth Orchestra, the Singapore Armed Forces Band, and

¹⁵⁷ 陈嘉敏 (Chen, Jiamin), interview by 陈彦斌 (Chen, Yanbin), Shanghai, China, March 28, 2016.

¹⁵⁸ Ibid.

¹⁵⁹ Ibid.

¹⁶⁰ Jeff Silberschlag, "Interview with James Chambers", *Osmun Music*, January 20, 1982.

¹⁶¹ 陈嘉敏 (Chen, Jiamin), interview by 陈彦斌 (Chen, Yanbin), Shanghai, China, March 28, 2016.

National University of Singapore. In addition, he was one of the founders of the Singapore Brass Quintet.¹⁶²

Chen returned to China in 1999 and became principal trumpet of the Guangzhou Symphony Orchestra, in which he also served as music director. In 2000, Chen was appointed as the foreign trumpet professor at Shanghai Conservatory of Music, since by that point he had obtained citizenship in Singapore.¹⁶³ As a trumpet educator in China, Chen edited and translated multiple etude books into Chinese, including Sigmund Hering's *Etudes for Trumpet*, Sergey Balasarian's *Etudes for Trumpet*, and Wilhelm Wurm's *Studies for Trumpet*.¹⁶⁴

In summary, the period from 1976 to the present day can be considered the period of most rapid development in Chinese trumpet playing, not only due to increased international communication, but also because Chinese audiences have sincerely accepted and appreciate Western-style trumpet performance. Also, as more Chinese trumpet masters such as Zhonghui Dai and Jiamin Chen are becoming influential internationally, Chinese trumpet playing is becoming more and more popular around the world.

¹⁶² “陈嘉敏 (Chen, Jiamin),” Shanghai Conservatory of Music, accessed November 19, 2020, https://www.shcmusic.edu.cn/view_22.aspx?cid=74&ppid=28&id=11&navindex=0.

¹⁶³ *Ibid.*

¹⁶⁴ *Ibid.*

CHAPTER 4

SELECTION OF CHINESE TRUMPET REPERTOIRE

After the establishment of the People's Republic of China in 1949, a new Chinese trumpet repertoire began to emerge. Although many great works for trumpet have been composed by native composers in China through the present, only a fraction of them are known by trumpeters and audiences worldwide. Therefore, in order to introduce some of the great trumpet literature from China, a selection of Chinese trumpet pieces will be discussed in this chapter, based on the author's preference.

万年欢 (Eternal Joy) by 陈其钢 (Qigang Chen)

When considering the most well-known Chinese trumpet solos of the 21st century, the native Chinese composer Qigang Chen and his *Joie éternelle* must be mentioned. In response to a commission for the well-known female trumpeter Alison Balsom, *Joie éternelle* was composed by Chen in 2014, drawing attention in the musical world after its premieres in China and Europe.

陈其钢(Qigang Chen) and His Musical Career

Qigang Chen was born in 1951 in Shanghai and studied clarinet performance at the middle school affiliated with the Central Conservatory of Music during his early years.¹⁶⁵ After graduating from the middle school in 1973, he joined the Zhejiang Song Troupe as a clarinet player, where he also learned the skills of conducting and composition. Over the following few years, Chen's music career would change dramatically.¹⁶⁶

After the college entrance examinations resumed, Chen earned his opportunity to study composition at the Central Conservatory of Music under professor Zhongrong Luo. In 1984, Chen was appointed as one of the public faction students to study composition in France.¹⁶⁷ During his time in France, he became an acquaintance of world-class composer Olivier Messiaen. Messiaen appreciated Chen's unique talent and potential in composition, eventually accepting him as a student. Through Messiaen's influence, Chen's compositional style gradually changed over the years. In 2005, at the age of 53, Chen was awarded the Lifetime Achievement Award by the French Music Copyright Organization, which is one of the most prestigious awards in composition internationally. In 2012, Chen became the first Chinese composer to win the Rossini Prize. One year later, in praise of his extraordinary contributions to art music composition and cultural communication between China and France, Chen was awarded the Knight Medal of Literature and Art by the French government.¹⁶⁸

¹⁶⁵ 刘一 (Liu, Yi), "The Analysis and Performing Research of Qigang Chan's Trumpet Concerto, Eternal Joy [陈其钢小号协奏曲“万年欢”分析及其演奏探讨]", *Music & Culture Research*, No. 2, 2020, 73.

¹⁶⁶ 陈其钢简介 (Qigang Chen's Biography). Qigang Chen's Personal Page. Accessed November 20. <http://www.chenqigang.com/biography.php>

¹⁶⁷ Ibid.

¹⁶⁸ 胡秋岩 (Hu, Qiuyan), "The Mixture of Chinese Drama music and the Western Classical Music; The Music and Performing Analysis of Qigang Chen's Trumpet Concerto, Eternal Joy [中国戏曲音乐与西方古典音乐的结合; 陈其钢小号与乐队协奏曲‘万年欢’的音乐与演奏分析]," *Journal of Xinghai Conservatory of Music*, no. 3, 2020. 131.

One of Chen's specialties in compositional technique is his ability to blend traditional Chinese elements with modern Western compositional idioms. Therefore, both cultural clashes and fusions are constantly explored in his works.

Trumpet Concerto 万年欢 (*Eternal Joy*)

Qigang Chen's trumpet concerto 万年欢 (*Eternal Joy*) was commissioned by the China Philharmonic, the BBC Radio Station, Zaterdag Matinee from the Netherlands Radio Station, and the MDR and KT Wong Foundations; the inspiration for this piece comes from traditional Chinese Qunqu opera (昆曲). Well-known British trumpeter Alison Balsom premiered this trumpet concerto on July 19, 2014 at the Royal Albert Hall in London, accompanied by the China Philharmonic Orchestra with their present conductor 余隆 (Long Yu), earning an enthusiastic response from the audience.¹⁶⁹

Qunqu opera (昆曲) is one of the two most important types of traditional Chinese opera, the other being Peking opera (京剧). The format of Peking opera is similar to that of Western opera, in that one single opera is telling a complete story. The format of Qunqu opera (昆曲) is a combination of several different songs.¹⁷⁰ The title of Chen's trumpet concerto 万年欢 (*Eternal Joy*) comes from one of the traditional songs in Qunqu opera, and most of the trumpet melodies are arrangements of that song as well. This piece requires extraordinary skill on the trumpet to perform, because it challenges the trumpeter to imitate the facility and style of the flute, one of

¹⁶⁹ 刘一 (Liu, Yi), "The Analysis and Performing Research of Qigang Chan's Trumpet Concerto, *Eternal Joy*", 73.

¹⁷⁰ Ibid.

the most important instruments in Qunqu opera. As Chen himself commented about the work, “my original intention of this piece is hoping the trumpet would be able to perform a story like human voice or violin.”¹⁷¹

月光下的舞步 (Dancing in the Moonlight) by 王和声 (Hesheng Wang)

Hesheng Wang’s trumpet solo *月光下的舞步* (*Dancing in the Moonlight*) is famous for its Chinese nationalism and moderate performance difficulty on the instrument, and since its premiere has become part of the “must-play” repertoire for Chinese trumpeters. The inspiration for this piece lies in the traditional folk dance 阿细跳月 (A Xi Tiao Yue).

Hesheng Wang (王和声) and His Musical Career

Hesheng Wang was born in 1955 in Henan province in China. He studied bassoon performance at the Chinese Military Art School, and later began his composition studies at the Central Conservatory of Music in Beijing under professor 牟洪 (Hong Mu) in 1985. After graduating from the Central Conservatory, he became the resident composer for the People’s Liberation Army Band.¹⁷²

As a composer in the army band, Wang arranged numerous works for diplomatic activities, including music for the handover ceremonies of Hong Kong and Macau and trumpet

¹⁷¹ 胡秋岩 (Hu, Qiuyan), “The Mixture of Chinese Drama music and the Western Classical Music; The Music and Performing Analysis of Qigang Chen’s Trumpet Concerto, *Eternal Joy*”, 131.

¹⁷² 王和声 (Wang, Hesheng). Personal Communication. Email with Shengduo Chen. October 20, 2020.

fanfares for the 2008 Olympic Games in Beijing. Wang also worked with the well-known Chinese composer 谭盾 (Dun Tan) to compose the piece *成功之路* (*Road to Success*), which was heard by an international audience as the music for the medal ceremonies at the 2008 Olympic Games.¹⁷³ Over the course of Wang's music career, he has become known for his prolific works and numerous awards, and he is widely accepted as the most productive composer in the army band.

Trumpet Solo 月光下的舞步 (*Dancing in the Moonlight*)

The trumpet solo *月光下的舞步* (*Dancing in the Moonlight*) was inspired by the Chinese traditional dance 阿细跳月 (A Xi Tiao Yue).¹⁷⁴ This folk dance is originally from 彝族 (Yi ethnicity), which is one of the minority ethnicities among the 56 ethnicity groups in China. The dance is considered the most representative dance of Yi ethnicity, and reflects the joyfulness of the dancers.¹⁷⁵ While dancing, the male dancers usually play the traditional string instrument 大三弦 (Da San Xian) or the flute, and the female dancers always pair their dancing with the rhythm.¹⁷⁶ The phrasing of the music is in a five-beat pattern, in which the first three beats are performed by the melodic instruments, and the last two beats are the plucked rhythm.¹⁷⁷ The dance is typically held around a bonfire during the night, "dancing in the moonlight," which is the origin of the title of Wang's trumpet piece.

¹⁷³ Ibid.

¹⁷⁴ 葛树人 (Ge, Shuren). "Brief Discussion of the History and Development of A Xi Tiao Yue [浅论彝族阿细跳月的传承和发展]", *Folk Music*, no.4, 2019. 1.

¹⁷⁵ Ibid.

¹⁷⁶ Ibid.

¹⁷⁷ Ibid.

For the trumpet solo *月光下的舞步* (*Dancing in the Moonlight*), Wang borrowed the musical motive from *阿细跳月* (*A Xi Tiao Yue*), then expanded upon it using traditional Chinese harmony and Western compositional techniques. The use of the trumpet for this expanded melody creates a unique musical style that transforms its original delicate and exquisite style into a much broader and more passionate work. It was premiered by the current trumpet professor at the Chinese Military Art School, 王强 (*Qiang Wang*).

***裂距* (*Lie Ju*) and *卡巴耶* (*Ka Ba Ye*) by 陈黔 (*Qian Chen*)**

Composer 陈黔 (*Qian Chen*) has built his reputation both nationally and internationally as one of the most influential native composers in China. Chen has spent the majority of his musical career on composing music in various formats for symphonic band and wind instruments. His double concerto for trumpet and wind band *裂距* (*Lie Ju*) and trumpet solo *卡巴耶* (*Ka Ba Ye*) are considered to be the benchmark pieces representing Chinese trumpet repertoire after the 20th century.

Qian Chen's Musical Career

Chen was born in 1962 in Guizhou province in China. At the age of 4 he began studying violin with his father and started piano a year later. In 1981, he began his composition studies at Sichuan Conservatory of Music under professor 黄虎威 (*Huwei Huang*) and became resident

composer with the People's Liberation Army Band in 1985 after graduating from school.¹⁷⁸ In addition, as an expert on Chinese music, Chen has been appointed as a visiting professor at Vanderbilt University, the University of Minnesota, and New York State University.¹⁷⁹

Over the course of his musical career Chen has composed a large number of works, including pieces for symphonic band, orchestra, television, the stage, and electronic music. Most of his works have been performed and published in America, the Netherlands, Belgium, Switzerland, Germany, Spain, Italy, Japan, and Korea.¹⁸⁰

Double Concerto for Trumpet and Symphonic Band, 裂距 (*Lie Ju*)

Rather than borrowing musical ideas from Chinese traditional folk music, *裂距* (*Lie Ju*) was composed completely through modern Western compositional concepts and techniques. This piece uses a narrative style that represents the pursuits of idealistic youth and praises the enthusiasm of the current generation for their noble spirit of dedication. The work is divided into three movements and each movement represents a unique emotion. The explosive effects in the first movement represent the competitive spirit, the unstable rhythm in the trumpet solo underscoring an indomitable and uncompromising character. The theme of second movement is an elegy for the hero, in which the trumpet solo line is invoked by the melodies in the oboe and English horn. A sense of longing occasionally emerges in this movement, without any dramatic conflicts, and the entire movement is an elegy for contemporary heroes. The third movement

¹⁷⁸ 陈黔 (Chen, Qian), Personal communication, e-mail to Shengduo Chen, November 3, 2020.

¹⁷⁹ *Ibid.*

¹⁸⁰ *Ibid.*

follows the theme of passion, the passionate trumpet solo representing the emotion of happiness that derives from the competitive spirit.¹⁸¹

Trumpet Solo, 卡巴耶 (Ka Ba Ye)

The trumpet solo 卡巴耶 (Ka Ba Ye) was inspired by the traditional music from the Tajik ethnicity in China. Tajik music can be classified as an Arabic musical style that comprises various musical genres including dance music, romantic songs, elegies, and religious songs.¹⁸² Most of the songs have rhyme schemes and are composed using a seven-tone scale. The songs are usually short, and typically contain several paragraphs of lyrics that are performed back and forth.¹⁸³

In this composition, Chen vividly portrays the emotional excitement felt when good friends are reunited after a long time apart. The virtuosic style of this piece requires extraordinary technical skills from the performer. Aside from the fast compound 7/8 meter and high concert C at the end, the most challenging section is the climax in the middle of the piece, which requires double and triple tonguing on a high concert D. The lyrical sections in this piece are in a typically Arabic musical style and form an extreme contrast with the fast sections.

¹⁸¹ 陈黔 (Chen, Qian), Personal communication, e-mail message to author, November 3, 2020.

¹⁸² 杨琦 (Yang, Qi). "The Harmony Analysis of Tajik's Folk Music [塔吉克传统民间调式音阶主要特点分析]", *Northern Music*, no.5, 2019, 52.

¹⁸³ Ibid.

Additional Chinese Works for Amateur Trumpeters

帕米尔的春天 (The Spring of Pamirs) by 罗平 (Ping Luo)

Originally for solo flute, *帕米尔的春天 (The Spring of Pamirs)* was composed by 李大同 (Datong Li) and arranged for solo trumpet by 罗平 (Ping Luo).¹⁸⁴ Luo is principal trumpet of the China Film Symphony Orchestra and studied trumpet performance with 夏之秋 (Zhiqiu Xia). Luo has been recording and arranging music for film since 1981, and the trumpet solo *帕米尔的春天 (The Spring of Pamirs)* is one of his representative works.¹⁸⁵

This piece was inspired by traditional music from the Tajik ethnicity in China and expresses the honest and bold characteristics of the Tajik people. Special performance techniques borrowed from Chinese traditional instruments are perfectly mixed with both the traditional Tajik musical style and modern Western compositional techniques.

阿拉木汗 (Alamuhan) by 朱起东 (Qidong Zhu)

Originally composed for a duo performing both song and dance, *阿拉木汗 (Alamuhan)* is a traditional folk song from the Uighur ethnicity in China.¹⁸⁶ The title comes from the name Alamuha, a woman whose beauty and kindness are praised through the music.¹⁸⁷ The melody of this song is simple and short, resembling a dialogue between the two dancers. The trumpet

¹⁸⁴ 胡秋岩 (Hu, Qiuyan). "Ping Luo and His Trumpet Solo, Spring in Pamir and The Shepherdess [罗平和他的小号独奏‘帕米尔的春天’和‘牧羊姑娘’]", *The Big Stage*, no.5, 2010, 40.

¹⁸⁵ Ibid.

¹⁸⁶ 刘书环 (Liu, Shuhuan), "Civilian's Musician, Luobin Wang [人民音乐家, 王洛宾]", *Xinjiang Human & Geography*, no. 12, 2013, 21.

¹⁸⁷ Ibid.

pioneer 朱起东 (Qidong Zhu) arranged this folk song into a humorous and relaxing trumpet solo, which has become popular among amateur trumpeters.¹⁸⁸

故事 (Story) by 朱起东 (Qidong Zhu)

Another musical sketch for solo trumpet composed by Zhu is *故事 (Story)*. This piece is composed in a minor key and features a solemn motive.¹⁸⁹ A sorrowful emotion is evoked at the beginning of the piece; the music sounds as though someone is telling an old story. The middle section of the work is lively dance-like music, which sweeps away the negative emotions of the earlier section and implies the emergence of brightness. Although the minor key of this piece can elicit a sorrowful feeling from the audience, it is generally a lovely brief piece to play.¹⁹⁰

¹⁸⁸ 朱起东 (Zhu, Qidong), *小号选集 [Trumpet Solo Collection]* (Shanghai Literature and Art Public House, 1960).

¹⁸⁹ *Ibid.*

¹⁹⁰ *Ibid.*

CHAPTER 5

CONCLUSION

The success of Chinese trumpet playing today has been achieved through the hard work of generations of native trumpeters and educators. Particularly over the past 20 years, Chinese trumpet playing has developed rapidly. Due to the enhanced international communication of the 21st century, not only have large numbers of foreign trumpet masters and scholars come to China to perform and to teach, but many Chinese trumpeters have also begun to play the instrument in orchestras and other professional groups outside of China. In addition, cutting-edge trumpet knowledge has continuously been brought back to China by international students since 2000. Therefore, Chinese trumpet playing today is very similar to the American and German approaches when considering trumpet pedagogy and performance concepts.

Although Chinese trumpet playing has made extraordinary steps toward catching up to American and German performance standards despite being a relative newcomer to the trumpet scene, there are still problems that must be resolved by current and future generations of trumpeters. In the author's own experience studying trumpet with both Chinese and American pedagogical concepts, Chinese trumpeters are overemphasizing technical skill on the instrument, frequently at the expense of the most basic elements of trumpet performance, including rhythm, intonation, and musical expression. Part of this problem can be explained by the influence of Russian trumpet playing, in which the virtuosic solo trumpet is preferred and emphasized. However, the ultimate explanation for this problem is the concept of personal heroism dominant

in Chinese culture, in which personal achievement is one of the most valuable elements in almost every career. An example can be found in three of the sports that China dominates in the Olympic Games: table tennis, badminton, and diving. None of these sports require the athlete to work in a team of more than two players. The same theory can be applied to the musical arena: Chinese trumpet players naturally prefer to lock themselves in the practice room and work on their personal trumpet skills instead of going out and playing in a group to polish their rhythm, intonation, and style elements. Chinese trumpeters need to find a deeper reason to play the instrument. Although the skills required for virtuosic playing are fancy and attractive, we still need to remind ourselves that music is an art, which is the carrier of humanity. To reveal the humanity in the music, Chinese trumpeters still need to spend more time on developing their musicality, trying to evoke the music from their own heart, and playing the instrument musically and with sincerity.

Although Chinese trumpet repertoire has been rapidly developing since the turn of the 20th century, and many of these stunning works have earned attention and respect from an international audience, the majority of the Chinese trumpet repertoire is still at a relatively lower standard in comparison to other genres of Chinese composition. Therefore, to enrich the Chinese trumpet repertoire with more world-class pieces, Chinese trumpeters and composers must work together more closely to discover greater possibilities with respect to Chinese nationalism.

The promotion of trumpet activities must also be enhanced in the future. Although trumpet networking events have been held frequently in China since the turn of the 21st century, most of them have been concentrated in the major cities, such as Beijing and Shanghai, while trumpet education resources in local rural areas throughout China are still relatively deficient.

Therefore, the promotion of the trumpet can be considered among the most important duties for current and future generations of trumpeters.

Questionnaires Summary and Personal Opinion

According to the questionnaires answered by my trumpet teachers in China, all of the interviewees recognized that they were strongly influenced by Russian trumpet playing when they were students. Interestingly, all of them also recognize that German and American trumpet playing influenced them quite a bit when they became professional trumpeters. This phenomenon precisely mirrors the historical process of Chinese trumpet playing, in that the early generations of trumpeters in China (1970s) were strongly influenced by Russian trumpet playing, while the later generations of trumpeters (after the 1980s) were influenced by German and American trumpet playing.

As a trumpet student in China, I think my trumpet playing was influenced strongly by the trumpet playing from Germany and the United States, not only because three of my trumpet teachers prefer the German and American trumpet style in their professional careers, but also the trumpet environment in China is dominated by the German and American culture. Most Chinese trumpet teachers employ trumpet performance concepts and ideas from the United States and Germany, and use the textbooks and method books from these two countries as well. Russian trumpet playing, as mentioned in the earlier chapters, is studied by a minority of Chinese trumpeters.

Although Lin Bai's *Lip Flexibilities for All Brass Instruments* is popular internationally, most Chinese trumpet method books are still unknown by Western trumpeters. According to the

answers from the questionnaires, all the interviewees confirmed that various method books and textbooks from the United States and France are their first choices. I think this phenomenon is understandable since Chinese trumpet playing is still in its relative infancy, and the Chinese trumpet training system and concepts are still not yet widely approved by trumpeters worldwide. As Qiang Wang said in the questionnaire, “According to my personal experience, I think the Chinese trumpet school is still in its learning stages and the Chinese trumpet school does not have its own representational style yet.”

In summary, the answers from the questionnaires basically confirmed the existence of influences from Russia, Germany, and the United States on the development of Chinese trumpet playing.

Personal Experience

As a trumpet student who received education in both China and the United States, I have certainly felt the educational differences on trumpet between these two countries. I would strongly agree with Qiang Wang’s statement, “Chinese trumpet students overall have better trumpet technique than students from the United States, but the intonation and rhythm are worse.”¹⁹¹ During my early trumpet education (before college), my teachers were very strict about my trumpet technique training, such as double and triple tonguing, high range and pedal range, and lip flexibility; the rhythm and intonation were rather less emphasized. Therefore, trumpet technique has become my signature since I have spent a significant amount of practice time on polishing my trumpet skills. On the other hand, an unhealthy habit was formed during

¹⁹¹ 王强 (Wang, Qiang), Answers from questionnaire. See Appendix.

this period, which was over-focusing on trumpet skills at the expense of other elements of trumpet performance, such as the rhythm and intonation.

After graduating from high school in China, I began to study trumpet professionally in the United States. I think the most different aspect I have noticed between trumpet teachers from China and the United States is the variance in teaching philosophy. Chinese trumpet teachers are more like an athletic coach that always urges their student to accomplish a specific skill requirement. But teachers in the United States are more like an artist, always focusing on the musicality and details, such as rhythm, intonation, and musical style.

Although rhythm and intonation sound easy and basic with regard to trumpet playing, they are also the most important elements. I finally understood this philosophy when I began to play with the Bulldog Brass Quintet at the University of Georgia and my rhythm and intonation problems were sorely exposed, because dazzling trumpet skills become pointless when the player simply cannot match with others.

Another teaching philosophy difference I have found is with music appreciation: trumpet teachers in the United States pay more attention to musicality when teaching students. They are rarely bothered by poor trumpet skill, but they are always disappointed if the student is not making music. Personally, I would agree with this philosophy since we are musicians, and our job is making music. On the other hand, musicality demands good rhythm and intonation as well, because none of us will be able to produce anything musical with imprecise rhythm and bad intonation.

Although Chinese trumpet playing still has many problems and disadvantages when compared to the trumpet playing of other countries, it has been rapidly developing opportunities

within the limitations of its challenges. As a native Chinese trumpet player, I sincerely hope and believe that the future of Chinese trumpet playing is bright, and that it will eventually take its place among the most respected trumpet philosophies of the world.

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APPENDIX

QUESTIONNAIRES

王强 (Qiang Wang)

Well-known Chinese trumpeter, trumpet professor at the Chinese Military Art School

1. When you were a student, do you feel there were any cultural influences on your musical development from Russian, German, or American schools of thought?

When I was a student at the Chinese Military Art School, I think we received influences from the Russian trumpet school a lot, because for political reasons, the Chinese government had close communication with the government of the Soviet Union. Lots of their trumpet experts were sent to China and our teachers were trained by instructors from the Soviet Union as well; our trumpet hero was Timofei Dokshizer. But also because of the times, information was not spread as fast as today. I do not believe that the trumpet style I have learned was influenced heavily by the Russian trumpet school. In my later career, I personally think I am influenced by the American trumpet style, because I just simply like that style and its performing philosophy.

2. Based on your own experience as a trumpeter, what is your immediate response to the following statement: “The Chinese trumpet school is developed and influenced by foreign countries”? Would you mind pointing out one example of when you felt those cultural influences in your trumpet career, or a little bit about why you think the statement may be true?

I think the answer is one hundred percent true and I feel it makes sense to me as well. The instrument of the trumpet itself did not exist in our culture, therefore the development of the Chinese trumpet school had to borrow experience and knowledge from foreign countries. According to my personal experience, I think the Chinese trumpet school is still in its learning stages. For example, we can say someone is playing in a Russian style, or a German style, or an American trumpet style, but if you only consider the sound and performing style, the Chinese trumpet school does not have its own representational style yet. On the other hand, if we focus on trumpet repertoire, I think we have a Chinese musical style, because there is a lot of trumpet repertoire out there that has blended traditional Chinese music with modern trumpet technique.

3. As a trumpet teacher, do you use any foreign method books? Would you mind listing a few of them?

Yes, of course I use a lot of textbooks from foreign countries. When I am teaching, I normally use Arban's Complete Conservatory Method for Trumpet, Clarke's Technical Studies, and Wurm's Studies for Trumpet. I do read new method books from foreign countries, but I prefer to use these classical trumpet method books in my daily teaching activities.

4. How do you evaluate your own teaching style? Are you inspired by Russian, German, or American trumpet schools, or have you developed your own teaching philosophy based on a combination of these styles?

I think I just developed my own trumpet teaching style. Of course I am inspired by the Russian, German, and American trumpet schools, but I usually mix them together and add my own performing experience. For example, another Chinese trumpet expert gave a

lecture on the latest American trumpet concepts, saying that while playing trumpet, the player should use 6% of their attention on their lips, and use the remaining 94% of their attention on air flow. I think this claim is generally correct, but it also depends on whether the player can use his lips efficiently, and then focus more on the air flow. So, I usually learn new concepts from different trumpet schools and think it over with my own experience and finally deliver them to my students.

5. “In the 21st century, Chinese trumpet pedagogy is very similar to elements found in Russian, German, and American pedagogy in trumpet schools.” Would you consider this accurate?

Personally, I think Chinese non-professional trumpet education is already better than non-professional education in America because most Chinese teachers are very strict with the student and highly emphasize basic trumpet technique. Therefore, Chinese students overall have better trumpet skills than American students. On the other hand, I think American professional trumpet education is better than Chinese, because Chinese teachers overemphasize trumpet skill, but ignore music appreciation training for things like rhythm, intonation, and musical style. So, I think Chinese teachers and students still need to pay more attention to making music.

6. When comparing the Chinese trumpet school of the 1980s (when you were a student in college) to now, what are the most differing aspects?

I think the difference is obvious. During the 1980s, I don't think those Chinese trumpet experts who had learned trumpet performance in foreign countries truly comprehended Western trumpet performance art, they only experienced what trumpet performing should like, but didn't truly understand Western trumpet culture. But today's Chinese trumpet

students are learning trumpet performance systematically and comprehensively, including history, cultures, and styles. Basically, much more information is accessible to students now than in the Chinese trumpet school in the 1980s.

戴中晖 (Zhonghui Dai)

Well-known Chinese trumpeter, trumpet professor at the Central Conservatory of Music

1. When you were a student, do you feel there were any cultural influences on your musical development from Russian, German, or American schools of thought?

I think the answer is yes. When I was a student at the Shengyang Conservatory of Music, our trumpet teachers were trained by Russian music experts. But in my later career, I value that I personally cultivated a lot of influences from the American trumpet school, since I earned my master's degree and artist's diploma in the United States.

2. Based on your own experience as a trumpeter, what is your immediate response to the following statement: "The Chinese trumpet school is developed and influenced by foreign countries"? Would you mind pointing out one example of when you felt those cultural influences in your trumpet career, or a little bit about why you think the statement may be true?

Yes of course. There is no doubt that the Chinese musicians who founded the Chinese trumpet school basically borrowed experience and knowledge from Russian, German, and American schools right from the start. Especially in the 21st century, with the development of Internet technology and a large number of trumpet students coming back

from America and Germany, the Chinese school has developed under the influences from those three countries.

3. As a trumpet teacher, do you use any foreign method books? Would you mind listing a few of them?

Yes, I do use method books from foreign countries, and my book choices are mainly focused on two foreign countries: the United States and France. When I am teaching, I normally use Arban's Complete Conservatory Method for Trumpet, Charlier's 36 Etudes Transcendantes, Clarke's Technical Studies, and Goldman's Practical Studies for the Trumpet.

4. How do you evaluate your own teaching style? Are you inspired by Russian, German, or American trumpet schools, or have you developed your own teaching philosophy based on a combination of these styles?

I think my teaching style and philosophy are close to the American trumpet school because I have spent a lot of time in the United States learning their trumpet philosophy and performance concepts. On the other hand, I also tailor different teaching strategies and modifications for each student, and these modifications are usually my own understanding of trumpet performance.

5. "In the 21st century, Chinese trumpet pedagogy is very similar to elements found in Russian, German, and American pedagogy in trumpet schools." Would you consider this accurate?

I do not think they are very similar. Most Chinese trumpet teachers overemphasize technical trumpet skill but ignore the most basic requirements for training on any instrument, such as rhythm and intonation. Personally, in my own trumpet studio, I spend

a lot of energy on fixing my students' rhythm and intonation problems, so I believe most of my students have better rhythm and intonation than students from other studios.

6. When comparing the Chinese trumpet school of the 1980s (when you were a student in college) to now, what are the most differing aspects?

I think the biggest difference is the amount of information that the students can access.

When I was a college student, information about the trumpet was lacking, but students today can get anything they want to read or listen to through the internet

张辉 (Hui Zhang)

Well-known Chinese trumpeter, trumpeter at People's Liberation Army Band.

1. When you were a student, do you feel there were any cultural influences on your musical development from Russian, German, or American schools of thought?

When I was a student at the Chinese Military Art School, I think our performance style was mostly influenced by the Russian trumpet school. My trumpet teacher at school did not have any experience studying in Russia, but he took part in the two-month trumpet seminar that was taught by Russian experts in Shanghai. I still remember our trumpet textbook and music scores were mostly from the Soviet Union.

2. Based on your own experience as a trumpeter, what is your immediate response to the following statement: "The Chinese trumpet school is developed and influenced by foreign countries"? Would you mind pointing out one example of when you felt those cultural influences in your trumpet career, or a little bit about why you think the statement may be true?

I think the statement is true because the trumpet had never existed in our traditional cultures – we didn't even know about this instrument until the end of the Qing dynasty. Additionally, most of the founders of the Chinese trumpet school learned trumpet performance and culture from foreign countries, such as 夏之秋 (Zhiqiu Xia) and 朱起东 (Qidong Zhu). Therefore, I think the Chinese trumpet school's development was influenced by foreign countries.

3. As a trumpet teacher, do you use any foreign method books? Would you mind listing a few of them?

Since I am not a teacher at a college, most of my students are amateurs. Therefore, I normally use the most basic trumpet method books for my students, such as Arban's Complete Conservatory Method for Trumpet and Clarke's Technical Studies. According to my memory, the American and French trumpet textbooks became popular during the 1970s, and the Russian textbooks were the most popular textbooks for native Chinese trumpeters.

4. How do you evaluate your own teaching style? Are you inspired by Russian, German, or American trumpet schools, or have you developed your own teaching philosophy based on a combination of these styles?

Again, since I am not a teacher at a college, and have spent most of my career performing rather than teaching, I don't think that I have a particular teaching style. Also, most of my students are amateurs and are too young to understand the differences between trumpet schools. However, I think my performance philosophy is influenced by the German trumpet school a lot since my trumpet teacher in college graduated from a

German conservatory of music. Perhaps I have delivered some of the German trumpet philosophy to my students unconsciously.

5. “In the 21st century, Chinese trumpet pedagogy is very similar to elements found in Russian, German, and American pedagogy in trumpet schools.” Would you consider this accurate?

I think this statement is true, if we are talking about the last seven or eight years. During the last seven or eight years, many Chinese trumpeters have graduated from conservatories in Germany and the United States, then they have been appointed to important teaching positions in China. I think Chinese trumpet students have begun to learn the original trumpet performance art systematically.

6. When comparing the Chinese trumpet school of the 1980s (when you were a student in college) to now, what are the most differing aspects?

I think the biggest difference is that students today can easily listen to world-class orchestra or solo recordings and can buy any music score they need. Also, students today have a much broader instrument choice, because most of the instrument brands can be found in China now. When I was a student, the quality of our instruments was fairly low and there were almost no other choices to substitute our instrument in hand.