

# Journal

of the

# International Trumpet Guild

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

Vol. 8, No. 4

Anne F. Hardin, Editor

May, 1984

## Contents

- 2 From the President; From the Editor
- 3 General News, Michael Tunnell, Editor
- 11 An Innocent Abroad: Playing with a South American Orchestra by David Bannard
- 12 Masters of the Twentieth Century: Roger Delmotte by Michel Laplace
- 16 Relaxation Techniques for Better Performance by Dr. Betty Scott
- 18 Follow-up Notes: "Homage to Pioneers" by Alvin Lowrey
- 19 Adolf Herseth: The Great Storyteller by Guido Frigerio
- 20 Beta Blockade and Stage Fright, Looking Back by Thomas A. Brantigan, DMA and Charles O. Brantigan, MD
- 22 Record Reviews, Alvin Lowrey, Editor

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## From the President

Greetings to all ITG members:

As I sit down to write this letter at the end of February, I believe I am in a much better position to inform you about the condition of our organization than I was in my first two letters to you, one of which was written three months before I assumed the Presidency and the other in October when I first took office. Of special help to me was a meeting of ITG officers which was held February 18-19 in Kalamazoo, during which we had an opportunity to discuss directions in which ITG was, and should be moving. As proposals are developed and passed by the Board of Directors, I will be bringing the ideas and projects to the membership in future issues of the *ITG Journal*.

In my last letter to you I indicated that ITG was in good financial condition and I am happy to report that it is true. This status means that the organization will be able to deliver more services to members with no increase in dues in the near future.

I am pleased to announce that three new ITG Affiliate Chapters have been constituted: The Western New York Chapter of ITG (Fredonia, New York), The Treasure Valley Trumpet Guild (Boise, Idaho) and Salpinx (Canyon, Texas). If you have interest in forming a local chapter of ITG, contact me or the local chapter coordinators, Rick Lundquist and Grant Cooper, at State University of New York, Fredonia, NY 14063.

The "Adopt-A-Trumpeter" program is beginning to show some success. Several U.S. trumpeters have agreed to pay ITG dues on behalf of a member for whom government restrictions in his/her home country prevent the exchange of currency. If you have interest in participating in this program, contact Stephen Jones, ITG Secretary.

Finally, I want to bring you information about our annual conferences. As you know, your Board of Directors decided to declare the International Brass Congress which meets in Bloomington, Indiana, June 3-8, 1984, as the official ITG annual conference for this year. By the time you receive this *Journal* you will have already received a brochure with details of the Congress. All of the other international brass societies have also made IBC their official annual meeting. While having all of the international brass societies come together will create an opportunity for one of the largest and most diverse brass gatherings ever known, the potential number of attendees is so great that not all who wish to attend may be able to be accommodated. Therefore, I urge all who plan to attend to: (1) Preregister at the earliest possible time, and (2) Not leave home without a confirmed registration.

I hope to see many of you in Bloomington.

Sincere best wishes,

—Donald Bullock, President

## From the Editor

As the International Brass Congress approaches, I would like to reiterate Don Bullock's message concerning

registration and attendance procedures for that big week. It will be important for you to preregister as soon as you receive your information packet from the IBC. The following clause will appear in your brochure and in this *Journal*: "Due to the capacity of the Musical Arts Center, registration will only be accepted for the first 1,500 people. With an anticipated 3,000 applications, members are urged to send in their registration forms as soon as possible. It is doubtful that any applications will be accepted after May 15, 1984, nor any walk-in registrations."

A definite list of artists will be announced in your brochure and possibly in this issue before the *Journal* is printed, but we have a tentative list of artists as of March 1.

### 1. *Trumpet:*

Doc Severinson  
Ralph Dudgeon  
Charles Schleuter  
Phil Smith  
Red Rodney  
Bernard Adelstein  
Robert Pallansch  
Robert Sheldon

### *Trombone:*

Glenn Dodson  
Slide Hampton  
Charles Vernon  
Carsten Svanberg  
Stuart Dempster  
Larry Campbell  
Allen Kofsky  
Edwin Anderson  
Bill Watrous  
Denis Wick

### *Horn:*

Froydis Wekre  
Francis Orval  
Douglas Hill  
Ib Lansky-Otto  
John MacDonald  
Gail Williams  
The Jack Covert Jazz Octet

### *Tuba:*

Brian Bowman  
John Fletcher  
Melvin Culbertson  
Toru Miura  
Dietrich Unkrodt  
Chester Schmitz  
Michael Lind  
Daniel Perantoni  
Arnold Jacobs

### *Ensembles:*

The Wynton Marsalis Quintet  
Arban Brass Quintet  
Budapest Modern Brass Ensemble  
Cleveland Orchestra Brass Section  
Paris Trombone Quartet  
Slokar Quartet  
Scandinavian Brass Ensemble  
The Matteson-Phillips Tubajazz Consort

The word then from Bloomington concerning preregistration is much like the well-known advertisement for an American Express Traveler's Check—"Don't leave home without it!" See you there.

—Anne Hardin

## General News

Michael Tunnell, Editor

Any worthy information concerning the trumpet or brass world, including recent programs, should be mailed directly to: Michael Tunnell, General News Editor, *ITG Journal*, School of Music, University of Illinois, Urbana, IL 61801.

### 1985 ITG Conference

The 1985 International Trumpet Guild Conference will be held May 28-31, 1985 at The University of New Mexico in Albuquerque, New Mexico. Conference hosts are Jeffrey Piper, Professor of Trumpet, and Peter Ciurczak, Music Department Chairman.

The center of activities will be Popejoy Hall. You are invited to visit our campus and the beautiful Land of Enchantment while attending the Conference.

### 1984 Jazz Contest Finalists

The 1984 Jazz Contest Committee, chaired by Vince DiMartino, has named the following four students as finalists in this year's competition: Craig Fraedrich (Denton, TX), Scott Cowan (DeKalb, IL), Jim Rotundi (Denton, TX), and William Denton (Wichita, KS). Congratulations!

### Scale Charts Available

A unique comprehensive scale chart has been designed to help trumpet teachers teach their students all of the scales more effectively. It is suitable for any combination of instruments. The packet contains wall charts and individual charts with directions. Available from any local dealer at \$6.95, or write for free sample chart to: Saga Music Press, 12550 9th. Ave. N.W., Seattle, WA 98177.

### Corrections to Trumpet Section of American Symphony Orchestras: The Chicago Symphony Orchestra

Keith Clark has been kind to send two corrections to his article about the Chicago Symphony Trumpet Section that appeared in the December, 1983 *ITG Journal*. The Date of the *Etude* article on Eldon Bengé was 1950, not 1960, and the note (page 20) under Charles Geyer's name should be above it as it applies to Vincent Cichowicz.

### Trombacor Music Established

After a successful tour of the Southern States with the newly-reformed Mantovani Orchestra, John Swan and his wife, Nancy Weckwerth (horn), settled in Toronto (June 1983) where they have launched a publishing company devoted to brass literature: Trombacor Music. In addition, they have a working brass quartet, The Brass Ring, which concertizes in the area schools and malls. Swan also is director of the Humber College Concert Band. For inquiries: Trombacor Music (John D. Swan), Box 275, Station L, Toronto, Ontario, M6E 4Z2, (416) 653-3557.

### Taxin Premiere

Ira Taxin's new *Concerto for Brass Quintet and Orchestra* was premiered by the Empire Brass Quintet with the Cincinnati Symphony Orchestra on March 30 and 31, 1984. On March 23, the piece was presented as a work in progress at Boston University.

### New Editions of Davidson Publication Available

*Trumpet Techniques* by Louis Davidson is now available in both French and German editions from Editions BIM, Bulle, Switzerland, with the translation by Jean-Pierre Mathez. The translated editions are of highly artistic quality, using the finest paper and superior type and graphics, according to the author.

### Camphouse Now Available

*Lied* for trumpet and piano by Mark Camphouse is now available from the Crown Music Press. This work was premiered at the 1983 International Trumpet Guild Conference by Janis Marshelle Coffman. The work, which is dedicated to Vincent Cichowicz, exploits the lyrical, rather than the technical, potential of the trumpet. The composition is approximately seven minutes in length, and has both B-flat and C parts.

### Edward Carroll Trumpet Workshop

Edward Carroll, assisted by Don Smithers, will present a trumpet workshop July 23-27 as part of the Vermont Mozart Festival held on the campus of Trinity College in Burlington, Vermont. Carroll is former Principal Trumpet with the Houston and San Diego Symphonies. He has released several solo recordings and is director of the New York Trumpet Ensemble.

The workshop will provide in-depth study of the solo works by Haydn, Hummel, Hindemith, Tomasi, Telemann, and others. Don Smithers will join the workshop on July 25th for a lecture/demonstration of baroque trumpet history and performance practices.

Tuition for the workshop is \$150.00. Enrollment will be limited to twenty participants. Auditor status is also available. For further information, write: Vermont Mozart Festival, Box 512, Burlington, VT 05402, or call (802) 862-7352.

# ITG Demographics, 1981-1984

Compiled by Stephen L. Glover

As of April 4, 1984

## United States of America

## Outside U.S.A.

State	*1981	May 1982	March 1983	April 1984
Alabama	17	21	14	22
Alaska	4	5	7	9
Arizona	42	33	38	37
Arkansas	19	28	15	19
California	146	167	182	207
Colorado	55	48	53	55
Connecticut	34	43	48	48
Delaware	7	11	6	8
District of Columbia	5	6	4	6
Florida	75	98	102	104
Georgia	50	52	45	55
Hawaii	4	4	5	8
Idaho	12	13	9	14
Illinois	124	138	136	157
Indiana	66	79	74	91
Iowa	35	38	32	36
Kansas	22	22	19	25
Kentucky	34	53	48	48
Louisiana	26	21	24	28
Maine	8	6	8	12
Maryland	55	57	69	66
Massachusetts	58	72	67	69
Michigan	87	93	95	110
Minnesota	66	68	71	79
Mississippi	19	19	15	12
Missouri	55	59	51	60
Montana	2	2	3	2
Nebraska	30	27	26	25
Nevada	7	8	14	11
New Hampshire	5	8	8	10
New Jersey	50	55	59	71
New Mexico	16	14	13	13
New York	127	134	177	213
North Carolina	38	41	50	47
North Dakota	3	5	5	7
Ohio	130	147	113	111
Oklahoma	34	53	33	40
Oregon	30	31	31	23
Pennsylvania	135	132	129	138
Puerto Rico	1	2	2	3
Rhode Island	13	15	15	15
South Carolina	21	31	22	23
South Dakota	14	16	10	12
Tennessee	51	51	33	36
Texas	91	102	113	142
Utah	1	2	2	9
Vermont	6	6	7	8
Virginia	56	62	58	73
Washington	23	40	32	42
West Virginia	21	14	13	8
Wisconsin	73	73	61	60
Wyoming	4	5	3	7

Country	*1981	May 1982	March 1983	April 1984
Argentina	2	2	2	1
Australia	21	19	18	21
Austria	25	26	13	6
Belgium	10	11	7	4
Brazil	1	1	1	1
Canada	108	118	107	121
Chile	1	1	1	1
China (& Taiwan)	2	1	2	1
Costa Rica	1	0	0	0
Czechoslovakia	4	3	3	3
Denmark	6	7	5	6
England	10	10	7	10
Ecuador	0	0	0	1
Finland	6	5	5	7
France	12	9	6	4
Holland	17	19	7	6
Hungary	3	2	2	3
Iceland	2	2	1	2
Ireland	0	1	2	2
Israel	2	4	4	3
Italy	1	1	1	1
Japan	2	3	3	9
Mexico	2	6	3	3
New Guinea	0	0	1	1
New Zealand	3	2	3	2
Norway	12	15	13	9
Scotland	1	2	3	3
Singapore	0	4	2	2
South Africa	6	9	6	7
Spain	0	0	0	2
Sweden	58	49	32	25
Switzerland	8	11	10	10
Uruguay	2	2	1	2
U.S.S.R.	3	3	3	3
Venezuela	3	1	0	0
West Germany	22	23	21	19

### TOTALS

U.S.A.	2,107	2,330	2,269	2,535
Outside U.S.A.	354	371	295	301
World	2,461	2,701	2,564	2,836

\* Note: 1981-1983 figures include approximately 40 complimentary subscriptions per year. 1984 figures show only paid memberships.

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*D. Haist*

**Haist to Nebraska Wesleyan**

Dean Haist has accepted a position in trumpet teaching at Nebraska Wesleyan University in Lincoln. His duties will include teaching studio trumpet and jazz improvisation. Haist is a graduate of the University of Nebraska-Lincoln and is an active free-lance performer/teacher in the Omaha/Lincoln area. His performance credits include the Omaha Symphony Orchestra, the Nebraska Chamber Orchestra, the Lincoln Symphony, Opera Omaha, and The Neoclassic Jazz Orchestra.

**Hanson to University of Wisconsin-Whitewater**

Frank Hanson has accepted an appointment as assistant professor of trumpet at the University of Wisconsin at Whitewater. He received his Bachelor's degree from the University of Akron, and his Master's degree from Ohio State University where he was a student of Richard Burkart. He is presently a doctoral candidate at Ohio State University. In addition to studio trumpet teaching, Mr. Hanson serves as assistant director of bands, directs the brass ensemble, and performs with the Whitewater Brass Quintet.

**Openings in College Teaching**

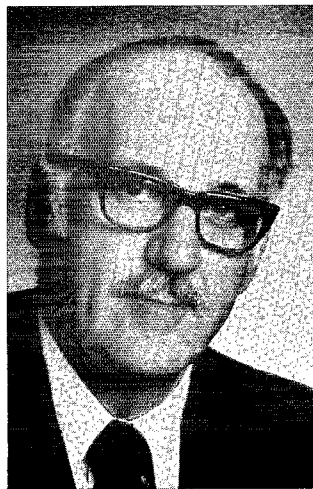
The following universities have announced vacancies in trumpet teaching: University of Southwestern Louisiana in Lafayette, Northern Michigan University in Marquette, Northeastern Illinois University in Chicago, Peabody Conservatory in Baltimore, and the Crane School of Music, State University College at Potsdam, New York.

**Orchestral Appointment Announced**

William Paul Essert has won the Oakland Symphony Orchestra audition for second trumpet, held this past November. Essert, a native of Poughkeepsie, New York, was a student of Vincent Cichowicz at Northwestern University.



*F. Hanson*



*G. Mathie*

**Mathie to Serve as Visiting Professor**

The University of Northern Iowa has announced that Dr. Gordon Mathie, formerly a member of the faculty at the Crane School of Music in Potsdam, New York will be Visiting Professor of Trumpet in UNI's School of Music for the fall term of 1984. Dr. Mathie will be replacing Keith Johnson, Professor of Trumpet at UNI, who will be serving as Acting Director of the School of Music for the fall semester. Dr. Mathie's appointment was arranged through the National Faculty Exchange, an organization which assists in the placement of distinguished faculty in visiting professorships throughout the country.

**Kosmerl to Alaska**

Karen Kosmerl has joined the faculty of the University of Alaska as Visiting Instructor of Trumpet for the 1983-84 school year. Included among her duties will be teaching studio trumpet, class lessons in brass, brass methods, fundamentals of music, and coaching brass ensembles. Ms. Kosmerl was Co-Principal trumpet in the Orchestra Sinfonica Municipal in Caracas, Venezuela for two years. While in Venezuela she was also Professor of Trumpet at the Instituto Juvenile, the national conservatory. Ms. Kosmerl received her B.M. in Music Education from Ithaca College where she studied with Herbert Mueller and James Ode. Following graduation, she lived in London, England, where she studied with David Mason at the Royal College of Music. She received her M.M. in Performance from Northwestern University where she was a student of Vincent Cichowicz. Other teachers have included William Scarlett, Susan Slaughter, Arnold Jacobs, Charles Gleaves, and Michael Farrow.

**Orchestral Openings**

Oklahoma Symphony Orchestra — Principal trumpet; auditions were held in January-February, 1984.

Sacramento Symphony — Third-assistant Principal trumpet; auditions were held in February, 1984.

## Graduate Assistantship at the University of South Carolina

The Department of Music is seeking a graduate assistant in trumpet for the 1984-85 academic year. Duties include studio trumpet instruction at the university and preparatory levels, trumpet choir, and brass ensemble. The nine-month stipend is \$2,800.00 with a tuition waiver that reduces fees to approximately \$150.00 per semester. Appointment date is August 15, 1984.

The Department of Music offers programs of study leading to Master of Music degrees in performance, composition, music theory, music history, and music education. The Doctor of Musical Arts is offered in performance and composition; the Ph.D. is offered in music education.

For further information, contact: Keith Amstutz, Department of Music, University of South Carolina, Columbia, SC 29208.

## Claude Gordon International Brass Camp

The seventh annual Claude Gordon International Brass Camp will be held June 24-29, 1984, at the San Francisco YMCA campground in the Santa Cruz Redwood Forest area. Numerous brass artists will serve on his staff during the week. They include Tom Brozene, Kent Mikasa, Carl Leach, Dave Bendigkeit, Dave Evans, Larry Souza, Paul Witt, and Larry Miller. Special guest artists will be Frank Kaderabek, Alan Kaplan, and the Dave Bendigkeit Quintet.

Courses will be offered during the day in the following areas: classical, symphonic, and jazz literature; requirements of a studio musician; brass choirs and brass rehearsals; the demand and requirements of the modern brass musician; improvisation; and basic musicianship.

Cost for the camp is \$250.00 and includes lodging and meals.

For more information, call 818/885-6515, or write P.O. Box 546, Big Bear Lake, California 92315.

## New D.M.A. Degree Offered at UNC-Greensboro

The University of North Carolina at Greensboro has been authorized to offer the Doctor of Musical Arts in Applied Performance, Composition and Theory. In a phased implementation, applicants who qualify will be accepted in applied performance in the fall of 1984. For information, contact: Dr. James Sherbon, Director, Graduate Studies in Music, School of Music, University of North Carolina, Greensboro, NC 27412-5001.

## International Music Competition in Trumpet

A trumpet competition will be held at the Franz Liszt Academy of Music in Budapest, Hungary, in memory of Paul Lukacs. The competition was open to young artists born after January 1, 1952, and the application deadline was April, 1984. The panel of judges will include Timofei Dokshtitzer, Philip Jones, Vaclav Junek, Hans-Joachim Krumpfer, Jean Pierre Mathez, Guy Touvron, Láng István, Pongrácz Péter, and Varasdy Frigyes.

## Ghitalla to Present Clinics



Armando Ghitalla, former principal trumpet with the Boston Symphony Orchestra and currently Professor of Trumpet at the University of Michigan, will be presenting clinics and a concert at the University of Georgia on May 28th and 29th, 1984. Mr. Ghitalla will give a performance practices clinic, featuring the Halsey Stevens *Sonata*, on Monday, the 28th. In addition to the university students of Albert Ligotti and Edward Sandor, an open invitation is being extended for all interested participants.

Tuesday, the 29th, Mr. Ghitalla will perform two solos with the University of Georgia Wind Ensemble: the concertos by Leopold Mozart and Johann Nepomuk Hummel. The concert is at 8:00 p.m. in the Fine Arts Auditorium of the UGA Campus, Athens, Georgia. Admission is free.

## 1984 ITG International Brass Congress Scholarship Winners

Congratulations to the following winners of scholarships to this year's Brass Congress Conference as announced by the Scholarship Committee:

Paul Merkelo, Urbana High School, Urbana, IL; Ray Sasaki, teacher; Clifton Plog Memorial Fund  
Christina Minniear, Trafton Academy, Baton Rouge, LA; George Foss, teacher; G. Leblanc Corporation, donor  
Wes Nance, Valley Christian High School, Lakewood, California; Joan LaRue, teacher; The Woodwind & The Brasswind, donor  
Omar Kabir, North Carolina School of the Arts; Raymond Mase, teacher; Giardinelli Band Instruments, Inc., donor  
Jim K. Button, West Valley High School, Fairbanks, Alaska; Dan Osterback, teacher; King Musical Instruments, Inc., donor  
David M. Hobbs, Jr., Louisiana State University; James West, teacher; Schilke Memorial Scholarship Fund  
Warren Endersbe, University of North Dakota; Einar Warrenson, teacher; The Selmer Co., Vincent Bach Division, donor  
Yvonne Toll, North Park College; Luther Didrickson, teacher; Blackburn's Music Services, donor

Randy Tinnin, North Texas State University; Leonard Candelaria, teacher; G. Leblanc Corporation, donor  
 Mario Casanova, North Texas State University; Leonard Candelaria, teacher; Yamaha Musical Products, donor  
 Michael A. Miles, Florida State University; Bryan Goff, teacher; Schilke Memorial Scholarship Fund  
 Timothy Samuel Moke, University of Iowa; David Greenhoe, teacher; Bill & Bette Cardwell, donor

The Scholarship Committee members were: Michael Tunnell, Chairperson, Ray Sasaki, and Zack Browning from the University of Illinois.

## International Brass Congress

### Concept: *What is an International Brass Congress?*

The International Brass Congress (IBC) is a consortium of four international organizations: International Horn Society (IHS), International Trumpet Guild (ITG), International Trombone Association (ITA), and Tubists Universal Brotherhood Association (TUBA). Membership in these organizations is open to all who are interested in the development, literature, pedagogy, and performance of brass instruments.

The IBC provides a forum for the exchange of ideas and considerations important to the welfare of the four independent organizations and their combined membership. Non-members are offered equal opportunity to attend IBC performances and participate in symposium sessions.

### Structure and Mechanics of Planning an International Brass Congress

Securing and supporting a host institution is currently the only way an International Brass Congress can be presented. Planning for an event such as this should take place several years prior to the congress. Implementing the goals of the activity requires the concentrated efforts of the host institution, the brass organizations and a leadership committee such as the Indiana University Advisory Committee. These goals cannot be begun until a site has been selected, approved, and in general, established. No institution can host an event such as an IBC without clearing dates and the availability of facilities for such a congress. Indiana University's Brass Department faculty agreed to offer to host this congress with the endorsement and support of Dean Charles Webb and a thorough research into the dates available for an event of this scope. The facilities' availability during the week of June 3-9 inclusive simply dictated the time when the congress could be held at Indiana University during 1984. To the best of our knowledge, there have been no other offers to host an IBC which have not been withdrawn or were investigatory in nature. The mechanics of organizational planning for a congress in world centers have not been established.

Indiana University has graciously offered to host IBC2 and further offer its facilities to the congress. Our faculty and staff have also offered to plan, organize, and implement this congress. We would hope that the magnitude of this commitment is well understood by members of the brass community at large.

The close proximity of Indiana University to Chicago and New York, as well as other overseas points of entry qualifies I.U. as a point easily accessible to all international brass musicians. Indiana University is centrally located in the Midwest and is easy to reach from various points of America, Canada, and Mexico.

### History and Background of IBC

The International Brass Congress has its roots in the 1974 International Brass Symposium. The founding of the four brass organizations, the International Horn Society in 1970; the International Trombone Association in 1971-72 (as an outgrowth of the Nashville workshop); Tubists Universal Brotherhood Association, 1973; and the International Trumpet Guild in 1974, helped to coalesce an interest in bringing these organizations together to provide impetus for the development for the first **International Brass Congress** held in Montreux during June 13-19, 1976.

IBC2 is long overdue largely because of the magnitude of such an undertaking and a lack of leadership initiative (although agreed upon by the brass association officers) over the years. Indiana University acknowledges the need for this congress and anticipates its continuity in the future regardless of choice of location or date and further believes that it will become an increasingly important consortium for the brass world.

From THE METRONOME:  
April 15, 1925, p. 58.

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*Courtesy of Keith C. Clark.*

## ITG Brass Quintet Contestants

In accordance with the rules and regulations of the 1984 ITG Brass Quintet Composition Contest, the *ITG Journal* is required to list all entrants in the contest. Unfortunately, there were no winners, but listed below, in alphabetical order, are all of the contestants:

- Adrian David Anderson, 318 Elm St., 2a, New Haven, CT 06511, *Brass Quintet (Katumbaline)*
- Magnus Andersson, Studentbacken 23/217, Stockholm, Sweden, *Brass Quintet 1984*
- Douglas B. Borwick, Ph.D., 4101 Mill Creek Rd., Winston-Salem, NC 27106, *The Foundations of the Earth*
- Dr. Sy Brandon, 120 Maple Street, Wrightsville, PA 17368, *Chorale Prelude on Hymn to St. Anthony*
- Dr. David A. Caudill, 102 Ashley St., Cleveland, MS 38732, *Brass Quintet*
- Carleton Clay, R.D. 2, Box 192, Otego, NY 13825, *Song and Rondo*
- Alice O. Countryman, 3036 Balchen Drive, Anchorage, AL 99503, *Brass Quintet*
- Joseph R. DeBaise, 304 Park St., Syracuse, NY 13203, *Brass Quintet*
- John Earl Drumheller, 3003 Valmont, #231, Boulder, CO 80303, *The Dance of Shiva for Brass Quintet*
- Andrew Frank, 968 Overlook Rd, Berkeley, CA 94708, *Brass Quintet*
- Bradley H. Hansen, 1711 11th Ave., Greeley, CO 80631, *Conversations for Brass Quintet*
- Kevin R. Hiatt, 4490 S.W. 62nd Ct., Miami, FL 33155, *Fanfare Suite for Brass Quintet*
- James F. Hopkins, 165 Linda Vista Ave., Pasadena, CA 91105, *Brass Quintet No. 2*
- Craig Lindvahl, 117½ E. Walnut, Teutopolis, IL 62467, *Meet me in Cognito*
- Ronald LoPresti, 200 E. Geneva Dr., Tempe, AZ 85282, *Miniatures for Brass Quintet*
- John D. Swan, 249 Benson Ave., Toronto, Ontario MGG 2J7, Canada, *Dance Suite No. 2*
- Peter Terry, 5310 Joe Sayer Ave., #214, Austin, TX 78756, *Pentacle—3 Dances for 5 Brass*
- Philip VanOuse, 804 Calhoun Hall, University of Cincinnati, Cincinnati, OH 45221, *Revelations for Brass Quintet*
- Robert Whitcomb, 309 N. A Street, Marshall, MN 56258, *Divisions and Fuging Tune for Wind Quintet*

## Recent Programs

*Editor's Note:* All original programs or listings submitted for this section must include name of player or ensemble, location of performance (city and state preferable), and date. Programs cannot be returned.

- Keith Amstutz**, trumpet  
University of South Carolina, Columbia, 3/8/84  
Brandenburg Concerto No. 2 — Bach

- David Burkart**, trumpet  
Ohlone College, 12/4/83  
Concerto — Tartini/Modell  
Trinity Chapel, Berkeley, CA, 1/15/84  
Concerto in D — Telemann

- Gil Cline**, trumpet, cornet, flugelhorn  
Humboldt State University, Arcata, CA, 5/7/83  
Sonata — White  
Sonata a 5 — Grossi  
Sonatina — Iannaccone  
The Southern Cross — Clarke  
Concertino — Albrechtsberger  
Suite for Flugelhorn — Presser  
Animal Ditties — Plog  
Sonata in F, No. 1 — Baldassare

- David Cummings**, trumpet  
Middle Tennessee State University, 2/12/84  
Suite in D Major — Handel  
The Hollow Men — Persichetti  
Concerto — Aruntunian  
Mendez — La Virgen de la Macarena

- Vincent DiMartino**, trumpet  
Oldham Co. High School, Buckner, KY, 12/12/83  
Rhapsody — Tull

- Marc Fulgham**, trumpet  
Pittsburg (KS) State University, 2/9/84  
Gloria Patri — Nelhybel  
Prayer of Saint Gregory — Hovhaness  
Concerto in D Minor — Albinoni  
Quiet City — Copland/Kennedy  
Air for Trumpet — Telemann/Glaser  
Sonata in D — Franceschini

- Frank Hanson**, trumpet  
Ohio State University, 7/23/83  
Legend — Enesco  
Concerto — Tomasi  
Concerto, Op. 68 — Schibler  
Music for Five Trumpets — Reynolds  
University of Wisconsin-Whitewater, 2/7/84  
Concerto in D — Tartini  
Sonata — Holdheim  
Concerto — Rivier  
Recreation for Trumpet, Horn, Trombone and Piano — Gabaye

- David Hobbs**, trumpet  
New Orleans Symphony Orchestra, 1/6/83  
Concerto — Aruntunian

- Bruce C. Hopkins**, trumpet  
Barrington College, Worcester, Mass., 2/6/84  
Sonata Al' Postcommunio — Martini  
Suite in D Major — Handel  
Sonata Prima — Viviani  
Two Chorale Preludes — Krebs  
Sonata No. 1 in C Major — Albinoni  
Sonata in D Major — Purcell  
First Unitarian Church, Worcester, Mass., 1/22/84  
Ode for High Voice and Trumpet — Handel



7 Arie Con Tromba Sola — Scarlatti  
Animal Ditties — Plog-Nash  
Let the Bright Seraphim — Handel

**Karen Kosmerl**, trumpet

University of Alaska, Fairbanks, 12/13/83  
Caprice — Turrin  
My Regards Waltz — Llewellyn  
Concerto — Hummel  
A Suite of Trumpet Voluntaries in C — Stublely,  
Stanley, Handel, Boyce  
Komm, Heiliger Geist, Herr Gott — Telemann  
Komm, Heiliger Geist, Herr Gott — Buxtehude/  
McGuffey  
Susato Suite — Susato/Iveson

**Brian Lamkin**, trumpet

Crestwood Christian Church, Crestwood, KY, 3/18/84  
Quiet City — Copland  
Sonata in F Major — Handel  
Legende — Enesco  
Sonata — Poulenc

**Stephen Mendyk**, trumpet

First Plymouth Church, Lincoln, Neb., 11/1/83  
Concerto in B-flat — Albinoni  
Concerto in E-flat — Haydn  
Legend — Enesco

**Natalo A. Paella**, trumpet

University of Lowell, MA, 12/5/83  
La Virgen de la Macarena — Mendez  
Aria "E Lucevan le Stelle" — Puccini  
Bell Song — Delibes  
Largo Al Factotum — Rossini  
Ciribiribin — Pestalozza  
Trumpet Rhapsody — James/Matthias  
Concerto — James

**Natalo A. Paella, Cheryl A. Allen**, trumpets

University of Lowell, MA, 2/16/84  
Capriccio I — Vierdanck  
Concerto in C — Vivaldi  
Canzon — Aichinger  
For a Penny — Stallings  
Concerto for Cootie — Ellington  
Carillon — Satie  
Tosca "Lucevan Le Stelle" — Puccini  
Musetta "La Boheme" — Puccini  
Opera Snatches — Schuman

**Victor Rislow and David Sampson**, trumpets

Susquehanna University, Selinsgrove, PA, 2/3/84  
Sonata No. 1 — Handel  
Fenster (nach Marc Chagall) — Eben  
Winter Ceremony — Sampson  
Sonata in D — Franceschini

**Bill Schmid**, trumpet

North Texas State University, 4/18/83  
Caprice — Bozza  
Concerto — Lovelock  
Concerto in D Major — Fasch  
Concerto in C Major — Albinoni

**Acadiana Brass Quintet**

Baton Rouge Community Concert Series  
Baton Rouge, LA, 1/25/84  
Overture to the "Marriage of Figaro" — Mozart/  
Brown  
Quintet No. 3 — Ewald  
Canzon on a French Theme — Scheidt  
Turkish March — Mozart/West, Giroux-West  
Hungarian Rhapsody No. 2 — Liszt/Giroux-West

**Brass Choir of Peace**

Peace Lutheran Church, Springfield, VA, 12/9/83  
A Renaissance Concert — Didrickson/arr.  
Canzona per sonare No. 2 — Gabrieli  
Suite from "The Danserye" — Susato/Iveson  
Pia Memoria — Nystedt  
Christmas Carols — Anderson, arr.  
Rigaudon — Campra

**Commonwealth Brass Quintet**

Susquehanna University, 1/6/84  
Elizabethan Dance Suite — Holborne  
Suite for Brass Quintet — Reynolds  
Seven Dances from Perpsichore — Praetorius  
Quintet No. 1 — Ewald  
Suite No. 3 from American Brass Band Journal —  
Friedrich

**Georgia State University Brass Quintet**

Gainesville Brenau College, Gainesville, GA, 2/14/84  
Fugue in G Minor — Bach  
Four Movements for Five Brass — Jones  
The Flight of the Tuba Bee — Rimsky-Korsakov/  
Cable  
Quintet — Arnold  
Overture from "William Tell" — Rossini  
Canzona Bergamasca — Scheidt  
Canzona Prima a 5 — Gabrieli  
Music for Brass & Piano — Knox

**Heritage Brass Quintet**

Willoughby School of Fine Arts, 12/18/83  
Fanfare — Dukas  
Two Madrigals — Wilbye  
Lo' How A Rose Er' Bloomin' — Trad.  
Toccat and Fugue in D Minor — Bach  
Four Moods for Brass Quintet — Harris  
The Twelve Days of Christmas — Kazdin  
Kanon — Pachelbel  
Galliard Battaglia — Scheidt  
Carol of the Bells — Trad.  
O Come O Come, Immanuel — Trad.  
We Three Kings — Trad.  
We Wish You A Merry Christmas — Trad.

**Illinois Brass Quintet**

University of Illinois, 3/4/84  
Prelude and Fugue in G Minor — Bach/Blumenthal  
Es ist ein Ros' entsprungen — Brahms/Niven  
Quintetto d'ottoni, Op. 31 — Balassa  
Grainger Suite — Grainger/Kreines  
Air pour les trompettes — Bach/Rosenthal  
Sonata da chiesa, Op. 3, No. 7 — Corelli/Nagel  
Quintet — Arnold

### **New Mexico Brass Quintet**

Immanuel Presbyterian Church, Albuquerque, NM,  
12/4/83

Sound An Alarm — Handel  
Air and Variations — Handel  
Fantasia on the "Magic Flute" — Beveridge  
O Come All Ye Faithful/Joy to the World — Cable,  
arr.  
Suite — Boyce  
Hymn-Tune Fantasia — Mauldin  
Carols for Brass — Price, arr.

### **San Antonio Brass**

Trinity University, San Antonio, TX, 12/15/83  
Gordon Hallberg, 'Guest Conductor'

Canticum Trium Prerorum from  
Cantiones Sacrae (1618) — Praetorius/Hallberg  
Aria della Battaglia — Gabrieli/Hallberg  
Fanfare for the Commonwealth — Williams  
Variations on an Advent Hymn — Tull  
Symphony for Brass and Timpani — Haufrecht

### **Symphonic Brass Quartet**

Central Congregational Church, Worcester, Mass.,  
10/9/83

Toccata — Haines  
Humoresque — Tchaikovsky/Fitzgerald  
Prelude, Op. 34, No. 6 — Shostakovitch/Udina  
Paper Lake — Peterson  
Fanfare for Spring — Bellows  
Ragtime Dance — Joplin  
Civil War Suite — Kemp, arr.

Higgins Armory Museum, Worcester, Mass., 1/18/84

Il Est Bel et Bon — Passereau  
Three Dances — Susato  
English Baroque Suite — Handel, Purcell  
Prelude, Op. 34, No. 6 — Shostakovich/Udina  
Liebe, O Gelehrt Geschenke — Peterson  
Suite for Brass Quartet — Sanders  
Toccata — Haines  
Fanfares and Friends — Bellows  
Sousalute — Hailstork  
March of the Toads — Peterson  
Rondeau — Mouret

### **University of Kentucky Brass Quintet**

University of Kentucky, 10/25/83

Canzona Bergamasca — Scheidt  
Prelude and Fugue — Bach/Gray  
Three Dance Impressions — Calvert  
Sonata — Gregson  
Music for Brass Instruments — Dahl  
Hora Staccato — Dinicu Heifetz/DiMartino  
Lassus Trombone — Fillmore/Gray  
Three Salutations — End

### **University of Nebraska Trumpet Ensemble, Members of the Lincoln Symphony, the Nebraska Chamber Orchestra, and the Plymouth Brass**

First-Plymouth Congregational Church, 10/30/83  
Canterbury Flourish — Jacob  
Fanfare for Columbus — George

Fanfare for St. Edmundsbury — Britten

Ein' Feste Burg — Bach

Concerto — Altenburg

Concerto — Vivaldi

Overture to "The Barber of Seville" — Rossini/  
Klages

Fanfare from "Otello" — Verdi/Grass

Soundings — Sclater

Sonata a 7 — Biber

Echospace — Trythall

A Festive Arrangement of "Ein' Feste Burg" —  
Hotchkis

The Great Gate of Kiev — Mussorgsky/Slonaker

### **University of Wisconsin Brass Choir**

University of Wisconsin-Milwaukee, 12/2/83

American Fanfare — Miranda

Sonata pian' e forte — Gabrieli

Symphony from the Fairy Queen, Act. IV — Purcell

Introduction to Act III Die Meistersinger — Wagner

Ricercar from Musical Offering — Bach

Sound Piece, Op. 82 — Read

### **Edmonton (Canada) Trumpet Ensemble and the Richard Eaton Singers**

All Saints' Anglican Cathedral, 11/11 and 12/83

Alvin Lowrey, Fordyce Pier, William Dimmer,

Dawn Hage, trumpets

Alla Battaglia — Gabrieli/Lowrey

In Ecclesiis — Gabrieli

Gloria — Somers

Fanfare for St. Edmundsbury — Britten

Sonata Sancti Polycarpi — Biber

Psalm 136 — Schütz 

### ***How can you help increase the membership of ITG?***

**Any or all of the following information  
will be useful...**

- Names and addresses of present and former private students.
- Names and addresses of trumpet players in all-county, all-regional and all-state bands and orchestras.
- Names and addresses of good trumpet players you have heard or adjudicated in solo competitions.
- Names and addresses of college libraries who do not presently subscribe to the *ITG Journal*.

**If you will give me the above information,  
I will send materials.  
Thanks for your help.**

***Gordon Mathie***, Vice President of ITG  
12 Missouri Avenue  
Potsdam, NY 13676

# An Innocent Abroad: Playing with a South American Orchestra

by David Bannard

It seems as though many musicians from the United States have joined orchestras in South America in recent years. I was one of these expatriates and like many other musicians in the same situation, I knew very little of what to expect. I would like to share some of my experiences and observations with the members of the International Trumpet Guild in the hope that they may provide useful information to some of you either considering such an option or advising a student.

There are many benefits to performing with one of these orchestras, many of them extra-musical. I held the position of solo trumpet with the Orquesta Sinfónica Nacional del Ecuador and lived in the beautiful city of Quito, at 9,500 feet! Getting to know the city and people was one of the finest parts of the experience. Adapting to the altitude, however, took two or three weeks, and my first obligation was to perform the Poulenc *Trio* at a party in honor of the newest members of the orchestra three days after my arrival! Adapting to a totally new culture can be very difficult, especially with only three years of very rusty high school Spanish, but the insights one can gain are invaluable. Very little about Latin America makes its way into North American newspapers or magazines, so living in one of these countries is an enlightening experience. It will change many of your preconceived notions about Latin America, as well as the United States, and cause you to consider closely the interrelationship of all countries. Life in Ecuador also meant experiencing the “mañana syndrome.” Almost nothing happens when it’s supposed to. After three months, my tourist visa expired. After five I had been an illegal alien for two months and the orchestral administration showed very few signs of obtaining my visa for me, although I had been promised one well before I arrived in Ecuador. Hence, the only way to leave the country was for me to bribe my way out!


If you’re going to join an orchestra anywhere out of your own country, but especially somewhere where the language and culture will be unfamiliar, be sure that you attend to certain matters before you set foot on an airplane. The most important of these are:

- (1) Have a contract in hand that details your responsibilities, including instruction and solo performance. Be sure to specify whether you’ll be paid in local currency or dollars. Recent devaluations have more than halved many musicians’ paychecks when they are converted from the local currency to dollars.
- (2) Have a work visa, *not* a tourist visa, valid for the term of your contract.
- (3) Have round trip travel arrangements booked and paid for in advance and in your name. The return half of my round trip ticket was “requisitioned” upon my arrival.

- (4) Be prepared for intestinal disorders! You’ll get them and you’ll live through them in all likelihood, but if you consult a physician before you leave, you’ll be much more comfortable. Don’t forget to look into shots and malaria tablets, too.
- (5) If at all possible, learn the rudiments of the country’s language and see what you can learn about the country itself. Otherwise, the first rehearsal might be very confusing. Who said that music was the universal language?

After all these caveats, you may be wondering why one would still want to take such a position. If my experience was any example, I can give you a long list of reasons. One must first look at musical reasons. As we all know, jobs for orchestral musicians are hard to come by in the United States. This is a chance to gain invaluable “on-the-job training.” You may find that orchestral standards aren’t quite up to what you’ve experienced in orchestras in your country. However, the literature, or much of it, is very similar. Moreover, the routine of rehearsals, performances and tours with the same personnel is something that cannot be duplicated as a freelance or student musician. You may also find, as I did, that the local community of musicians is small and that contractors will call you for many types of work. I had the opportunity to record jingles, play with a rock band and a big band, make records... in short, do anything that called for a trumpet, regardless of style. With the rapid growth of specialization in the United States, that type of experience was most valuable. I also had the chance to perform as the soloist with the orchestra a number of times. Having played the Hummel *Concerto* in recital with piano, but never with orchestra, the feeling of standing in front of that group was really wonderful. Perhaps the chance to make new friends was the most valuable part of the experience for me. Our orchestra had musicians from all over Latin America, Poland, Spain, and the U.S.A. The exposure to different musical and cultural ideas was very exciting. There were some marvelous people in that orchestra whom I will remember fondly all my life.

In short, for those musicians with a sense of adventure, I can strongly recommend taking a position with a South American orchestra. With some advance planning and an open mind, it could be a wonderful experience, both musically and personally.

**About the Author:** Mr. Bannard holds the degrees of M.M. in trumpet from Northwestern University and B.Mus.Ed. from Indiana University. In addition to his post with the National Orchestra of Ecuador, he has been a member of the Opera Company of Boston Orchestra, the Civic Orchestra of Chicago and the Spoleto Festival Orchestra. He is currently performing and teaching in the Boston area. 

# Masters of the Twentieth Century: Roger Delmotte

by Michel Laplace

Translated by David Hoyt

[Principal Horn, Edmonton Symphony, Edmonton, Alberta, Canada]

Edited by Alvin Lowrey

There are exceptional artists, pioneers in their field, who achieve legendary status during their lifetimes. Often a musician's career, whether through concert tours or recordings, can create a world-wide reputation. A certain mystery surrounds these artists often caused by a lack of biographical information or a haphazard distribution of recordings which end up as improperly identified pieces of collections.<sup>1</sup> Consequently, North American trumpeters develop not only admiration and respect for various European artists, but also curiosity. Roger Delmotte, reluctant to speak about himself, deserves special recognition for his role in elevating the status of the trumpet to that of a noble solo instrument.

Roger Delmotte was born in Roubaix (northern France) on September 20, 1925. Like many other French wind virtuosos, he owed his practical beginnings to amateur bands which were especially active in the northern regions of France. The first two years of his band experience were on the "petite flute." By chance he opted for the bugle [flügelhorn] and found himself playing clarinet parts. The development of finger dexterity and his introduction to transposition began in this musical environment. As a student of Maurice Leclercq at the Roubaix Conservatory, he was regarded as a reliable and diligent worker. His local studies culminated in a "prix d'honneur" in 1944.

The 1930's and early 1940's were not pleasant years for many French. Roger Delmotte's early life was difficult as he lost his father and it was necessary to begin working at a young age learning to be a tailor. Nevertheless, of artistic temperament, he pursued musical studies as best he could and eventually joined the class of Eugène Foveau at the Conservatoire National Supérieur de Musique de Paris. He shone in this prestigious institution from 1944 to his "Premier Prix de Trompette" in 1946. Like many others, he also played in a military band while acquiring an education.<sup>2</sup>

With the end of World War II came increased demand for musicians, and Roger Delmotte began "gigging." He played in all the major Paris clubs except the "Folies-Bergère."<sup>3</sup> Generally the club work was gruelling since the dance bands sometimes had only one trumpet and accordian. He says, "I played 'à la Barelli...' while maintaining some classical style anyway!"

In 1948, while touring with "l'Orchestre de Cadets" (a young ensemble of Paris Conservatory graduates), he performed in London's Royal Albert Hall and took a lesson with Ernest Hall.

In 1950, he worked three and a half months in Cannes (southern France) which was a bit of a holiday. That year, prepared by his teacher, Eugène Foveau, he competed in the Second Geneva International Competition and was vaulted into prominence by becoming the first trumpeter

to win first prize at the Geneva Competition.<sup>4</sup> Questioned about the value of such competitions, in an era when they were infrequent, Mr. Delmotte related the following story:

'At a rehearsal after winning the prize, he was offered some views on how to play the trumpet by an uninformed conductor. During the break, one of Delmotte's colleagues told the conductor about the competition. From then on, the conductor had nothing but compliments...'

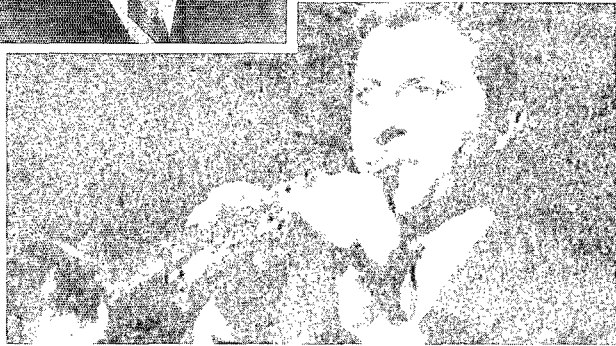
The death of Albert Burtin in 1950 opened a position of trumpet professor at the Versailles Conservatory. Roger Delmotte (then 25) was appointed and his reputation spread rapidly. While accepting this windfall, he continued his free-lance performance career, and in 1951 advanced his career by applying for and attaining the position of solo trumpet at l'Opera de Paris. Beside him were Jean Greffin, Albert Adriano, Paul Chainé and Arthur Haneuse. He prepared André Jolivet's *Concertino*<sup>5</sup> for the audition and claimed that his experience in the variety shows had helped him surmount this style of music. He was given an opportunity to perform this work with l'Association des Concerts Lamoureux and was noticed by a member of the Pathé recording company who asked him to record this difficult piece. The recording was produced that same year, 1951. Its impact was great, even into Russia where it became a model of this work's interpretation for the students at the Moscow Academy. Years later, on a radio show, André Jolivet stated that it was due to such artists as Roger Delmotte and Maurice André that he pushed his works for trumpet to greater and greater complexity.

A pioneer of international competitions, he is also a pioneer of contemporary French music, a field in which he acquired a great reputation for reliability. Still during the 1950's he played at the "Domaine Musical" for Pierre Boulez. Long before Maurice André, Delmotte collaborated considerably with Jolivet as evidenced in the discography to be presented in the next issue of this *Journal*. His mastery and virtuosity also inspired others—Schmitt, Rivier, Delerue, Moeschinger, Barraud, O'Hara, et al—to write works for him. These were an on-going study for him, and during the 1970's he recorded major works for O.R.T.F. (Rivier, Barraud) and Philips (Rivier, Delerue). He also appeared on television doing Jean Rivier's *Concerto pour Trompette* (1972) and on the radio in Jean-Jacques Werner's *Trois Pièces Lyriques* (1973) and Jolivet's *Concertino* (with l'Orchestre Oubradous, 1975).

Roger Delmotte is also a pioneer of the "Baroque Revival" of the 1950's.<sup>6</sup> In 1952, Roger Delmotte recorded two major works then rare on long-playing records—the concertos of Franz Joseph Haydn and Leopold Mozart—with an anonymous orchestra conducted by Serge Baudo,



*Eugène Foveau,  
Delmotte's teacher*



*Roger Delmotte in the 50's.*

*Albert Adriano,  
Delmotte's second  
trumpeter.*



*Alain Parizot and  
Roger Delmotte  
playing "Vivaldi"  
in St. Claude, 1982.*



*"We three kings":  
Philip Jones,  
Roger Delmotte  
and  
Roger Voisin (left  
to right), Chatenay,  
1983.*

*All photos from  
the collection of  
Michel Laplace.*

for the Vogue recording company. (Note that in the Mozart, he used a D trumpet.) That same year, surrounded by his colleagues of the Paris Opera, he was the first to record numerous works of Girolamo Fantini. (There are presumably no pressings of Leopold Mozart or Fantini before 1952.)

From the start, Roger Delmotte often teamed up with his northern colleagues, Gilbert Despretz, in his exploration of early repertoire. His association with the veteran Albert Adriano is surely documented in their 1953 recording of the concertos by Manfredini and Vivaldi with Louis de Froment and Roland Douatte conducting. (Note again, that the Vivaldi, a warhorse ["cheval de bataille"] of the Baroque revival, was played on C trumpets.)

His expanding career led him to associate with the best of foreign artists. In 1951 he met Roger Voisin. The Boston Symphony Orchestra presented Honegger's *Second Symphony* (in which, curiously, the last chorale was played by three trumpets in unison). Roger Delmotte attended the performance while Roger Voisin played with his bell pointing skyward. Besides the fact that the teacher, Foveau, used Voisin as a model for interpretation, it is plain to see that the two virtuosi spring from the same French style going back to J.J. Mellet.<sup>7</sup>

Another important international contact was made in 1955 when the Bolshoi troupe appeared at "l'Opéra." The conductor was the famous (blind) Yuri Faier with assistant, Gennady Rozhdestvensky, and the ballet master was none other than Georgy Orvid, pioneer of the Russian trumpet school. Delmotte's Jolivet *Concertino* recording was well known in Moscow, and the two hit it off well.

Throughout his career, Roger Delmotte maintained the fine and distinctive style of Foveau, though recognizing the influence of the older Raymond Sabarich (by 16 years). He admired the "grand tenor" aspect of Sabarich and often played alongside him. It was through Sabarich that he began to do studio work for film music. Together they performed the music for George Auric's films even into the 1960's, sitting beside such diverse artists as Guy Carrière ("The Witches of Salem"<sup>8</sup>), Henri Van Haeke and trombonist Billy Byers.

Besides his orchestra post, Delmotte pursued intense activity as a studio musician, soloist and teacher. During this era of extreme productivity, he perfected his sight reading to a level seldom seen today. His talents were requested by the best conductors: first among these was Hermann Scherchen who used him in a series of recordings (1963) that mostly included repertoire formerly recorded for Vogue. He has appeared as soloist with many orchestras: those of Colonne, Lamoureux, ORTF, and more recently l'Ensemble Instrumental de Provence (1972), l'Orchestre des Pays de la Loire (1975) and even with the band of St. Claude (1982, Hummel and Vivaldi). He has performed at the Festival of d'Aix-en-Provence, in Lugano, Montreux, Lisbon, Toledo, San Sebastien, Belgrade and Prague; and he has been heard in Germany, Austria, Japan and Yugoslavia.

Roger Delmotte and Maurice André were pioneers of recitals for trumpet and organ, which became extremely popular in France from 1970-76. Delmotte's faithful com-

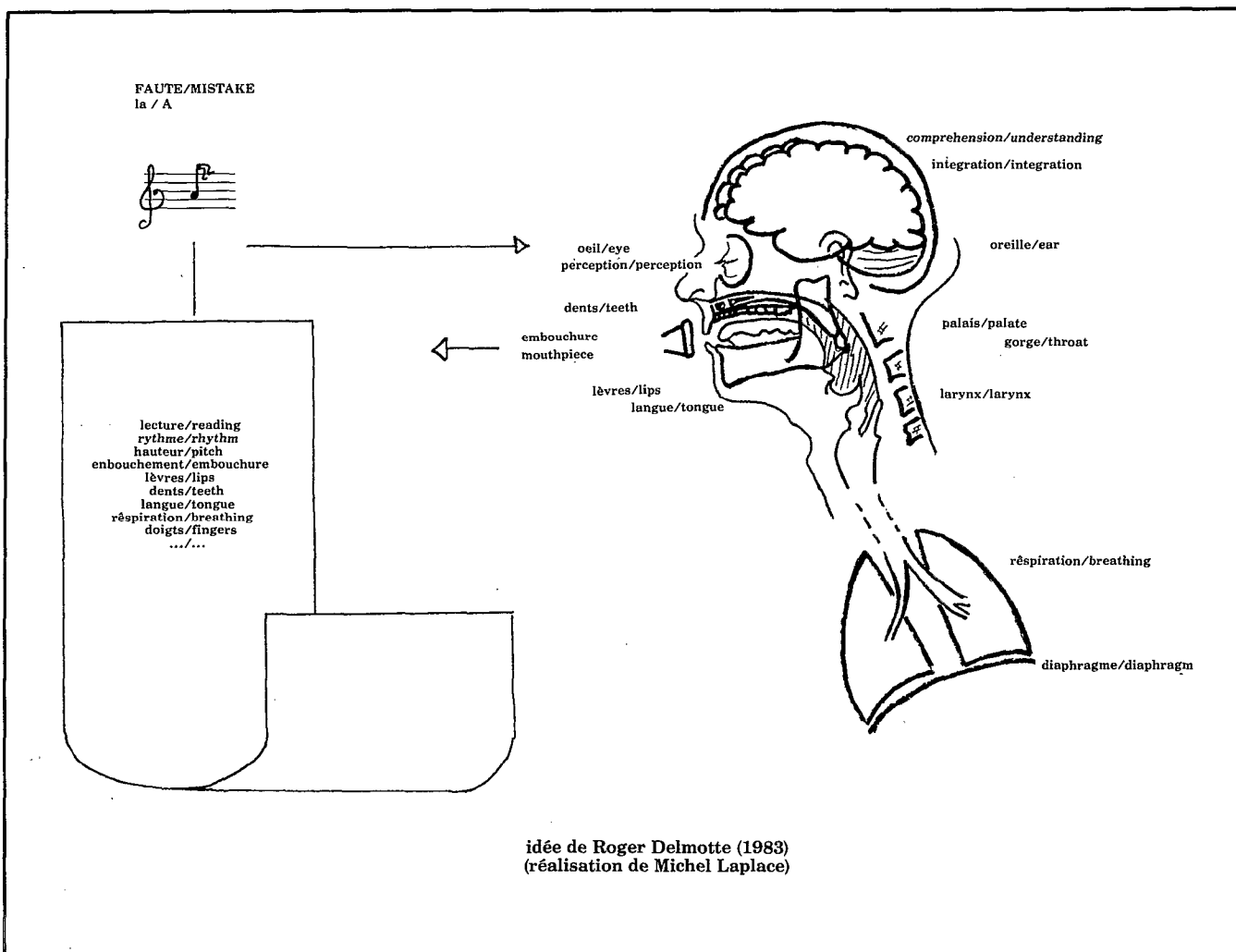
panion in these programs was the organist, Pierre Cochereau (who also performed with Maurice André).

During the 1960's until 1973, he was soloist in the brass ensemble of the trombonist Gabriel Masson, where he appeared with such artists as Pierre Thibaud, Yves Couëffé and Jacques Mas. In 1976 he formed his own ensemble which toured South Africa, creating a sensation in a public unaccustomed to this genre.

The only aspect of classical solo playing which Delmotte did not instigate was the use of the piccolo trumpet. His first recordings used C and D trumpets—those of the narrow bore in use in France at the time. (Roger Delmotte began at the Opera with a small bore Aubertin trumpet.) His musical preference is still for trumpets in those keys. However, Adolf Scherbaum and then Maurice André changed the style (regrettably so, in the author's mind) to piccolo trumpet, and Roger Delmotte used his talent to adapt to this movement. His ability on this instrument was used even in variety shows when his colleagues Fred Gerard and Georges Jouvin called upon him. With Jouvin and Roger Guerin, they formed a group called "Les Trompettes de Paris" which had a short life—yet produced three albums for Pathé in 1972.

In discussing Delmotte's pedagogy, many trumpeters justifiably admire his teaching abilities. In this role he was among the first to give master classes: at the Mozarteum of Salzburg, Mushashino College in Tokyo, and at the summer academies of Nice and Sion among others. He succeeded Louis Ménardi as Raymond Sabarich's assistant at the Conservatoire National Supérieur de Paris. When Sabarich died in 1966, Roger Delmotte took over his teaching duties at the Paris Conservatory. Meanwhile, and to this day, he continued to shine at the Ecole Regionale de Musique de Versailles. As with his recordings, it is impossible to list all of his students. They occupy (or occupied) the best Parisian positions at the Radio and the Opera as well as principal positions in the conservatories of the major provincial cities.<sup>9</sup> Additionally, he presides or participates as a member of competition juries: he was a member of the jury for the 1979 Maurice André International Competition; and he is artistic adviser to the International Competition for Wind Instruments of Toulon and the International Congress of Brass at Chatenay-Malabry.

Some have expressed surprise that there is no "Roger Delmotte Method" (other than a humorous drawing). If



he has not found it necessary to add to the existing exercise literature, it is because he believes that the essential part of teaching, personalized for each student, is the live experience. (He is here in the company of Max Schlossberg whose posthumous method was a collection of personalized exercises.) We will attempt to explain his concept, which seems both original and logical. There exists a number of important parameters, which, if combined correctly, should prevent performance faults. All of these parameters occur in a fraction of a second, and only one parameter need not function for a student to miss a "la." The teacher must have all these parameters in mind and be able to distinguish, instantly, which one caused the student's problem: he reviews his list, in his mind, as if he were reading from a roll of paper. [cf table] (We hope not to betray his ideas by using the words "pedagogical principles.")


Roger Delmotte, artist of exceptional virtuosity and renowned pedagogue, is a "chevalier de la Legion d'Honneur et des Arts et des Lettres."

One can see by these few details an enviable career, and how much the trumpet has been enhanced by this artist. We conclude with a quote from the young French concert artist, Bernard Soustrot: "It is due to Roger Delmotte and Maurice André that we can live the trumpet, that we can give hundreds of concerts a year."

### Notes

- 1 The Nonesuch album, *The Baroque Trumpet* (H-71002), is a good example of the anonymity afforded Roger Delmotte through random reproduction of extracts from previous albums.
- 2 Roger Delmotte played in a military band called "La Musique de la Place," and in 1945 it included such illustrious members as: Yves Sirvain (died 1982), trumpet; Pernoo, horn; Bitsch and Pascal (both winners of the "Prix de Rome"), percussion; and assistant conductors Richard and P. Bonnot.
- 3 At Mogodor's he played "No No Nanette" alongside trombonist Marcel Damant (later a famous pedagogue). Trombonist Jean Naudin remembered Roger Delmotte from the Olympia. He also played the "Concerts Mayol."
- 4 At the first Geneva competition in 1947, only a second prize was awarded to the Belgian, André Marchal.
- 5 Jolivet's *Concertino* became a required piece at the CNSMP competition in 1948; the winner was Jean Mauclair. At this time it was deemed unplayable.
- 6 During that time only Adolf Scherbaum (16 years his senior) shared in his reputation, although his series of Baroque albums for Deutsche Grammophon were not released until later (1965, two albums: 1968; 1970; 1971). Roger Voisin cut his first album in Boston in 1959 which was sold to Kapp and later released in New York along with others after 1963. Helmut Wobisch recorded the Haydn *Concerto* (in 1952, the same year as Roger Delmotte) with the Vienna State Opera Orchestra (first version); the

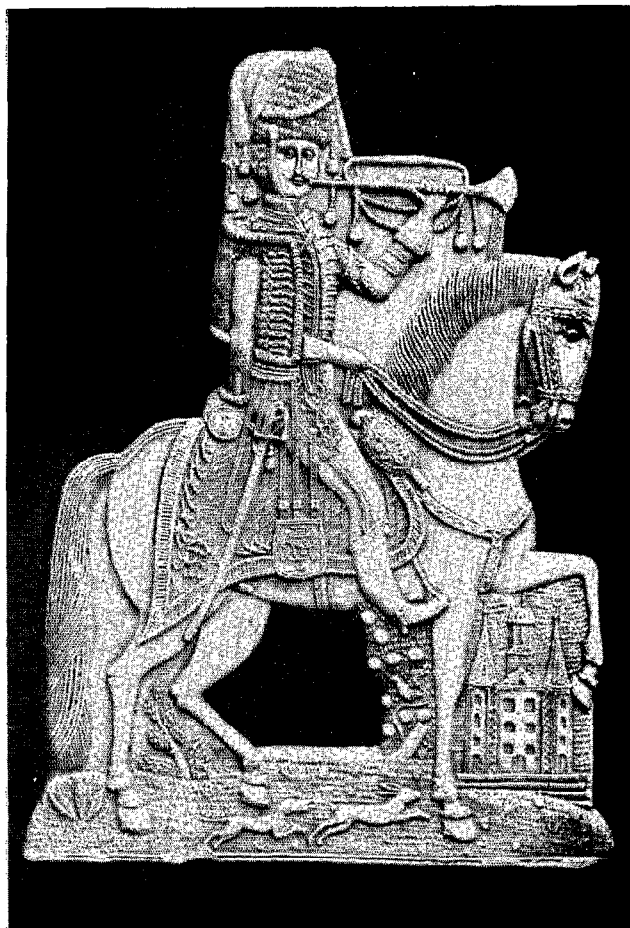
same orchestra had been used earlier in the historic 78-rpm version (later re-issued on Vanguard) with the soloist, George Eskdale (playing a Besson B-flat trumpet).

- 7 In 1906, Georges Mager and Eugène Foveau received their "Premier Prix de Cornet" playing the *Premier Solo* of Georges Hué, both in the class of Mellet. Voisin would later study with Mager (as well as with Marcel Lafosse and his father, René, who were both students of Alexandre Petit), while Delmotte was, along with Sabarich, the most important of Foveau's pupils.
- 8 This film score used a brass ensemble with Maurice André, Louis Ménardi, Roger Delmotte, Vincent Casino and one unidentified trumpeter (c. 1963).
- 9 As a short example we cite Pierre Tutot (CNSM de Lyon), René Périnelli (Marseille), Robert Bouché (Opera), Roger Jeanmarie (Radio), Gerard Millière (Radio Luxembourg); others following a less classical path such as Patrick Artero (jazz). 



*K and K Austrian Empire  
Ungarischer Hussaren-Trompeter  
Wachs-Modell.*

*Photo Courtesy of Franz Streitwieser, Streitwieser Foundation.*





# Relaxation Techniques for Better Performance

by Dr. Betty Scott

## Introduction

During the 1983 spring semester, Dr. Scott gave workshops at the Northern Illinois University (DeKalb), University of Iowa (Iowa City), University of Kansas (Lawrence), Arizona State University (Tempe), and the University of Missouri-Columbia. These workshops focused on relaxation techniques and the control of stage fright.

These workshops emerged as a result of previous studies and certifications with well-known hypnotists such as Barrie Konikov, Dick Sutphen, and Walter Sichort. Dr. Scott is a certified hypnotherapist. Dr. Scott is also a member of the World Congress of Professional Hypnotists, the International Guild of Relaxologists, and the Guild of Ethical Hypnotists.

During this school year, Dr. Scott has given workshops at the following meetings: the 7th Annual Imagery Conference (San Francisco, October, 1983); the World Congress on Professional Hypnotists Convention (Las Vegas, December, 1983); the 1st Annual International Imagery Conference (Queenstown, New Zealand, December, 1983); and the Southwest Hypnosis Convention (Houston, February, 1984).

From August 1-16, 1983, Dr. Scott gave two workshops on Relaxation Techniques at the Classical Music Seminar in Eisenstadt, Austria. She also played in the Classical Music Seminar Orchestra while in Austria.

\* \* \*

Nervousness... fear... stage fright. These emotions are the great levelers of even the best performers. I doubt if there's even one trumpeter who can say that he or she has *never* gotten nervous for a concert or a recital. The awful thing about nervousness is that it acts like an insidious disease in that a little bit of nervousness tends to balloon into substantially greater feelings of nervousness. When we continue to get nervous for those seemingly all-too-crucial concerts, we soon establish a conditioned response. In the vernacular, this means that we've established a habit (in this case, a negative habit). This habit of nervousness is triggered by specific situations most often associated with the trumpet. This in turn becomes a "Catch-22" situation in that the more we desire to perform well but fear or question our capacity to do so, the more we lead ourself toward greater feelings of anxiety and, hence, more fear. The more you think about it *not* happening, the worse it gets. Have you ever tried to convince yourself not to get nervous? Impossible! Truly, we draw to us the things that we think about—including the things we fear.

The reasons we get nervous and uptight are as varied as the individuals reading this article, but there are some common possibilities: lack of preparation—physically and mentally; playing for the wrong reasons—to impress someone or to "show off"; fear of looking and playing like a fool—especially to colleagues, auditioning committees, students, families and individuals who can raise our

salary; or fear of really showing yourself to others—because others might find out just how sensitive, gentle and fragile you really can be (conversely, your blustery nature might be discovered as a front for insecurity). Many of the reasons for our nervousness are directly related to our egos and how we view ourselves and our relationships with one another; how we view the game of life and trumpet playing. Again, our mental attitudes are reflected in our performance and our performance is reflected in our mental attitudes. Several good books have been written on this subject and are worthy of your time and money: Timothy Gallwey's *Inner Game of Tennis*, Eugen Herrigel's *Zen in the Art of Archery*, and Jane Roberts' *The Nature of Personal Reality*.

Most of us know the classic symptoms of stage fright, either through our own experiences or in observing other performers or students. Who can forget the clammy hands, sweaty brow, cottony tongue, sagging (or too tight) muscles, shortness of breath or chops that feel like they had been playing for five hours instead of five minutes? Remember what it felt like to go into a concert or recital at least 98% prepared—only to play 75% (or less) of your capacity? And the awesome "domino" effect of one wrong execution triggering yet another wrong execution? Failure breeding failure? And remember the emotional responses during and after the poor performance? During the performance you wanted to slither off stage, dissolve into the floor or hide in your bell. After the performance came the feelings of worthlessness, depression, sadness, anger, loss of self-confidence and self-esteem. You wanted to avoid contact with everyone, and often did.

But wait! There's hope. Since we originally created these negative feelings and responses, we also have the capacity to create their opposites, namely, positive feelings and responses. What the mind can conceive and *believe*, it can achieve. One of the most difficult statements for most of us to grasp is that we create our reality and that we draw to us those things which we think about. Since we create positive as well as negative images, we can replace negative images and attitudes by learning, practicing and applying positive thoughts and actions. I won't deny that this takes practice (especially mental practice), but the rewards can benefit and permeate your entire life and being, not just your trumpet playing.

Not only does nervousness take its toll on our performances, it can, and usually does, affect every part of our lives. One of the greatest problems that individuals face is learning how to cope with stress. That we don't do a very good job of coping is evident in the high number of suicides, the large amount of drugs and alcohol consumed and in the tons of pain-killers and emotion suppressants ingested. Stress is evident in getting a job and keeping it, feeling secure in a job and making enough money to live a comfortable life. World politics and nuclear madness add to the stress.



The solution? Learn how to cope with stress and make it work for us. In order to be successful, everyone must find healthy ways to "beat the system" and cope with his/her job (or lack of) and with the stresses associated with everyday living. One of these ways involves the use of visualization and relaxation techniques. I will explain several of these techniques. They are basically simple and effective. If you follow the directions, you will get the results. First, I would suggest that you find a safe and comfortable (preferably quiet) place to do these exercises. This means that you will *never* do these exercises while driving a car or anytime when you need full consciousness. Second, repetition is the key to the continued effectiveness of these exercises, so I would suggest that you do one of the exercises at least once a day for the first three to four weeks. Then, in order to maintain your skill, practice three to four times weekly. Stated simply, *the more you practice these exercises, the better you'll get.* The skill will stay with you as long as it is reinforced occasionally, and greater depths of relaxation can be equated with physiological and psychological benefit.

### Relaxation Technique No. 1:

1. Be sure that you're in a safe and comfortable place. Just *let* your body relax. Now *feel* your body relax.
2. Take in a slow, deep breath through your nose, hold to the mental count of four, then slowly release the air through the mouth. Push the air all the way out and on the last push of air, think zero. Close your eyes. Do several more deep breaths in the manner just described.
3. Mentally count yourself down from seven to one, saying and thinking "deeper, deeper, down, down." Find some mental means of transportation that allows you to *feel* as if you are going deeper and down. Perhaps you might want to imagine you are descending into a deep lagoon. Or perhaps you would like to take an escalator or an elevator. Or maybe you would like to ride a magic carpet. Whatever you create will be right for you, but as you mentally count from seven to one, *see* and/or *feel* yourself going down.
 

7	deeper, deeper	down, down
6	deeper, deeper	down, down
5	deeper, deeper	down, down
4	deeper, deeper	down, down
3	deeper, deeper	down, down
2	deeper, deeper	down, down
1		
4. You can stay in this place of relaxation as long as you wish, but when you wish to return to full waking consciousness, all you need to do is to count yourself up from one to five. With each count *feel* the blood going through your body and be aware of your heart-beat and your breathing. Notice how relaxed you are. With each ascending count, send good thoughts to your body and mind; e.g., "feeling good all over," "my mind is clear and alert," "my body is relaxed but

energized." On the count of five, say "eyes open, wide awake."

Now this is an important thing for you to know: should any emergency situation arise while you are in this fully relaxed state, you will automatically awaken and be in complete control and command of the situation.

### Relaxation Technique No. 2

Sections one and two are the same as Technique No. 1.

3. Mentally, say something similar to the following: "*Feel* the relaxing power come into your feet and toes... and then move on up your ankles... then *feel* the relaxing power move into your legs, just relaxing all the large and small muscles in your legs... now, *feel* the relaxing power move into your hip and pelvic area. Every part of your body becoming more and more relaxed... now *feel* the relaxing power move into your heart and chest area... and from there, the relaxing power moves into your shoulders, making your shoulders loose and limp, loose and limp... and now the relaxing power moves from the shoulders all the way down your arms—first the upper arms, then the forearms, then to the hands, all the way to the fingertips... now the relaxing power moves into your back and spine, relaxing all the large and small muscles of the back... and now the relaxing power moves into the back of the neck, and from the back of the neck, it moves to the back of the head. You might even feel a tingling in your scalp... and from the back of your head, the relaxing power moves over the top of your head and into your forehead... from there, the relaxing power moves into the muscles of the eyes and all the small muscles surrounding the eyes. Every part of your body relaxing more and more... and now the relaxing power moves into your cheek muscles... and now the relaxing power moves into your jaw area. Allow a little space between your teeth and relax your tongue... and now *feel* the relaxing power move into your throat area, all the muscles of the throat are very loose and limp. Every part of your body feeling so warm, so comfortable and so peaceful.
4. When you wish to come to full waking consciousness, count from one to five, giving yourself good and positive suggestions along the way, until you reach five when you say "eyes open, wide awake."

Should you wish to work on some specific problem, or to send healing messages to your body, make a "blueprint" or outline of what you want to work on *before* you go into relaxation. You can do this in the form of an "affirmation"; e.g., "my blood pressure is normal," "my head is clear," "my hearing improves daily," "my fingers and tongue are perfectly synchronized," "every day I become more alert and aware." Always word the affirmation in the *present tense* (you want the results now, not in some distant future). See and feel this already taking place. Then repeat the affirmation eight to ten times. Follow this with the slow, deep breathing exercise described in the second part of Relaxation Technique No. 1.

These exercises make use of the mind's incredible ability to use suggestions in a positive fashion. Tinkering with your psyche to bring about improved performance and greater relaxation is far preferable to using drugs such as valium and inderal. These drugs appear to be the musician's panacea, but the results are inconsistent from individual to individual. Besides, most of us would feel better if we dropped our dependency on chemical substitutes. The solutions to our problems reside within us.

For the sports buffs reading this, you will find the following statistics fascinating. In the 1972 Olympics, the United States won many gold medals. Frank Shorter won the marathon and among the women swimmers, there were six individual gold medals and two gold relay medals. In the 1976 Olympics, Frank Shorter ran second behind an East German and the East German swimmers won ten individual gold medals and one gold relay medal. By contrast, the United States won only one single gold medal. One of the reasons? The East Germans, not content to rely upon physical training only, also included visualization exercises, relaxation studies, and hypnosis as a part of their total regime.

One more example of the mind's incredible capacity is illustrated in a series of tests conducted at the University of Chicago: "...tests show how our subconscious computer actually creates the reality for which it is programmed. Three test groups of students took part in a mental programming experiment based upon shooting basketball. All the participating students were asked for their individual basket-shooting ability, and the results were recorded.

"Group one was told: 'Don't play any basketball for a month. In fact, just forget about basketball for the entire month.'


"Group two was told: 'You are each to practice shooting baskets for one full hour a day, every day for a month.'

"Group three was told: 'You are to spend one hour a day imagining you are successfully shooting baskets. Do this every day for a month. Fantasize or imagine yourself as being successful shooting baskets. See every detail of your accomplishments in your mind.'

"One month later, the three groups were again tested for their abilities to shoot baskets. The students in Group One... tested exactly the same as they did the first time. Those in Group Two... tested 24% improved in their actual basket-shooting ability. The Group Three students... tested 23% improved in their actual basket-shooting ability. Only one percentage point less than the group that had actually been practicing." (Dick Sutphen, *Unseen Influences*, pp. 92-93.)

Would you care to imagine how much improvement would take place if you combined practice *with* visualization? The results could be phenomenal. The techniques, described in this article are the foundation upon which you can build positive changes in your perspective and performance.

For those of you desiring a more "in-depth" approach to relaxation, I suggest you order Cassette No. 1: "Relaxation." This cassette and Cassette No. 2: "Being a High-Level Performer (Brass)" are available from the author at \$10.00 each.

**About the Author:** Dr. Betty Scott is Associate Professor of Brasses at the University of Missouri-Columbia, and also conducts the UMC Brass Choir and Trumpet Ensemble. Dr. Scott may be contacted at: 455 Maple Grove Way, Columbia, MO 65201 or University of Missouri, 140 Fine Arts Building, Columbia, MO 65211. 

## Follow-up Notes: "Homage to Pioneers"

[See: *ITG Journal*, Vol. 8, No. 1 (September, 1983), p. 22]

by Alvin Lowrey


Michel Laplace has graciously responded to my "foot-note invitation" to enlighten us with further biographical data on Roger Delmotte. In fact, in addition to a personal letter, he sent a biographical article about Roger Delmotte which will be translated for this issue.

In the meantime, some hasty assumptions and conclusions that appeared in my article beg correction. First of all, considering the great rivalry between the Foveau and Sabarich protégés, I was remiss in suggesting that Delmotte was a Sabarich student. Although he was a teaching assistant to Sabarich (after Menardi), Delmotte was a student of Foveau!

Actually, Laplace made this fairly clear in his statement, "curiously enough, it is the early recordings of R. Delmotte, L. Menardi and A. Adriano that are closest to Sabarich's style... (none of them were his pupils)... [*ITG*

*Newsletter*, Vol. 3, No. 2 (Feb., 1977), p. 5] Also in the *Brass Bulletin* article cited previously, Laplace stated very clearly that Roger Delmotte, Pierre Thibaud and Arthur Haneuse were students of Foveau! [*Brass Bulletin*, Vol. 29 (1980), p. 80] Michel's correspondence further suggests that Thibaud studied with both Sabarich and Foveau.

Laplace also clarified Scherbaum's birthplace as Eger, Hungary.

Finally: Roger Delmotte's second recording with the "Vienna State Opera Orchestra" was with members of the Vienna Philharmonic with Austrian trumpeters performing in the works by Stölzel and Telemann; and Adolf Scherbaum's **Trumpet Music from Bohemia** was recorded in Paris with French trumpeters in the works by Schmeltzer and Vejvanovsky. 

# Adolf Herseth: The Great Storyteller

by Guido Frigerio

The Brass and Woodwind Center, Gothenburgh, Sweden, with professor Bengt Eklund and Mr. Boris Klamby, presented a truly inspiring six-day trumpet seminar with Adolf Herseth, Anthony Plog, and Bo Nilsson. Much appreciated also was a "repair shop" free of charge arranged by the Yamaha Company. Mr. Plog and Mr. Nilsson did a wonderful "detailed job" both as teachers and as mature soloists. Since they previously have been presented rather thoroughly I would like to concentrate on Mr. Herseth, "the great storyteller." Of course, it is impossible to tell you everything that this living legend did and said, and to communicate the warm and humorous atmosphere that he created. Here are some impressions and reflections.

## Approach as a Teacher

Mr. Herseth emphasized the "empirical aspects" in trumpet playing, i.e., that you must find out what really functions for you. Be openminded and willing to learn from anybody, both in the positive and negative aspect. Don't think about the playing process, but concentrate on the end result—the music. Have a clear concept in your mind of what you want to produce. "Tell me your story and believe in what you want to say." "Music is the art of communication. You must reach the listener; you must communicate your feelings." Mr. Herseth manifested a warm and openminded attitude toward everyone of the many nervous participants in several master classes, which made everybody happy. He saw and stressed the positive sides in every player and came with positive suggestions instead of being a "never sleeping fault finder." This really built up confidence and happiness! He said, "Come let us have a good time together, let's make music, don't be afraid, tell your story and simply be yourself." There are no set rules, the important thing is to choose what suits you. Listen to every sort of music and play in any style as long as the end product is good music.

Mr. Herseth further recommended study material as Arban, Charlier, *Top Tones* by Walter Smith, vocalise studies, etc.

## Musicianship


Suggestions: Be broadminded, listen to any kind of music and try to evaluate what is good music and bad music and learn from it as a musician. One interesting question was raised: What do you think of Mr. Herseth when you play? "Well, it depends on the mood of the music I play, but many times I think of the beauty of nature or on my wife!" About vibrato: "I often use hand vibrato, but it varies according to the style of music. We must realize that the vibrato is a very personal thing." About breathing: "Every time you sound good your breathing is good." It is important to try to vary your exercises as much as possible.

## Orchestral Studies

Mr. Herseth also coached several trumpet sections on interpretations of well-known orchestral literature. He did it in a most inspiring and encouraging way and willingly shared with us his 35 years long experience as principal trumpeter in the Chicago Symphony Orchestra. Key words and key phrases that were emphasized: Balance, intonation, uniformity of sound, proper style, humility toward the music, willingness to cooperate and adjust yourself to the different tastes of conductors, knowledge in the historical background of the music, the composer, etc. The right feeling of style and a sensitive ear is far more important than experiments to find the right kind of instrument for a special work. Try normally to play in a singing, fluent "opera" style. How do you manage to get the trumpet section to sound alike? Again Mr. Herseth in his answer stressed the proper and uniform feeling of style, and the art of really listening more than to have the same type of instrument. An interesting question was raised: What is characteristic for the famous so-called "Chicago sound" of brass playing? "What Chicago sound?" Mr. Herseth replied. "I don't think there is any special 'Chicago sound,' but I believe that we form a good all-adaptable brass sound in a sort of 'international' style. Another practical aspect: When you are an orchestral trumpet player you have the tendency to get rather stiff in your playing, always seeing that baton in front of you. To loosen up and still maintain your musical personality, "Bud" recommended solo playing, playing chamber music, and even old cornet solos.

## Final Concert

The final concert in the chapel of the school of Ljungskile included many highlights, as for instance: *Charabela Real* (anonymous) with two trumpet choirs under the leadership of Professor Bengt Eklund; Anthony Plog playing *Turkish Lady* by Schmidt; Bo Nilsson playing *Sonata No 3* by Viviani in an impeccable style; a humorous "Animal Ditty" played by D. Tasa; "Norsk bryllupsmarsj" played by Norwegian trumpeter Odd Lund in a very touching way. Finally we had the privilege to hear "Bud" Herseth playing the Hummel Concerto on an E-flat trumpet in a live performance! He communicated his musical "story" with a big, natural, and brilliant trumpet sound in a broad singing style. As one of the sixty partakers explained it: "Your tone always tells the truth about your playing ability." "Bud's" tone and sound told us the truth."

One thing is for sure: During this unique seminar-week, "the great storyteller" made everybody happy with his humorous warmth and his charming way of playing and teaching. Or as "Bud" Herseth put it in his final words: "Practice like HELL!" 

## Beta Blockade and Stage Fright, Looking Back

by Thomas A. Brantigan, DMA and Charles O. Brantigan, MD

October 21, 1978 marked the first time we published findings from our research on the use of beta blockade in the treatment of stage fright. The article was published in *Lancet*, a well-known British medical journal. At the time, music and medical editors of many journals had severe cases of stage fright over publishing such findings. Treatment of such a personal problem as stage fright with "drugs" was somehow taboo. Since that time the concept has been well accepted and the drugs, in our opinion, have become widely abused.

Everyone has an opinion about stage fright. Many of these opinions are held with almost religious fervor. Because it is such an emotionally charged subject, we have taken great pains to see that all of our studies have been scientific and rigidly controlled. Statements that we have made in the lay press are all substantiated by studies, most recently reported in the January 1982 *American Journal of Medicine*, where details are subject to close scrutiny. Similar controlled studies have been carried out by Dr. Ian James of the Royal Free Hospital in London, and Dr. James shares our opinions on the use and abuse of these drugs. The use of beta blockade is now widely enough known that it has been reviewed in radio talk shows, serious medical journals, and even *Playboy* magazine.

Some people were scared of tampering with creativity, i.e., "Stage fright makes us better musicians!" or "Nervousness makes us play better." Others feared that those who would stoop low enough to take drugs might gain some advantage over those more honorable souls who did not. Many physicians refused to accept stage fright as a problem and couldn't understand why anyone would want to treat such an insignificant annoyance with such a powerful drug. A great deal of public skepticism and criticism was met with an equal amount of private experimentation and quiet consistent adoption and use of the medications by professional performers and even by physicians speaking before medical meetings.

Unfortunately, with acceptance came inevitable abuse. These drugs are, after all, among the most prescribed heart medications in the United States and are thus easily available.

When Dr. Leon J. Whitsell, Medical Editor of the *ITG Journal*, asked us to write another article describing not the research and benefits to be derived, but rather the dangers involved in use of beta blockade, we felt a little awkward. After fighting the battle for acceptance, it was difficult to take the role of the antagonist. It was a bit like asking Lee Iacocca to write about injuries sustained while abusing Chrysler automobiles. What could he say other than, "Don't abuse my cars." What can we say but, "Don't abuse our research." On the other hand, it is important for those of us who have defined the indications for beta blockade to also define when the drugs are not indicated, not helpful, or even dangerous.

Although members of our profession have a clear need to control stage fright, there is an even greater need for understanding of how drugs work and how they should be used. Our goal in this discussion is to describe the biology of stage fright, comment on side effects and other acute problems associated with beta blocking drugs, discuss possible long term effects, and then summarize our opinion of how these drugs should be used.

Although there may be dozens of reasons for stage fright, some controllable and others not, we arbitrarily divide them into two groups. If a performer has not adequately prepared for his performance, he will be frightened for good reason. Guilt and fear are not all without cause! This is "adaptive anxiety," and is one of the body's important defense mechanisms. No treatment is indicated other than careful study, good preparation and avoidance of situations beyond the performer's facility on his instrument.

If, on the other hand, there is no apparent reason for the physical reactions, and these reactions cause disability, we call it "morbid anxiety." There may be a chemical, psychological, or even genetic reason for the reactions, and treatment may be appropriate. The cause may be something for which the performer cannot be directly blamed.

Morbid anxiety has a psychological and a physical component. Although they overlap, one component usually predominates. Our studies indicate that in the professional musician the physical component is usually fundamental and psychological problems are a secondary result of the physical problems. Furthermore, the stage fright response is a learned response.

Musicians have been conditioned to be nervous in performance either through their professional training or through their general life experiences. Conservatory training, when it emphasizes poorly prepared trial performances before overcritical juries, appears to be one of the most potent contributing factors. Once physical reactions appear, the performer associates them with performance, and every time one appears, the other surely follows. When the physical reactions to the performance situation begin, those symptoms have the tendency to snowball. Preparation and creative ability no longer matter. Fear begets fear. One memory slip in the first piece on the program may result in destruction of the entire concert.

These physical reactions have a chemical basis. Stage fright is nothing but the "fight or flight reaction." The body reacts to a perceived threat with an outpouring of adrenalin. This prepares it for a supreme physical effort. This reaction is useful in dealing with the town bully or a saber tooth tiger, but interferes with the fine psychomotor coordination required for a good musical performance. It is a mass action response. The adrenalin acts on beta receptors to cause this effect. Interestingly enough, current research indicates that people have differing num-

bers of beta receptors in their bodies, and, as a result, may have a different magnitude of response to the same amount of adrenalin. Some people also have natural circulating beta blocking substances and thus react differently to the same chemical stimulus.

Beta blocking drugs have been so successful in the treatment of stage fright because they block the effect of adrenalin on the beta receptors. Since the effect takes place outside of the central nervous system, no slowing of mental processes is produced and no interference with psychomotor coordination occurs. Furthermore, the mental excitement of public performance, which adds brilliance to a performance, is preserved. This is a quite different effect from that provided by tranquilizers that cause a feeling of well-being but which damage the performance.

From this discussion, it should be obvious that beta blocking drugs are useful only in treating the physical component of stage fright, and performers whose anxiety is secondary to an underlying psychological problem are less likely to benefit.

The ethical considerations surrounding the use of drugs in performance are complicated, and largely beyond the scope of this discussion. However, any such considerations must be based on an objective understanding of the nature of the problem.

Stage fright is a physical problem that is treatable like any other physical problem. We would not hesitate to give the performer the same drug to treat his high blood pressure, so why shouldn't we give it to him to treat his stage fright? The stage fright may, in fact, be the most important underlying cause of his high blood pressure.

It is also clear that due to differences in numbers and distribution of beta receptors, different people react differently to the stress of performance entirely due to the make-up of their bodies. Perhaps in these people beta blocking drugs do not produce a competitive advantage, but simply make them more physiologically similar to their competitors.

Finally, the performance of music is usually not a competition between superhuman athletes to see who is best. Musical performance is a sensitive performer sharing his talent with the audience. The performer is not as important to the audience as the beautiful music he creates. The audience needs to be sensitive to the product rather than whether the performer took a medicine.

Remembering that beta blocking drugs exert their effects on stage fright by blocking the effect of adrenalin, it is not surprising that beta blockers are dangerous to certain people.

As we travel and talk to musicians in various school and professional orchestras, we are astounded by the number of people taking significant quantities of beta blockers over long periods of time, and worse, passing them around to other friends who think they will benefit from the drug. The two problems, uncontrolled use and overuse, need to be addressed. There are potentially acute and long-term problems associated with the use of these drugs. These drugs require a prescription for a reason.

Although Inderal, the leading beta blocking drug in the United States, has a long history of safety and freedom

from side effects, there have been occasional serious problems. These problems may be life threatening for some people. There have been occasional reports of hallucinations and severe psychiatric disturbances from Inderal. These are unusual idiosyncratic reactions that should not occur from some of the other beta blocking drugs which do not enter the brain. They are true side effects.

In contrast, ill effects more commonly occur to people who depend on their sympathetic nervous systems or body's adrenalin for everyday function. Asthmatics, for example, may depend on their sympathetic nervous systems in order to breathe. In such patients, blockade of the sympathetic nervous system may provoke an attack. "Selective" beta blocking drugs have been created that have less effect on the lungs, but they still may have some effect. Some patients with heart disease have problems with the electrical system of their hearts. Beta blocking drugs may cause their hearts to stop.

In insulin-requiring diabetics, beta blocking drugs may mask an insulin reaction, and may lead to death. Asthma attacks, heart stoppages, and sudden death from insulin reactions are serious, but they are not true side effects. They are the result of predictable properties of the drug and are the main reason why the use of these drugs must be controlled by a physician. It is the role of the physician to see that none of these people receive these drugs. In most people, occasional small doses of these drugs are as safe as aspirin.

Except in the above circumstances, occasional use of Inderal is unlikely to cause any serious difficulty. Continuous use or overuse may cause significant problems. During continuous use, the body becomes accustomed to the presence of the drug. Sudden withdrawal can cause serious consequences.

One of the prime uses of beta blockade is to decrease the heart's demand for oxygen in patients with deficient blood supply to the heart. If the person has asymptomatic heart disease, which then progresses, as it commonly does, and he stops taking beta blocking drugs, suddenly he is in an embarrassing position. His heart requires more blood supply, and he is unable to provide it because the disease has progressed. A heart attack may result. This problem is compounded by the body's transient hypersensitivity to adrenalin after withdrawal from these drugs.

The human body has an interesting physical reaction to the presence of stress and fear, adrenalin, or beta blocking drugs. The body reacts to continuous stress or continuous adrenalin by lessening the concentration of beta sympathetic receptor sites. In other words, people exposed to constant doses of adrenalin will ultimately become less sensitive to it. When the exposure ceases, the concentration of receptor sites returns to normal. Before you use this fact to support the old desensitization theory, note that this decrease does not occur with multiple short doses of stimulants and has the nasty habit of being combined with adverse conditioning.

The reverse is true about the lack of catecholamines, or in this case, the presence of beta blockers. Chronic use of

beta blockers increases the number of active beta adrenergic receptors. Hypersensitivity to adrenalin can develop such that an increased sense of nervousness can occur with the withdrawal of beta blockade. Thus, taking too much too often will result in a worsening of the stress problem when stopping the drug.

In addition to physical problems, there are even a few horror stories of people with severe psychological reactions to continuous use of Inderal. Dr. R. Fleminger of St. George Hospital, London, described visual hallucinations and illusions in some patients taking 200 mg of propranolol daily. Inderal "blahs" or depression, lack of sexual drive, and other problems can occur with continuous use of the drug. With the introduction of drugs such as timolol, which do not get into the brain, such reactions should not occur.

Although beta blocking drugs can be of inestimable value to the performer beset by stage fright, there is a serious need to weigh potential risks against the known benefits. Although beta blockade will not make someone a better musician, it has been proven that individual performances themselves often improve. In musicians disabled by stage fright, these medicines allow the performer to share his ability with the audience. It would seem, in the words of an editorial in the *Medical Journal of Australia*, that beta blockade can allow one to play "beta than his best."

Look for a moment at guidelines for the appropriate use of beta blockade in stage fright. Beta blocking drugs are potent drugs that should be administered only by physicians who can screen out those who would be harmed by them.


These drugs should never be passed from musician to

musician just to "try them out" prior to getting a prescription of their own. It is very easy to succumb to the temptation to do this and difficult for the person asking to understand why such a request must be refused.

The smallest dose that will lower the heart rate slightly is enough to achieve the desired effect. In our experience this has never been higher than 40 mg of Inderal or its equivalent with other such drugs. More will serve no benefit to the stage fright problem but will have greater potential for physical difficulty.

Beta blockade is effective for situational stress manifested by physical symptoms, and much less appropriate for continual stress manifested by psychological symptoms. It is appropriate for occasional use for major performance, but not continuous use for lessons, rehearsals, or non-stressful performance. Beta blockers are not tranquilizers and should not be used as such.

Beta blockers should be viewed as an educational tool to teach the performer that it is unnecessary to be intimidated by audiences and by the performance itself. Psychological stress management techniques should be combined with drug therapy. Many musicians have found that once they have experienced performance without fear, they can then build the self-confidence necessary to perform well without the drug. This will never happen without the conscious goal in mind to do so.

It has always been our intention that beta blockade be used primarily within an educational setting as part of a concerted training effort to eliminate people's stage fright. We have yet to see this happen and look forward to the university or conservatory with the foresight to begin such a project. 

## Record Reviews

Alvin Lowrey, Editor

All ITG members are invited to participate as reviewers by requesting specific albums that have been listed (but not previously reviewed) in any issue of the *Journal* (or former issue of the *Newsletter*). Please observe the deadlines on the contents page, and keep in mind that the review editor must be allowed adequate time to read and edit the submitted material prior to the deadlines. Also consider the time element of postal service.

Addresses of the various Associate Editors are indicated on the contents page.

### Records Received

#### Theo Mertens — Muziek voor trompet en Orgel

Theo Mertens, trumpet; Johan Huys, organ

Eufoda: 1041

Albinoni/Giazotto (Mertens): Adagio in G

J.S. Bach (Mertens): Aria in C

(Air from *Suite in D for Orchestra*, No. 3, S. 1068)

J.S. Bach/Gounod: Ave Maria

(adapted to Prelude I from *The Well-tempered Clavier* S. 846)

J. Clarke: Trumpet Voluntary ("The Prince of Denmark's March"), Z. S125

Fiocco (Mertens): Allegro in G (orig. for violin)

C. Franck: Panis Angelicus ("O Lord, Most Holy")

Handel (Mertens): Adagio-Allegro

(from *Sonata in E for Violin*, Op. 1, No. 15),  
B 67/(15)

B. Marcello (Mertens): Allegro in B-flat

H. Purcell: Trumpet Tune (now attr. to J. Clarke),  
Z. S124

Schubert (Mertens): Preghiera (Prayer)

Stanley: Trumpet Voluntary

Tartini (Mertens): Adagio cantabile

Vinci (Mertens): Allegro; Allegro

#### Theo Mertens — Muziek voor Trompet en Orgel 2

Theo Mertens, trumpet; Johan Huys, organ  
 Eufoda: 1063  
 Albinoni: Adagio (from *Concerto in d for Oboe*, Op. 9, No. 2)  
 Corelli: Sonata in D  
 Handel: Allegro (from *Concerto in g for Oboe*, No. 3), B. 5/(3); Largo (from *Xerxes*, B. 115)  
 Loeillet: Allegro (from *Sonata I in B-flat*); Vivace (from *Sonata II in G*)  
 Massenet: Elégie, Op. 10  
 Mouret: Marcia (from *Symphonies de Fanfares*)  
 Nardini: Adagio cantabile  
 Schubert: Ave Maria, Op. 52, No. 6; Serenade  
 Telemann: Allegro (from *Concerto in D for Trumpet*)  
 Tessarini: Allegro (from *Sonata in D for Flute*)

**Theo Mertens Chamber Brass Quintet — 20 Jaar  
 Kamerkoperkwintet Theo Mertens**

Theo Mertens, François van Kerckhoven, trumpets;  
 André van Driessche, horn; Frans Bastaens, trombone; Gerard Peeters, tuba  
 Eufoda: 1051  
 de Jong: Humoristische suite voor koperensemble op oude Vlaamse volksliederen, Op. 128  
 Kersters: Drie Rondo's voor koperkwintet, Op. 48  
 Maes: Prelude en allegro  
 Weiner: Suite for brass quintet, Op. 40  
 Welffens: Vier miniaturen

**Theo Mertens Chamber Brass Quintet — Kleine  
 parels van Grote meesters (Little Pearls of  
 Great Masters) [25th Anniversary Recording]**

Theo Mertens, François van Kerckhoven, trumpets;  
 Alex van Aeken, horn; José Schyns, trombone; Gerard Peeters, tuba  
 Eufoda: 1082  
 Beethoven (Mertens): Drie contradansen (from *12 Kontretänze*, WoO 14)  
 Brubeck (Mertens): Blue Rondo à la Turc  
 Capuzzi (Mertens): Rondo (from *Concerto for Bass and Orchestra*) [Peeters, soloist]  
 Debussy (Mertens): Golliwogg's Cake-Walk (from *Children's Corner*)  
 Gabaye (Mertens): Boutade (orig. for trumpet and piano) [van Kerckhoven, soloist]  
 Handel (Mertens): Aria (orig. for 2 oboes, 2 horns and bassoon)  
 W.A. Mozart (Mertens): Allegro (from *Horn Quintet in E-flat*, K. 407) [van Aeken, soloist]  
 Passereau (Mertens): Il est bel et bon  
 Renwick: Dance  
 Rodrigo (Mertens): Adagio (from *Concierto de Aranjuez for Guitar*) [Mertens, soloist]  
 Rose (Mertens): Holiday for Brass (orig. "Holiday for Strings")  
 Schumann (Mertens): Suite [Soldatenmarsch; Wilder Reiter; Fröhlicher Landmann; Knecht Ruprecht] from *Album für die Jugend*, Op. 68; Träumerei (from *Kinderszenen*, Op. 15) [Schyns, soloist]

**Theo Mertens Brass Ensemble — Koperensemble  
 Theo Mertens**

\*Kamerkoperkwintet: Theo Mertens, François van Kerckhoven, trumpets; André van Driessche, horn; Frans Bastaens, trombone; Jozef Pauwels, tuba  
 \*\*Groot Koperensemble:  
 Florent de Hauwere, François van Kerckhoven, Willy van Langenhove, Eddy Avonds, trumpets; André van Driessche, Gery Liekens, Herman Nicholaas, Ronny Cobbaut, horns; Frans Bastaens, Willy Dauwe, Pierre van Hecke, Guido d'Haene, trombones; Jozef Pauwels, tuba; Louis Cauberghs, Leo Ouderits, Herman Truyens, percussion; Theo Mertens, director  
 Eufoda: 1029  
 \*Side 1—  
 J.S. Bach (Glasel): Contrapunctus IX from *The Art of the Fugue*, S. 1080  
 Cheetham: Scherzo  
 Cherubini (Mertens): Sonata No. 2  
 Rimsky-Korsakov (Mertens): De Vlucht van de Hommel ("The Flight of the Bumblebee" from *Tsar Saltan*, Op. 57)  
 Shostakovitch: Satirical Dance  
 Zipoli (Mertens): Allegro offertorio  
 \*\*Side 2—  
 Alpaerts: Fanfare  
 Benoit (Mertens): Alva's Intocht te Brussel  
 Blockx (Mertens): Vlaamse Dans Nr. 5  
 Cabus: Fantasie over "Zeg Kwezelke Wilde Gij Dansen"  
 Sternefeld: Broeder Jacob (Variations on "Frère Jacques")

**Theo Mertens Brass Ensemble — Koperensemble  
 Theo Mertens**

Florent de Hauwere, François van Kerckhoven, Willy van Langenhove, Eddy Avonds, Wes Woolard, trumpets; André van Driessche, Gery Liekens, Herman Nikolaas, Ronny Cobbaut, horns; Frans Bastaens, Willy Dauwe, Pierre van Hecke, Guido d'Haene, trombones; Jozef Matthessen, baritone; Jozef Pauwels, tuba; Louis Cauberghs, Leo Ouderits, Herman Truyens, Alois Verbeeck, percussion; Theo Mertens, director  
 Eufoda: 1035  
 Anderson: Suite of Carols [van Driessche, de Hauwere, Matthessen, soloists]  
 Bernstein (Erickson): Presto Barbaro (from *On the Water Front*) [van Driessche, van Kerckhoven, Bastaens, soloists]  
 Charpentier (Mertens): Prelude from *Te Deum*  
 Khachaturian (Mertens): Sabre Dance  
 Rodgers (Mertens): *The Sound of Music* [van Driessche, de Hauwere, soloists]  
 Rossini (Mertens): Le Rendez-vous de Chasse (4 Horns)  
 Rozsa (Barnes): "Hail, Nero" (from *Quo Vadis*)  
 St. Preux (Mertens): Concerto for Voice [Mertens, soloist]  
 R. Strauss (Mertens): Prelude to *Also Sprach Zarathustra*, Op. 30

Webber (Mertens): "I Don't Know How to Love Him"  
(from *Jesus Christ Superstar*) [Mertens, soloist]

**Theo Mertens Brass Ensemble — Theo Mertens  
Koperensemble 2**

Florent de Hauwere, Willy van Langenhove, Frank van der Poel, Ivo Hendrickx, trumpets; André van Driessche, Gery Liekens, Herman Nicolaas, Rony Cobaut, André Pichal, horns; Frans Bastaens, Willy Dauwe, José Schyns, Guido d'Haene, trombones; Gerard Peeters, tuba; Louis Caubergs, Leo Ouderits, Herman Truyens, percussion; Theo Mertens, trumpet soloist/director

Eufoda: 1061

Bartók (Mertens): Roemeense dansen (Roumanian Folk Dances) [de Hauwere, soloist]

Borodin (Mertens): Polovtsiaanse dans (from *Prince Igor*) [de Hauwere, Bastaens, soloists]

Elgar (Mertens): Land of Hope and Glory (from *Pomp and Circumstance*, Op. 39)

Gershwin (Mertens): Selections from *Porgy and Bess* [van Driessche, Peeters, de Hauwere, soloists]

Grieg (Mertens): Solvejgs Lied (from *Peer Gynt*) [Mertens, soloist]

Höncke (Mertens): Slavische Fantasie [Mertens, soloist]

Mertens: Opening

Segers: Muziek voor een plechtige gelegenheid

**Anthony Plog — Music of Barber and Copland**

Anthony Plog, trumpet; Louise Di Tullio, flute; Allan Vogel, oboe; Pacific Symphony Orchestra, Keith Clark, conductor

Andante: AD 72406 (digital)

Barber: Capricorn Concerto, Op. 21; Essay No. 1 for Orchestra, Op. 12

Copland: Music for Radio ("Saga of the Prairies" or "Prairie Journal"); An Outdoor Overture

**"Non-trumpet Records Received"**

**John Cerminaro — The Solo Horn**

John Cerminaro, horn; Zita Carno, piano

Crystal: S376

Fauré: *Après un Rêve*, Op. 7, No. 1

Heiden: Sonata for Horn and Piano (1939)

Hindemith: Sonata for Horn in F and Piano (1939)

F. Strauss: Nocturno for Horn and Piano, Op. 7

**Frøydis Ree Wekre — "Mostly French"**

Frøydis Ree Wekre, horn; Zita Carno, piano; Sequoia String Quartet

Crystal: S377

Chabrier: *Larghetto*

Cherubini: Sonata No. 2

Saint-Saëns: *Morceau de Concert*

Schumann: *Adagio and Allegro*, Op. 70

Tomasi: *Chant Corse; Danse Profane* (from *Cinq Danses Profanes et Sacrées*)

**Ronald Borrer — Ronald Borrer on Trombone**

Ronald Borrer, trombone; Edmund Niemann, piano; Lucy Shelton, soprano

Crystal: S388

Bernstein: *Elegy for Mippy II* (1950)

Cowell: *Hymn and Fuguing Tune No. 13* (1960)

Kroeger: *Tres Psalmi Davidis* (1979)

Luening: *Sonata for Trombone and Piano* (1953)

Pryor: *Annie Laurie* (Air Varie)

Stevens: *Sonata for Trombone and Piano* (1965)

**Roger Bobo — Gravity is Light Today**

\*Roger Bobo, tuba; Roger Kellaway, piano

\*\*Roger Bobo, tuba; Fred Tackett, guitar; Ralph

Grierson, piano; Skip Mosher, bass; Ray Rich, drums  
Crystal: S396

\*Kellaway: *The Morning Song; The Westwood Song*

\*\*Tackett: *The Yellow Bird*

["The Yellow Bird" was originally released on Avant: AV 1009.]

**Record Company and Distribution  
Addresses**

Andante Records (a division of Varèse Sarabande Records, Inc.), 13006 Saticoy Street, North Hollywood, CA 91605

Crystal Recordings, Inc., 2235 Willida Lane, Sedro Woolley, WA 98284

Eufoda: Davidsfonds, Blijde-Inkomststraat 79, 3000 Leuven, Belgium 