The Gould Standard: An Examination of the Pedagogical Philosophies of Mark Gould

Daniel Ross Venneberg

A dissertation

submitted in partial fulfillment of the

requirements for the degree of

Doctor of Musical Arts

University of Washington

2020

Reading Committee:

David Gordon, Chair

Timothy Salzman

J. Christopher Roberts

Program Authorized to Offer Degree:

School of Music

© Copyright 2020

Daniel Ross Venneberg

University of Washington

Abstract

The Gould Standard: An Examination of the Pedagogical Philosophies of Mark Gould

Daniel Ross Venneberg

Chair of the Supervisory Committee:

David Gordon, Chair of the Brass Department and Artist in Residence: Trumpet

School of Music

The purpose of this dissertation is to elaborate upon the teaching methods and pedagogical philosophies of renowned trumpeter, Mark Gould. Gould was co-principal trumpet of the Metropolitan Opera Orchestra from 1974-2003, and over the course of his nearly forty-year teaching career, he has served as a faculty member at The Juilliard School (1982-2019), Manhattan School of Music (2004-2016), and Mannes School of Music (2016-present). The qualitative data for this project was collected through interviews with Gould, as well as thirteen of his former students, all of whom hold prominent positions in the music field. The pursuit of research inspiring this dissertation was undertaken in order to expand upon both Gould's pedagogical philosophies and his former students' beliefs regarding his teaching methods, as well as to explore the comparisons between these respective viewpoints.

The themes illuminated within the interviews presented extrapolate upon Gould's methods as a teacher within the realms of firsthand accounts of his students who benefited directly from the lessons they absorbed. Gould states how his pedagogy centers around individualism, where he gives every student a unique lesson experience suited to the strengths of their learning style and interests as an artist. He ultimately desires his students to continuously morph into better and better musical versions of themselves and to discover their identity on the instrument. The students expressed how Gould promoted individualism and helped them find their voice on the instrument. Additional themes such as diversity, psychology, and making their musical goals more wide ranging are found in the accounts of their experiences with him. Gould's teaching methods will also be compared against renowned brass pedagogues William Vacchiano and Arnold Jacobs in order to show how aspects of his pedagogy align with tradition, while simultaneously embodying his own unique approach. While Gould's unique methods may seem untraditional or unconventional, the manner in which these well-respected musicians revere him speaks volumes to his effectiveness as a pedagogue. Gould's legacy continues to pervade the entire field of music today and will undoubtfully continue to propel the success of music students well into the future.

TABLE OF CONTENTS

ABSTRACT .... **iii**

ACKNOWLEDGMENTS .... **vii**

CHAPTER 1 .... **8**

INTRODUCTION 8
Current Research 9
Selection of Subjects 9
Method 9

CHAPTER 2 .... **11**

WILLIAM VACCHIANO 11

CHAPTER 3 .... **20**

MARK GOULD 20
Early Life 20
New York City/Metropolitan Opera Audition 22
Mel Broiles 24
Performance Career Highlights 26
Pink Baby Monster 27
Becoming a Pedagogue 29
Pedagogical Philosophies 32
Practice Time 32
Sound 33
Song and Wind 35
Everything is Teaching/Learning 37

CHAPTER 4 .... **40**

FORMER STUDENTS 40
David Bilger 40
Michael Sachs 45
Jens Lindemann 50
Kevin Cobb 55
Mark Inouye 58
Benjamin Wright 63
David Gordon 66
Billy Hunter Jr. 73
Louis Hanzlik 77
Brian McWhorter 81
C.J. Camerieri 86
Chris Coletti 90
Caleb Hudson 96

CHAPTER 5 .... **101**

FINDINGS 101
CONCLUSION 109

REFERENCE LIST **113**

APPENDICES **115**

APPENDIX A: Questionnaire for Former Students 115
APPENDIX B: Questionnaire for Mark Gould 116
APPENDIX C: Mark Gould Interview Transcript 118
APPENDIX D: David Bilger Interview Transcript 133
APPENDIX E: Michael Sachs Interview Transcript 140
APPENDIX F: Jens Lindemann Interview Transcript 149
APPENDIX G: Kevin Cobb Interview Transcript 154
APPENDIX H: Mark Inouye Interview Transcript 156
APPENDIX I: Benjamin Wright Interview Transcript 164
APPENDIX J: David Gordon Interview Transcript 170
APPENDIX K: Billy Hunter Jr. Interview Transcript 179
APPENDIX L: Louis Hanzlik Interview Transcript 184
APPENDIX M: Brian McWhorter Interview Transcript 188
APPENDIX N: C.J. Camerieri Interview Transcript 195
APPENDIX O: Chris Coletti Interview Transcript 201
APPENDIX P: Caleb Hudson Interview Transcript 208
APPENDIX Q: Pink Baby Monster Concert Review 214

ACKNOWLEDGMENTS

To my committee chair, David Gordon; committee members, Timothy Salzman and J. Christopher Roberts; and my graduate school representative, Jin Ha Lee - Thank you all for your time and invaluable feedback throughout this dissertation process. I have thoroughly enjoyed working with and learning from all of you in lessons, ensemble rehearsals, and in the classroom at the University of Washington.

To Mark Gould - Thank you for your guidance and mentorship during the two years I studied under you and for your support of this project. I hope it serves as a testament to your immense contributions to the music world.

To all of Gould's former students who contributed to this dissertation: David Bilger, Michael Sachs, Jens Lindemann, Kevin Cobb, Mark Inouye, Benjamin Wright, David Gordon, Billy Hunter Jr., Louis Hanzlik, Brian McWhorter, C.J. Camerieri, Chris Coletti, and Caleb Hudson - Thank you all for your time and commitment to help me put this document together. I greatly admire all of you as musicians and I am humbled to have worked with all of you on this project.

To my family and friends - Thank you for always loving and encouraging me in the pursuit of my dreams. I would not be where I am today without all of your support.

CHAPTER 1

INTRODUCTION

Mark Gould is one of the most acclaimed trumpeters of his generation. His former students currently hold positions in many of the country's finest orchestras and chamber ensembles, including The Metropolitan Opera Orchestra, Philadelphia Orchestra, Cleveland Orchestra, Boston Symphony Orchestra, San Francisco Symphony, Seattle Symphony, Canadian Brass, and the American Brass Quintet, among others. They are also faculty members at many of the country's leading music schools, such as The Juilliard School, Yale School of Music, Curtis Institute of Music, Manhattan School of Music, Cleveland Institute of Music, New England Conservatory, Northwestern University, San Francisco Conservatory of Music, Peabody Conservatory, University of North Texas, Ithaca College School of Music, University of Connecticut, University of Oregon, and the University of Washington, among others. It is the hope that this document will preserve his pedagogical methods and provide insight into why many of his students have been successful in the music field. All thirteen subjects praise Gould tremendously as a teacher and many believe they would not be in the positions they are today without his mentorship and guidance. Through an analysis of the interviews conducted, the author believes the data will show why his unique pedagogical methods make him one of the great music pedagogues of our time.

Current Research

This dissertation is the first extensive document written on Mark Gould's teaching philosophies. Throughout his career, he has been the subject of many interviews and published articles. The January 2001 publication of the *International Trumpet Guild Journal* featured an article entitled, "A Conversation with Mark Gould," by Ralph Dudgeon. Dudgeon documented Gould's early musical life, his musical influences, his career at the Metropolitan Opera, and revealed select facets of his teaching methods. Gould has also been the subject of video and radio interviews covering similar topics on *Brass Chats* by Monster Oil, *The Brass Junkies*, and *Bone2Pick*. These sources were all examined as background information for this project, but the majority of the research and data used came from the interviews conducted by the author.

Selection of Students

Two criteria were utilized in the creation of the list of former students who qualified for this project: first, each subject had to be a former student of Gould, and second, hold a distinguished position in the music field. The reason for the latter criteria was to create a list of his most successful students and determine if and how his teaching methods made an impact on their journey towards acquiring the positions they currently hold. Future research on Gould's teaching philosophies could examine a larger survey of his students and also include students who did not choose to pursue music as a career.

Method

Potential subjects were emailed a description of the project, a list of interview questions, and asked if they would be willing to participate. All thirteen of the potential subjects who were

initially contacted agreed to interviews about their studies with Gould. Further correspondence gave the subjects the option to answer the questions via email or over the phone. Nine subjects chose to answer the questions over the phone, one interview took place in person, and three opted to submit their answers via email. The interview with Gould took place in person at The Juilliard School in New York City on November 19, 2018.

The subjects were not required to answer all of the interview questions. The questions were meant to be used as a guideline to recall specific information from their studies with Gould and from there they could elaborate on experiences that were significant to them. Some chose to answer all of the questions, while others did not for various reasons. Complete transcripts of the interviews and a full list of the interview questions are provided in Appendices A through P. The goal of this project is to answer the following questions:

1. What does Mark Gould define as his own teaching methods and pedagogical philosophies?
2. What are common themes that the former students define and identify as Gould's teaching methods and did they personally benefit from those methods?
3. What commonalities and/or contradictions can be identified between the respective viewpoints of Gould and these students regarding his teaching methods and pedagogical philosophies?

CHAPTER 2

WILLIAM VACCHIANO

The renowned trumpet pedagogue and performer, William Vacchiano, served alongside Mark Gould for twenty years at The Juilliard School. Vacchiano's inclusion into this project was to examine the teaching style of another renowned trumpet pedagogue whose methods were a stark contrast from Gould's teaching philosophies. As one of the leading trumpet teachers of the twentieth century, Vacchiano taught and mentored many of the great trumpet artists of the century. The insight into his methodologies below reveal a trumpet pedagogy based in tradition, structure, and routine.

Vacchiano joined the New York Philharmonic at age 23 as third/assistant principal trumpet and was promoted to principal trumpet in 1942 by Music Director, Bruno Walter. He remained in this position until his retirement from the orchestra in 1973. His teaching career spanned over seven decades and began simultaneously upon joining the New York Philharmonic. In addition to teaching out of his home from 1935-2005, he held faculty positions at a number of renowned music schools, including The Juilliard School (1935-2002), Manhattan School of Music (1937-1999), Mannes College of Music (1937-1983), Queens College (1970-1973, 1991-1994), North Carolina School of the Arts (1973-1976), and Columbia University's Teachers College. It was estimated that throughout his career he worked with over 2,000 students. Among his acclaimed list of students are Philip Smith, Miles Davis, Thomas Stevens, Manny Laureano, Malcolm McNab, Gerard Schwarz, and Wynton Marsalis. He made many contributions to the musical world, including numerous method books, hundreds of records, and a lifetime of research on mouthpieces, which resulted in his own personal line.

Throughout his time at the Philharmonic, he premiered works by Paul Hindemith, Igor Stravinsky, Arnold Schoenberg, Aaron Copland, and Leonard Bernstein. He also worked under many famous conductors, including Arturo Toscanini, Bruno Walter, Dmitri Mitropoulos, Leopold Stokowski, Leonard Bernstein, and George Szell. His work with these legendary musicians enhanced his musical wisdom, which he was then able to pass along to his students.

His teaching style was very similar to his own teacher, Max Schlossberg, who was also a former member of the New York Philharmonic. Like Schlossberg, Vacchiano focused his pedagogy around teaching orchestral style and transposition. His style was simple and direct, focusing on musicianship and the fundamentals of trumpet playing. Vacchiano strived to help each student find and grow their own musical identity. He primarily used three method books with his students: Arban's *Complete Conservatory Method for Trumpet,* Saint-Jacome's *Grand Method for Trumpet or Cornet,* and Sachse's *100 Studies for Trumpet.* He also often composed his own etudes to address specific needs of the student he was working with.

> The general approach in Vacchiano's teaching was very simple: build the strongest and most complete foundation possible to prepare the student for any and every situation. This foundation was developed by drilling the student on the basics of arpeggios, scales, transposition, articulation, and style. (Shook, 2011, p. 59)

Every student that Vacchiano worked with had the same first lesson; it did not matter whether the person he was working with was a college student, a professional musician, or just an amateur hoping to take a few lessons. He put everyone through the same series of exercises in order to assess their strengths and weaknesses on the instrument. First, he would have them play the exercises found on page forty of the Arban's book to assess their tone quality. After this, he would ask to hear page seventy-three to check their low register playing, followed by page forty-

four for lip flexibility, page 155 for double and triple tonguing, and pages 142-151 to determine their understanding of chord structure and harmony. Next came scales and articulation studies from both Arban's and the Saint-Jacome methods, and finished with page 125 of the Arban's book, where these intervals studies were used to assess their ear training and flexibility. Students would frequently be nervous playing for him during their first lesson and Vacchiano would use humor to break the ice and help them feel calm and relaxed. Al Ligoti, professor emeritus of trumpet at the University of Georgia, recalled a piece of advice from his first lesson that stuck with him for the rest of his career. Vacchiano stopped Ligoti mid-way through an Arban's exercise, and then he asked him to play a C Major scale. After playing the scale, Vacchiano said, "What did you accomplish? Every note leads to another note, then to a third note and suddenly you're playing music. There is music in everything you do. Any time the mouthpiece goes to your lips, you *must* play music" (Shook, 2011, p. 61).

Vacchiano utilized the following lesson format: two or three etudes from the Sachse book, a few pages from both Arban's and Saint-Jacome to work on fundamentals and technique, and a few orchestral excerpts, which were always played in at least three different transpositions. While he would assign specific etudes and excerpts for his students to work on each week, Vacchiano would never ask to hear them in their written keys during the lesson. He was more interested in hearing how his students could play with no preparation. This meant the entirety of each lesson involved simultaneous sight-reading and transposition. After the students would sight read each exercise, he would tell them to practice it in that key during the week, but would rarely ever ask to hear it in the next lesson. His reason for doing this was not to be intimidating, but rather to create a professional environment for the students and train them to perform under pressure.

Even though his students were sight-reading most of each lesson, he still held them to a high standard with regard to rhythm, transposition, and style. Many of his former students recalled never playing more than a few consecutive measures at a time. Thomas Stevens, the former principal trumpet of the Los Angeles Philharmonic, said that after enduring these rigorous sight-reading lessons with Vacchiano, studio recordings and concerts with little or no rehearsals were unproblematic for him. While the lessons were primarily based on sight-reading, Vacchiano was extremely methodical and had a strategic plan for each student. The students would spend the week preparing specific etudes and excerpts and then show up to the lesson and play something they were not expecting. Oftentimes, students would stumble through the sight-reading, which in turn motivated them want to work even harder the following week. Renowned Los Angeles studio trumpeter Malcom McNab said, "If you mastered everything he assigned you, you would be an incredible musician" (Shook, 2011, p. 59).

A major aspect of his pedagogy was getting his students to achieve the correct sound, weight, and style of each note. Vacchiano himself would practice long tones for hours to achieve his desired tone quality. For him, tone was everything and technique was secondary. His favorite exercise to practice and assign his students to develop an even tone was on page 125 of the Arban's book. In order for his students to develop the proper weight and appropriate orchestral heaviness in their tone, he would advise them to practice exercises like page 125 and all of their other etudes at an extremely slow speed, while maintaining and striving for a consistent timbre throughout all registers of the instrument.

Vacchiano's lessons always focused on executing proper phrasing. He would get upset when his students would play accents on the wrong beat or if they did not play the architecture of a phrase correctly. A common phrasing issue he had to address was in the famous "Promenade"

from Modest Mussorgsky's *Pictures at an Exhibition*. Students would oftentimes place an accent on the high F because it is the highest note in the phrase, but Vacchiano believed the C immediately preceding it should receive the emphasis. Whenever phrases in general ended in an upward motion, for example with a rising arpeggio, he would tell his students to give it a "feminine ending." This meant to end the phrase in a delicate manner and to not increase the dynamics as the range increased, which was something his students would occasionally do in that scenario.

His approach to teaching how to play in the correct style was constructed from knowledge gained while studying under Schlossberg and evolved through his work with famous conductors. He developed a set of orchestral rules, estimated to be well over two hundred, which were used as a starting point for interpreting different styles of orchestral music. The rules encompassed methods of playing each style of music, spanning a multitude of eras and regions, in terms of articulation, phrasing, rhythm, sound, and dynamics. The emphasis placed upon these rules guided his students as they practiced sight-reading these pieces. He taught the differences between German, Italian, and French music with regard to how to attack notes, how long to play certain notes, and characteristics that describe the overall feeling of the music. For example, a sixteenth note in the opening of Robert Schumann's *Symphony No. 2* is going to sound much different than a sixteenth note in a Stravinsky work.

There were other rules he discussed with his students that could be applied to music in general. An important rule for Vacchiano that was the faster the tempo gets, the longer the long notes get, otherwise they disappear. When double tonguing, the player must tongue twice as long as single tonguing, and twice as long for triple tonguing as double tonguing to counteract the speed of the air. Vacchiano would refer to short notes as "money notes." He believed they are the

most important notes because they have to be heard in the concert hall. Shorter are not only rhythmically more challenging, but also technically because it is hard to get the same amount of resonance and clarity as the longer notes. Vacchiano worked with his students to ensure the short notes received the same clarity as the longer notes. This rule also applies to pick-up notes because they have the tendency to get lost due to their short duration. He taught his students to play pick-up notes stronger in weight in order emphasize the downbeat.

Vacchiano spent a significant amount of time covering the orchestral literature with his students. As Brian Shook describes, it was "a two-pronged pedagogical approach of fusing fundamentals with orchestral literature (that) enabled Vacchiano's students to be well rounded and successful in a variety of musical settings, preparing them for the demands and pressures of the music world" (Shook, 2011, p. 47). Many of his interpretations of the excerpts were first-hand knowledge, whether it was through interactions with Stravinsky himself or hearing something about Mahler's music from Bruno Walter, who was Mahler's personal assistant. The knowledge from these sources and understanding the story behind the music were what Vacchiano believed added excitement for both the performer and the audience.

> His teaching in this arena (excerpts) was complete, comprising a strong foundation of fundamentals, sensitivity to style, musical nuance, and historical background. This instruction taught the student not only how to play correctly and efficiently, but also how to dissect and develop his or her own playing. (Shook, 2011, p. 47)

While Vacchiano was extremely particular about how the excerpts should be played, he did have tips on how to best execute some of the most important orchestral passages for the trumpet. From the octave leap in Richard Strauss' *Also Sprach Zarathustra*,

to entering at the precise moment on Beethoven's *Leonore Overture No. 2* and *3* off-stage calls, he had devised tips throughout his career for how to best execute them, which he then shared with his students. For example, there is the potential for a short gap between the orchestra stopping and the trumpet starting the Leonore fanfare.

Vacchiano learned the orchestra tutti melody leading into the fanfare and would play along with the orchestra so he would come in at the exact moment. Conductors were always impressed with the preciseness of his timing, but he never told them his secret.

As he would work with each student on the excerpts, he would also make them play each one in at least three different keys and on three keyed different trumpets. This would result in the students being able to play any excerpt on whatever trumpet best suited their needs for a particular concert or recording session. When former students look back on their lessons with Vacchiano, one of the first things that comes to mind is transposition. Vacchiano said, "Nothing will develop a musician better than transposition. Those players who cannot transpose are merely

buglers; those who can are musicians. If you can play the Sachse book in every key, you can play anywhere" (Shook, 2011, p. 64).

Arguably the strongest component of his teaching was his ear. He would listen to his students play on a number of different mouthpieces and trumpets, tell them which one was best suited for each student, and would give them a logical explanation why. He was also one of the first trumpet teachers to go to considerable lengths to find the right mouthpiece for each student. This was a fundamental aspect of his teaching philosophy and he was convinced that students would not succeed if they did not have the right mouthpiece, no matter their talent or dedication level. If the student's attack on the instrument was too light, he would switch them to a mouthpiece with a larger bore and a more open throat to slow down their tongue. For those whose who played with a heavy attack, he would switch them to a smaller bore and tighter throat to help speed up their attack. His extremely particular and sensitive ears allowed that level of aural awareness to transfer over to his students so they too could recognize the desired qualities of sound, style, and nuance.

As a trumpet pedagogue, Vacchiano stands out as one of the greatest to ever teach the instrument. While he held extremely high standards and constantly pushed his students, his goal was to help his students with their liabilities, rather than focusing on their assets. He would put students through excruciating psychological exercises, such as when Phil Smith was preparing for an audition with the Chicago Symphony. He would drill Smith weekly on every imaginable excerpt and before each one he would point to specific notes and tell him that he was going to miss them. Smith had to develop mental toughness to successfully play the excerpts, despite Vacchiano's words. Those exercises paid off for Smith, as he went on to later to win that audition.

Other stories, such as a long conversation he had one evening with Wynton Marsalis, showed another side of him. His words, which Marsalis still reflects on to this day, showed what kind of man he really was. Vacchiano spoke to him in the way an old man gives advice to a young child.

> You will be successful at playing. You already are. But you live your life with the people around you. If your life with them is unhappy, you are unhappy. Take care of the people in your immediate environment and take care of yourself." (Shook, 2011. pg. 11)

He will be remembered for words like this, and also for his unmatched orchestral knowledge and pedagogical expertise.

CHAPTER 3

MARK GOULD

Early Life

Mark Gould was born in New York City in 1947 and grew up in Mount Vernon, NY. He was brought up in a community with a rich music environment during the 1950s and because of that, music was also a vital part of the school system. Gould began his early musical training with solfeggio and sight-singing classes in first and second grade. He began playing trumpet at age 8, despite wanting to originally play the trombone. The school he attended did not have access to trombones, so his mother rented him a trumpet because one of his friends also played the trumpet. Gould experienced some early successes playing trumpet, which earned him a lot of approval and propelled him towards a childhood full of musical opportunities.

For three summers, beginning at age 13, he attended the Interlochen Summer Music Camp in Interlochen, MI. He studied with Gordon Mathie and it was there that he first became attracted to the musician lifestyle. Back in New York, Gould was gigging regularly at that age, performing at barmitzvahs, parties, and restaurants. He was also a member of the all-county band and in high school was appointed first trumpet of the Westchester Symphony. Gould described the group as a “less than stellar amateur orchestra,” but he remembers a number of prominent soloists performing with them and drawing large crowds at many of their concerts.

Gould’s father was a literate musician and would take him to see concerts, most memorably to the New York Philharmonic when William Vacchiano was principal trumpet. Vacchiano made a great impression on Gould at a young age with his “big, strong, chocolate, beautiful sound” (Dudgeon, 2001, p. 18). When Gould was 15, he heard Vacchiano give a master class and the only thing he remembers was Vacchiano’s explanation of how he began his day in

the practice room. He would start by listening to a recording of Harry Glantz, who was the former principal trumpet of the New York Philharmonic, the NBC Symphony under Arturo Toscanini, the Philadelphia Orchestra, and the San Francisco Symphony. Vacchiano did this to fix Glantz's sound in his ear so he would have something to emulate going forward with his practice session. Gould had already started a similar routine years earlier. He would listen to his father's old Harry James and Louis Armstrong records when he was 9 or 10 years old and try to copy James' sound, which ultimately led to the development of his own unique sound.

Gould began studying with his first trumpet teacher, Joe Albright, at age 10. These lessons were invaluable to his early trumpet studies because Albright provided a sound model which Goud sought to emulate. In 1961, Gould began studying with Robert Nagel, the founder of both the New York Brass Quintet and the International Trumpet Guild, a faculty member at the Yale School of Music, and "Igor Stravinsky's favorite trumpet player." Gould heard the New York Brass Quintet perform live many times, including a Eugene Bozza premiere at Town Hall in New York City. Nagel did not play much in their lessons together, but Gould learned a great deal with regard to how he approached the instrument when he did. Gould admitted he was not the best student growing up, so unfortunately, he did not absorb much of the valuable information that Nagel taught him into his playing. He continued his studies with Nagel until 1964.

Gould's father discouraged him from attending a music school and so he eventually went on to attend Boston University. He began his studies at Boston University in 1966 and chose to major in sociology, based solely on the fact it required the least amount of credits to graduate. During his first semester at BU, he auditioned for the orchestra and beat out some of the music majors for a spot in the trumpet section. He only played in the orchestra for one semester and

then decided to quit because it was not moving at a fast-enough pace for him. As is the case with many school ensembles, the orchestra spent a lot of time rehearsing the same pieces for weeks at a time, and that did not satisfy Gould artistically because he wanted to play through a lot of different repertoire. He then turned to ensembles outside of school for the performance opportunities he desired, which led to him joining two different groups in Boston: a Motown band called The Sugar Shack and an R&B group called The Bagatelles. In 1969, Gould left Boston University and moved to New York City with The Bagatelles for one year. The band temporarily moved there to make a record for ABC Paramount and to play various gigs around the city. Upon returning to Boston, Gould graduated from Boston University in 1970 with a sociology degree and then decided he was going to pursue music as a career. He remained in Boston for one year gigging around town and working at Erewhon Health Food Company, making granola and unloading box cars of rice at 5 a.m. every day. His father did not support his desire to pursue music, but told him if he really wanted to be a musician, he should move to New York City where all the good players were.

New York City/Metropolitan Opera Audition

Gould took his father's advice and moved back to New York City with the hopes of becoming a jazz musician. Being classically trained at Interlochen, he was able to pick up some freelance classical work on the side to help supplement his income. In 1972, the Springfield (MA) Symphony had programmed Bach's *Brandenburg Concerto No. 2* that season, which features an extremely challenging solo trumpet part. The orchestra was holding auditions for principal trumpet and during Gould's audition he played this excerpt first and the committee was so impressed with his performance of it that they offered him the position on the spot. Two other

auditions he took around this time and did not win were with the Horace Silver Band and the National Symphony in Washington D.C.

One person who was extremely helpful for Gould when he moved to New York in 1970 was Gerard "Jerry" Schwarz. At the time, Schwarz was the principal trumpet of the New York Philharmonic and an acclaimed soloist. Gould described his tone as "violin-like," and believes no one has sounded like him before or since. Schwarz and Gould went to Interlochen together and Gould took lessons with him in New York between 1972 and 1973. Gould said the best lessons he ever had were with both Schwarz and Vacchiano. Both of them sang exactly how they wanted Gould to play, and the way in which they sang made Gould think, "Man, that's great, perfect rhythm, the whole vibe, this was it" (personal communication, November 19, 2018). This left a lasting impression on Gould because of the conviction and commitment with which they sang. It became clear to Gould in those moments he had to have a clear musical idea in his head of what he was trying to do in order for it to be reflected in the instrument. Three other important figures to Gould during this time were Ted Weiss, a member of the New York Brass Quintet and New York City Ballet Orchestra, whom he studied with in 1972, and also both Allan Dean and Louis Ranger. Dean was a member of the New York Brass Quintet and Ranger was a member of the American Brass Quintet. Both of them were tremendous influences for Gould when he came to New York because he was not aware of that level of playing back in Boston.

In 1974, Gould won an audition which would define the next twenty-nine years of his career. Isadore "Izzy" Blank was retiring as co-principal trumpet of the Metropolitan Opera Orchestra and Gould decided to audition for his position. For today's orchestra auditions, candidates can receive the audition excerpt list months in advance, but for this audition, Gould did not get the music until ten days before the audition. He had very little knowledge of the

operatic repertoire, so he spent a considerable amount of time listening to recordings, ingraining the style and tempos of each excerpt, and working on them with Ted Weiss. The audition lasted three days and according to Gould, the final day was his; he could not miss a note or do anything wrong. He won the audition and the adventure began. Gould sensed there were gaping holes in his playing when he started the job, but throughout years of hard work, practice, asking a lot of questions, and listening to the world-class artists who surrounded him in the pit and on stage, he reached a point where he felt like he belonged.

Mel Broiles

The other co-principal trumpet of the Metropolitan Opera Orchestra was Mel Broiles, who was a member of the orchestra from 1958 to 2003. There was a time where Gould could not go to a performance or master class without people coming up to him and asking to hear a story about Broiles. Gould was essentially fresh out of college when he won his job at the Met and he described it as going to share quarterback duties with Peyton Manning, implying it was going to be hard to match his level of stardom. Broiles was not welcoming at all to Gould in his first season and hardly ever said a word to him. The only thing he said to him all year was at a rehearsal break of Verdi's *Vespri Siciliani,* and the two of them were standing next to each other in the restroom. While conducting their business at the urinals, Broiles slowly turned his head toward Gould and said, "Mark, men die in battle to the sound of the trumpet," and then walked away. Blankly starring at the tile wall in front of him, Gould was completely shocked by this and had absolutely no idea what he meant by it. Gould was aware of the historical associations with the trumpet and war, but hearing it in this context from Broiles, made his thoughts of the trumpet forever altered. Gould described himself as the "trumpet case carrier" in his first year because

Broiles refused to get out of his chair once in the entire three-week pre-season. He wanted to show Gould how to play first trumpet in the Met.

Broiles was a tremendous musical personality and performed the role of principal trumpet as though he were starring in his own featured film. He played as though he expected a proverbial spotlight always to be fixed upon him and as though the audience were simply there to witness his performance. Gould described his playing as "impeccable, accurate, exciting, dramatic, and fearless" (Gould, 2013). He was a large man, standing over six feet tall and weighing two-hundred pounds, and embodied every aspect of that phrase he muttered to Gould during their first interaction. He would sometimes play with such force that his entire body would shake until every ounce of breath was out of his body. Like Adolph Herseth and Roger Voisin, two other trumpet greats from this era, he was fearless when he played and would make the entire string section cringe from the incredible volume with which he played. The music which provided the perfect vehicle for his rise to stardom were the operas of Richard Strauss. All of Broiles' characters, "the warrior, squadron commander, navigator, sentry, lead trumpet player, and battlefield poet" (Gould, 2013), were on display during these operas. The passages that required everything from power to finesse were executed with just the right character, and he had a beautiful, smooth as silk tone for the lyrical passages. Gould knew Broiles was unmatched playing Strauss operas and did not get a chance to play his first Strauss opera until 1983, almost ten years after winning the position.

The audition process today is unlikely to produce another Mel Broiles. Gould compares winning an orchestral audition today to winning an Olympics gymnastics competition. It requires technical and rhythmic perfection, with every note being perfectly placed, in tune, and not be too loud or too soft. He believes this homogenization of sound sought at auditions today is causing

orchestras to be almost indistinguishable from each other. Gould would rather orchestras be more exciting and less perfect. When the Met hired someone to share the principal chair with Broiles, Gould believed they were looking for someone who would be a nice contrast to him. Izzy Blank was an older Jewish man who played very beautifully, and the orchestra desired someone closer in style to Blank than Broiles. That particular day, it was Gould.

Gould never considered himself to be a heroic trumpet player like Broiles; he just felt happy to have won a position with the Met Opera. The two of them were very different from each other in terms of their approach to playing. Gould never embraced the ethos of, "men die in battle to the sound of the trumpet." While he certainly was able to play in a martial or heroic style, this did not embody the qualities of the instrument or the music which he sought to highlight. In a similar manner with which he encouraged his own students, Gould learned to embrace the strengths of his playing. While Broiles had an influence on many trumpet players, Gould appreciated his musical talents, but chose to continue to develop his own musical identity and sound concept. Gould did not come from a strictly classical background, so his orchestral sound was an amalgam of many different influences. He did not take trumpet lessons at Boston University or immerse himself in higher education musical studies, so it never occurred to him to listen or emulate one specific orchestral trumpet player. Gould was more interested in copying jazz trumpeters such as Freddie Hubbard and Lee Morgan. He borrowed from these musicians, both classical and jazz, to the extent his talents would allow.

Performance Career Highlights

Gould's career at the Met included over forty *Live from Lincoln Center* performances on PBS and numerous audio recordings of operas and symphonic works, including Grammy Award

winning recordings of *Der Ring des Nibelungen* and *Parsifal* for Deutsche Grammophon. He can also be heard on his solo album *Café 1930* for the Angel/EMI label, which includes music for trumpet and guitar. Other recordings include *Shadowcatcher,* where he conducted works of Eric Ewazen and William Schuman with The Juilliard Wind Ensemble, six albums with the New York Trumpet Ensemble, and a recording of Bach's *Brandenburg Concerto No. 2* with Philharmonia Virtuosi for Summit Records. In concert, he appeared as a soloist with Speculum Musicae, The Chamber Music Society of Lincoln Center, The Met Chamber Ensemble, Empire Brass, Canadian Brass, Summit Brass, The Graham Ashton Brass Ensemble, and Extension Ensemble. Gould also maintains an active conducting career and has collaborated as a soloist and conductor with the Seattle Symphony, San Diego Symphony, Colorado Philharmonic, Buffalo Symphony, The Juilliard Wind Ensemble, The Waterloo Festival, The Caramoor Festival, and the Vermont Mozart Festival Orchestra.

In 2003, the Met Opera announced Wagner's *Der Ring des Nibelungen* would be featured that season, which became the deciding factor for Gould to retire after a remarkable twenty-nine-year career.

Pink Baby Monster

On September 9, 2001, Gould founded the ensemble, Pink Baby Monster, with the mission of composing a hip-hop song encapsulating American culture. Two days later, the terrorist attacks which destroyed the World Trade Center and the Pentagon would heavily influence the creation of their first record, released in 2002, entitled *Mark Gould and Pink Baby Monster.* This record was an angry hip-hop style response to 9/11 and what they anticipated to be the complete militarization of the United States. After making that record, the group decided to

shift their tone from angry to humorous and began to focus on creating live shows. Some of the titles of these shows included, “Dessert Jews: Jesus to Oppenheimer,” “Elixers,” and “I Live for Art.” These shows were infused with references to drugs, sex, race, 9/11, and many other controversial topics which ultimately resulted in criticism from the classical music world, and a ban from the International Trumpet Guild. The first scandal the group was involved with happened in 2003 when the *New York Daily News* wrote an article about their “I Live for Art” show. According to Gould, most of their shows make great sense, and also no sense whatsoever.

> Just four hours before its premiere earlier this month, Lincoln Center’s Juilliard School cancelled a work by faculty member Mark Gould because its video component contained images from the terrorist attacks on the World Trade Center…Edward Bilous, director of Juilliard’s Music and Technology Center, had killed “I Live for Art” after a dress rehearsal on April 5. He called the work, with a video component by artist Mark Zansky, “dangerous” and “inappropriate,” said Brian McWhorter, a producer and member of Pink Baby Monster. “He told me that he was concerned for the safety of (Juilliard) students from the Middle East, and didn’t want them to be offended.” …Pink Baby Monster’s intention, says Zansky, “was to explore that terrible position and its tragic overtones.” … (Gould said), “This whole thing was turning into a circus. I just want to show my piece.” (McGee, 2003)

Pink Baby Monster has also produced a number of YouTube videos whose objectives include shining a satirical light on various famous compositions and emphasizing humorous aspects of music related themes. Some of these videos bring humor to stressful trumpet excerpts from Igor Stravinsky’s *Petrouchka* and Gustav Mahler’s *Symphony No. 5*, which have had the effect of helping many trumpet players approach mastering these pieces in a more lighthearted

manner. Gould also brings a similar approach to works such as Wagner's *Ring Cycle* and Nikolai Rimsky Korsakov's *Scheherazade* where he gives one of his former students, Brian McWhorter, conducting lessons on each of these masterworks. Other videos cover a wide range of topics, such as: a series of videos for a fake 2012 Presidential Campaign, a silent film about a trumpet lesson, and music videos entitled "I Got Mine" and "Trumpets for Trump," among a vast range of other topics.

Becoming a Pedagogue

Mark Gould's career as a pedagogue has spanned nearly four decades. He is currently a faculty member at Mannes School of Music, where he has conducted the brass ensemble, coached chamber music, and taught trumpet lessons since 2016. He previously held teaching positions at The Juilliard School (1982-2019) and Manhattan School of Music (2004-2016), where he served as Chair of the Brass Department from 2005-15.

Jerry Schwarz significantly influenced both Gould's teaching and playing career and became a longtime friend and mentor. Gould took trumpet lessons from Schwarz in New York, and in 1976, accepted his invitation to teach at the Waterloo Music Festival, marking his first experience in the teaching field. Schwarz founded this festival in order to help establish his conducting career, which became quite successful around this time period. He later stepped down as principal trumpet of the New York Philharmonic and ceased to play the trumpet professionally. Schwarz then left his trumpet faculty position at The Juilliard School, and in 1982 helped Gould to secure this position as his replacement.

At the beginning of his teaching career, Gould emphasized structure and routine within his lessons, which would often center around demonstrating for his students; in retrospect, he

believes he did so in more of a “hot-shot manner” with the sole purpose of showing the students his mastery of the instrument. As his teaching skills developed, he began to examine the various learning styles and playing abilities of his students and phased out standardized routine and structure from his lessons in favor of a more flexible and individualized approach. Through his diverse experiences with students, he honed his ability to discern the types of situations in which direct, indirect, verbal, or nonverbal communication styles would be most effective. He perceived which students would benefit and be motivated by criticism and which ones would not respond well and gave criticisms accordingly. Gould emphasizes his belief in the necessity of time and experience in becoming a skilled teacher and encourages all teachers, no matter what level, to have humility with their students and to put their learning needs first.

Gould consistently encourages his students to embrace versatility by engaging in diversity of activities, especially in today’s musical climate where orchestral jobs are becoming harder to obtain. For example, he believes it is essential for students studying classical music to learn how to play jazz and improvise because doing so promotes a broader and functional understanding of the nature of music. Gould also encourages his students engage in activities such as conducting, arranging, and composing music in order to become more well-rounded musicians. He views himself as a mentor for extremely talented musicians who either cannot find an orchestra position or choose to avoid that route, seeking to help them to develop their message and find paths corresponding to their musical goals. As Gould explains, “You have to do more than just be a trumpet player…be an artist and not just an artisan” (Brown, Baroody, & Lane, 2015). He has helped students make hip-hop records and other various creative music projects, believing doing so will ultimately benefit one’s playing. Gould noticed how certain students would become adversely affected through becoming overly concerned with minute details of

trumpet playing. He would respond by attempting to broaden their perspective by encouraging them to work on creative projects while simultaneously cultivating their musicianship with the ultimate goal of improving their playing ability. Being consumed with the trumpet can be both a good and bad thing, depending on the student. An example of a project Gould would assign to students whose playing became adversely affected by concentrating too intensely on the aspects of playing was to write a piece of music using odd instrumentation and collaborate with other types of artists, like dancers or visual artists. He emphasizes how the student in this case has the potential to learn valuable lessons from undertaking creative projects, regardless of the quality of the final product. An example of Gould assigning such a project occurred while he was teaching at the Banff Centre for Arts and Creativity. He instructed the students to create and perform a project in just three days, using both audio and visual components. The objectives for this project were to develop creativity within the students through active learning as well as sympathy for the creative process. The goal was that they learn how to be a performer and not just a note processor.

Gould also taught and conducted the orchestral repertoire class at Juilliard, which was made up of full woodwind and brass sections. He was particularly fond of this class because of how enjoyable both he and his students found it to be, particularly while reading through major orchestral works. His approach to the rehearsal process for this class was not, “let’s do that again and next time we will get it perfectly in tune and exactly together” (personal communication, November 19, 2018). In this classroom setting, Gould believed in encouraging his students to bring to life the character and the spirit of each piece, in the way old orchestral recordings did. Many of the famous orchestra recordings from the 1950s lacked some of the cleanliness and precision found in today’s modern orchestral recordings; nonetheless, Gould believed such does

not hinder the music at all because of the conviction with which they played. He approached teaching the repertoire class differently than in one-on-one lessons because he was more in his element in front of a crowd. He performed stand-up comedy throughout the class and fed off how the students interacted with him. The way he led the class was not something every teacher can do, but he believes for his personality and temperament, it worked for him.

Pedagogical Philosophies

Practice Time

As a general rule, Gould advises his students to spend half of their practice time working on maintenance drills and etudes, and the other half on repertoire. Whether they are working on simple fundaments or an arduous concerto, it is crucial for students to always work slowly and carefully. Gould encourages his students to practice out of the traditional method and etude books, such as Stamp, Clarke, Arban, Brandt, Fricke, Sigmund Herring, and all of the different French etudes. When working out of the Arban book, he encourages practicing the first sixty pages and the scale exercises in all keys to make them polished throughout all registers. Additionally, the beginning of W.M. Smith's Top Tones book, Colin's Range Through Scales, and extremely slow lip slurs are also in Gould's repertoire of suggestions. If the student's tongue is relaxed and functioning to execute slow lip slurs, that will in turn help their articulation tremendously.

Gould is a tremendous advocate for etudes and believes students need to play more of them. He trusts students can enhance their playing abilities while working on etudes because they address a number of different performance aspects, such as fundamentals, endurance, and allows them to experiment with new musical ideas. He insists students should always be doing

something creative, like learning a new piece of music. Gould does caution that students should only learn pieces when they have developed the appropriate performance skills to play them and not try and tackle pieces like the Tomasi *Trumpet Concerto* too early. While etudes and repertoire are beneficial for students, he considers the greatest training in the world to be learning how to play a march. In order to truly perform it correctly, one has to play with good "swing," rhythm, and articulation.

Sound

Gould's teaching philosophy can be encapsulated to helping students become the best version of themselves and discover their own individualized sound.

> The very first thing a listener hears is your sound. Your sound is like your face, the first thing that people notice about you. Of course, there is much more to music than a pretty face, but it is where the seduction begins. (Gould, 2018)
>
> I like to hear a sound that is very centered and focused, one that has brilliance and can be both dark and bright. That kind of sound can have many colors, but the core of the sound has brilliance that will project. (Dudgeon, 2001)

He regards a student's sound as the most important aspect of their trumpet playing. What constitutes a good sound, however, can be relative depending on what genre or style the student is playing. Players who specialize in lead trumpet playing, mariachi, or orchestral music can sound great at what they do, but the tone they use for the music they specialize in may not be considered appropriate in another genre. Their tonal strengths are based on the music they specialize in. Gould tells his students, "You play like you play and you model your sound after what you like" (personal communication, November 19, 2018).

There are times when he and a student disagree about a sound or phrase concept, but if their ideas are projected with clarity and integrity, he never objects. He only opposes foggy, less than honest, or contrived thinking. It is important for a teacher to be aware of their student's ability levels and know when to give their input. There is the potential for teachers to do harm to students who already possess advanced skill levels; for example, when the teacher demonstrates a technique poorly, the student can potentially implement it and debilitate their playing.

> I will say this, in the case of someone like Caleb Hudson or Chris Coletti, especially, my mantra was, "first do no harm." They're gonna be ok. (personal communication, November 19, 2018)

Gould is convinced a general consensus has now emerged with regard to what constitutes an ideal classical trumpet sound. The differences between the old orchestral trumpet stars like Charlie Schlueter vs. Tom Stevens or Bernie Adelstein vs. Gil Johnson was much greater than the esteemed players of today. When Maurice Andre arrived on the music scene in the early 1970s, he set a new standard for tone and technique in classical trumpet playing. This newly sought-after sound is also enforced by the orchestral audition process. Committees seek players whose sound profile closely matches that of their orchestra. Gould thinks, "This is logical and perfectly sensible, but is myopic" (Gould, 2018). He recognizes the level of playing in orchestras is better now than ever, with each section being extremely well blended and uniform. At the same time, this has resulted in perfectly homogenized sounds to the point of orchestras almost being indistinguishable from one another. Gould prefers the sound concept of groups like Duke Ellington's band. All twenty members of the band had their own unique voice and sound, and when they all phrased and articulated together, it created an aesthetic which was aurally satisfying. The tutti sound of the band was always in the character of the piece and there was a

unified song concept amongst the entire group. By today's standards, the ensemble may have not been the most well in-tune or balanced group, but Gould believes the blend of the diversity in individual sounds created textures which were compelling and organic.

> Will orchestras ever become like Ellington's band? Certainly not in my lifetime. But when the dust settles…perhaps a new aesthetic will emerge. (Gould, 2018)

Song and Wind

The term "song and wind" was the mantra of renowned brass pedagogue and tubist of the Chicago Symphony from 1944-1988, Arnold Jacobs. Gould advocates for this concept and refers to it often with his students. Song and wind are the two steps Jacobs believed were required to play music on a wind instrument. First, the song involves having a clear conceptualization of the ideal sound in one's head. Secondly, the wind involves the use of air to fuel the sound conception from the brain to the instrument; doing so creates the sound while using the least amount of muscles necessary. It is crucial these two parts be executed in order and not backwards. The song is the conception of sound, a.k.a. the music, whereas the wind is simply the technical means of executing the music. Gould notices oftentimes students will skip over the song and go straight to wind because the song is not clear in their head. They will learn the notes and then try to put their musical ideas on top of that. Once they get trapped into learning it backwards, it becomes hard to re-learn it forwards.

> In practice, part 1 does not always precede part 2. Often students skip directly to part 2 because they either don't know the 'song' of part 1 or they think if they just blow and "learn the notes," magically the 'song' of part 1 will appear. It will not. Transposing the

> order of 'song and wind' is always a problem leading to a myriad of difficulties. (Gould, 2018).

Gould considers the song component itself to be the essence of all music and that for any musician to excel, it must be deeply felt and clearly expressed. If a student is unable to achieve this, one method to help them discover their song is through singing. Gould will often ask his students to sing in their lessons and many times they will be too inhibited to sing out in front of him, which results in stiff and mechanical renditions of the music. While he recognizes it is not ideal for students to be uncommitted when singing for him, his hope is they are at least willing to sing freely and unfettered when they are in the privacy of their own practice room.

> Sing all the music you are playing/practicing. Sing as though you were on the stage of Carnegie Hall. Sing as though your life depended on it. Even better, dance while you are singing. This helps get your "song" into your body. (Gould, 2018)

If a student's singing is one hundred percent committed and all-in, Gould is convinced their playing will become more honest, exciting, clear, and have a better chance of connecting with the audience.

Gould is also an advocate for students to sing with recordings of their pieces while following along with the music. In his experience, students do not engage in enough close listening and therefore are unable to ingest every nuance of the recordings. "They hear, but they do not listen" (Gould, 2018). For example, when he asks a student to sing the way Håkan Hardenberger plays the first movement of the Haydn *Trumpet Concerto*, rarely are they ever able to sing his interpretation, let alone describe it. There are likely two reasons for this; one, they may be intimidated by the quality of playing on the recording and feel inadequate. They shy away from the greatness for fear they themselves will never be able to achieve that level of skill

and musicianship. The student would prefer to keep the recordings at a distance, thus becoming fans rather than students. The second reason Gould has discovered is they believe copying recordings will inhibit their creativity and stifle the development of their own song. This may be true after students have achieved a distinguished level of performance, but for the aspiring player, this is not true whatsoever. In the same manner which jazz musicians copy great jazz artists, "the classical aspirant needs to copy so the musical language becomes part of one's musical lexicon, part of one's "song," and is more deeply felt and understood." (Gould, 2018).

Once a student has a clearer understanding of their "song" through listening and singing, they can begin to apply that knowledge to their instrument. According to Gould, the first thing one must do to copy a phrase is to feel the swing. He defines "swing" as: rhythm + time feel = swing. The lyrics, "it don't mean a thing if I ain't got that swing," applies to all genres of music. No matter how fast or slow the tempo, "swing" is the way one note moves to the next note and how the music dances. It is a concept each individual will feel differently, but he insists that everyone has to feel it.

> Swing is the main category. Swing is comprised of rhythm and time feel. Swing is the 'bones,' melody the 'face.' Without strong bones the melody falls flat…on its face. (Gould, 2018)

Everything is Teaching/Learning

While Gould seldom works with young students, he does have advice for them regarding their development as trumpet players. As a young student himself, Gould practiced with a visualizer, which is simply the rim of the mouthpiece cut off from a regular mouthpiece. This tool allowed him to optically observe the phenomenon occurring when he buzzed his lips. He

believes using this aid will also set the students up so the mouthpiece is positioned in a way that will not hurt their lips. It is crucial for young students to have their mouthpiece positioned in the correction position, so their lips do not pull apart and they are able to use their air efficiently. When excessive pressure and force are implemented, their embouchure set-up to work will not be effective for long periods of time. Establishing the correct pressure to air balance from the beginning is crucial in the early developmental stages for young trumpet players.

For young teachers, Gould stresses the importance of “really being present with the student and tune into what they’re about, how they learn, and how they pick up stuff” (personal communication, November 19, 2018). Being aware of how each student learns individually is beneficial for both the teacher and the student. It ensures the student receives a personalized experience best suited towards their learning style and allows the teacher to gain the flexibility for solving the same problems with different solutions.

In addition to being both present and individualized with each student, modeling for young or beginning players is also essential. This helps them to develop a sound model in their ears, which they can then apply to their own “song” concept. Gould never forgot the way Jerry Schwarz played and sang through music for him, even to this day. Modeling for and also playing along with the students cannot be stressed enough by Gould. Presenting them with a sound model is the most important part of their lesson, especially at a young age. He also believes the music profession is in need of teachers who are both enthusiastic and passionate about what they teach. They have to be a “preacher of sorts” because if the students are bored while learning music, “they will not want to go to church” (personal communication, November 19, 2018).

Since Gould did not have formal music education in college, he views everything he encounters as a learning opportunity. When he attends master classes, if he hears a concept or

idea he agrees with, he will “steal” and implement it into his own teaching. For example, he once heard his former student, Mark Inouye, discuss his practice concept called the “one-minute rule.” Inouye tells his students if the particular passage they are practicing does not improve after one minute, they have to figure out a different way to approach it. Gould referred to this concept as “brilliant” and thought he was absolutely right. It organizes the student not to keep “banging on something” and keeps them from getting frustrated and learning something the wrong way. Gould is convinced there is learning with almost everything he sees or observes. If one thinks of everything as teaching or a learning opportunity, it makes them open to learning all the time.

CHAPTER 4

FORMER STUDENTS

The following chapter examines the experiences shared by each of Gould's former students in their respective interviews. Their names appear in chronological order, beginning with the earliest, and next to the name of each former student are the years they studied with Gould. Each subject's section begins with a short biography detailing their performing and teaching career highlights, followed by an account of how each of them was first exposed to music and the trumpet, who their early musical influences were, and how their early musical journey led them to Gould. With regard to their studies, the subjects reveal their experiences with him in lessons, the methods he used to help them overcome obstacles, and the role he played in helping them achieve the careers they hold today.

David Bilger (1983-1984)

David Bilger has held the position of Principal Trumpet of the Philadelphia Orchestra since 1995, and prior to this appointment held the same position with the Dallas Symphony. As a soloist, Bilger has appeared with the Philadelphia Orchestra, the Dallas Symphony, the Houston Symphony, the Chamber Orchestra of Philadelphia, and many others. He has recorded Bach's *Brandenburg Concerto No. 2* with the Chamber Music Society of Lincoln Center, and made guest appearances with the Canadian Brass and Empire Brass. In addition to his performance career, he is a faculty member at the Curtis Institute of Music, Temple University, and Northwestern University's Bienen School of Music. He has performed master classes at many institutions, including The Juilliard School, Manhattan School of Music, Peabody Conservatory, Indiana University, the University of Michigan, and has also taught at the Pacific Music Festival,

the National Orchestral Institute, and the Aspen Music Festival and School. He holds a Master of Music degree from The Juilliard School and a Bachelor of Music degree from the University of Illinois, and is a Yamaha Performing Artist.

Bilger grew up outside of Milwaukee, Wisconsin and first experienced music through his piano studies in second grade. Two years later, he chose to play the cornet in his band class, but did not receive formal lessons until seventh grade. While he did not take lessons in the early years of his development as a trumpet player, he was fortunate his band director was also a trumpet player and coached Bilger and the other trumpet students after school. There were many influences in the early stages of his musical development, ranging from Maurice Andre to the recordings of the Chicago Symphony with Adolph "Bud" Herseth and the Philadelphia Orchestra with Gil Johnson.

During the course of Bilger's senior year of high school, he made the decision to pursue his dreams of becoming a professional musician. He was deliberating between studying music or computers and technology in college, but sensed if he did not at least attempt his dream, he would unquestionably regret it one day. If there came a time where he realized music was not going to be a viable career path, he would have no problem switching majors or going back to school. He chose to attend the University of Illinois, where he studied under David Hickman and following his studies there, he moved to New York City to study at The Juilliard School for his master's degree.

Bilger's desire to apply to Juilliard transpired after spending summers at the Colorado Philharmonic, now called the National Repertory Orchestra, and interacting with current Juilliard students. He was awed at their artistry level and that, combined with the excitement of living in

New York City, become the motivating factors for him to apply. Bilger entered Juilliard in 1983, which was the last year the school offered a one-year master's program.

Days before his audition at Juilliard, Bilger met with Gould for a lesson at his apartment. When he arrived, Gould answered the door wearing a polo shirt covered in food and on his music stand was a New Yorker magazine, but no music. From these first impressions and interactions, Bilger knew right away he was extremely different from his previous teacher. He described it as a "different style and a different vibe," and knew within the first fifteen minutes of working together that Gould was the perfect teacher to help him take the next step in his musical development. Bilger was confident in the technical foundation he had established from studying with Hickman and felt like he now needed something which was more rooted in training him to find his own unique musical voice.

> Mark is all about training you to think for yourself and find the music in a more organic way and not just "do what I do" kind of way, and that's what I really needed. (personal communication, January 17, 2019)

In their first lesson together, Bilger played through a variety of pieces and Gould told him he "played alright for someone from the Midwest," but now that he was in New York, he had to learn to play with more character and attitude. Bilger realized he needed to open up more to embrace the edges of what he could do with music, as opposed to being "right down the middle" musically all the time. Gould insisted he learn to react to how other musicians played and take more risks in order to figure out his true potential. Doing both of these allowed Bilger to eventually realize his own individualized sound. This approach was one of Gould's greatest strengths as a teacher and was exactly what Bilger needed at the time.

During their one year of lessons together, Bilger was preparing for orchestral auditions, solo competitions, and his graduate recital, so they concentrated almost entirely on orchestral excerpts and solo literature. Gould asked him to consider the distinctive sound he wanted on each specific section of a piece or excerpt and to not simply carry the same style and timbre of sound from one piece to the next. For orchestral excerpts, Gould coached him to delineate the style from excerpt to excerpt by their first notes, which ultimately created a unique and precise character for each one. Bilger achieved this by thinking about broadening his tone color and changing the amount and type of vibrato, as well as other technical concepts.

> My goal previously had been to play things perfectly and get all the right notes and have it be even and sort of that stuff that fortunately today wins auditions, but doesn't create artists. I think he was more interested in trying to mold me into more of a thinking machine than a technical machine. (personal communication, January 17, 2019)

As a performer, Gould brought this mentality of music-making to his own performances at the Met Opera. Bilger remembers when he subbed with the orchestra, Gould changed how he performed the same passages of music from night to night. If the orchestra performed the same opera twenty times, he would execute and "kill it in a different way each night and that was sort of eye-opening to how flexible music can be" (personal communication, January 17, 2019).

While working with high caliber students at Juilliard plays a role into why many of his students have been successful, Bilger believes this is not the most significant reason for his success as a teacher. Gould has a way of figuring out what each student needs and helps them discover it. He does not promote a "cookie-cutter education," which would consist of teaching each student the same way and prescribing the same pieces of music, etudes and maintenance drills. He personalizes the experience for each student and diagnoses what he needs to do for

each student to help them reach their full potential. Bilger recalled Gould making one student bring his TV to a lesson and Gould locked it in a closet and said he would return it to the student when he felt like he was practicing an adequate amount. These kinds of "Mark-isms" were a defining feature of his pedagogical style and some have carried over into Bilger's own teaching. With his students, Bilger focuses on trying to find the right balance between teaching them the appropriate performance practices and encouraging the students to develop their own voice as musicians. Gould's philosophy of not promoting "this is the way it has to be," has also carried over into his own teaching. Instead, Gould presented it as, "here is the middle of the road and then you have to find your own road." If a student is too far from the middle already, they may not get opportunities to play, however, if they are the same as everyone else, then it will be hard for them to be noticed. It is all about finding a balance between what is acceptable and what makes the player stand out with regard to their unique tone and level of musicality.

Bilger fears people will remember Gould one day merely for his quirks and controversial videos, rather than his often-overlooked brilliance as a teacher and performer. Gould does want to be known for being edgy and controversial and has developed a following of people who love the materials he creates and presents. When thinking of the major American orchestral trumpet players who have had a large impact on how orchestral trumpet players perform today, names like Adolph "Bud" Herseth and Phil Smith are often mentioned as two of the most influential. According to Bilger, the players who tend to be winning the principal trumpet jobs today have more diversity of color in their sound. He is convinced this is a result of the legacy of Gould and the effect he has had on the players he trained who are now training their own students. Gould has influenced many trumpet players and other musicians, which makes Bilger hopeful the ideas he brings to music will trickle down and infect future generations.

Michael Sachs (1983-1986)

Michael Sachs joined The Cleveland Orchestra as Principal Trumpet in 1988. Praised by critics for his “radiant tone” and “spectacular chops,” he is recognized internationally as a leading soloist, recitalist, chamber musician, teacher, author, and clinician. His many performances as soloist with the Orchestra include the world premieres of John Williams’ *Concerto for Trumpet* and Michael Hersch’s *Night Pieces* for trumpet and orchestra, both commissioned by the Orchestra for Mr. Sachs. He has also appeared as a guest soloist with numerous orchestras and chamber groups, such as the Houston Symphony Orchestra, the Louisiana Philharmonic Orchestra, the Auckland Philharmonia, The Janáček Philharmonic Orchestra, and the Chamber Music Society of Lincoln Center, among others. Sachs can be heard on over 150 recordings with The Cleveland Orchestra, including featured performances of Stravinsky’s *Histoire du Soldat*, recorded for Deutsche Gramophone with Pierre Boulez, and Ives’ *The Unanswered Question*, recorded for London/Decca with Christoph von Dohnányi. In addition to his orchestral duties, every summer since 2015, Sachs has served as Music Director of the Strings Music Festival in Steamboat Springs, Colorado. Along with his active performance schedule, Sachs serves as Chairman of the Brass Division and Head of the Trumpet Department at the Cleveland Institute of Music. He regularly presents master classes and workshops throughout the world for the Conn-Selmer Company, and has served on the faculties of leading summer festivals, such as the Aspen Music Festival, Blekinge International Brass Academy, Domaine Forget, Grand Tetons Music Festival, National Brass Symposium, and the National Orchestral Institute. He is the author of *Daily Fundaments for Trumpet* and *Mahler: Symphonic Works, Complete Trumpet Parts*, both published by the International Music Company. His most recent project, *The Orchestral Trumpet*, is a 176-page comprehensive book and CD overview of

standard orchestral repertoire. Prior to joining The Cleveland Orchestra, Sachs was a member of the Houston Symphony Orchestra and taught at the Shepard School of Music at Rice University. Born and raised in Santa Monica, California, he earned a Bachelor of Arts degree in history from UCLA and continued his studies at The Juilliard School.

Sachs grew up to the sounds of Arturo Toscanini and the NBC Symphony, Charles Munch and the Boston Symphony, and Leonard Bernstein and the New York Philharmonic recordings being played by his mother, who was an avid classical music fan. She studied piano when she was younger and grew up in a house where her uncles and cousins had tickets to see the Metropolitan Opera and New York Philharmonic. His father was not musically inclined and ran an advertising agency for children's toys. Sachs grew up in Santa Monica, CA, where there was a lot of support for music in the schools.

He began playing the cornet when he was 6 and a half years old and first studied with Ziggy Elman, a former member of the Benny Goodman Orchestra and leader of his own big band, Ziggy Elman and His Orchestra. He started on the cornet because at that age his arms were not long enough to properly hold a trumpet, but after a couple years, he was able to switch over to the trumpet. By the time he reached high school, he was performing with the marching band, jazz band, symphonic band, wind ensemble, and an eighty-piece orchestra. While listening to his mother's orchestral recordings, he was exposed to trumpet players such as Harry Glantz, Johnny Ware, William Vacchiano, Roger Voisin, and Armando Ghitalla, all of whom were influential to Sachs at a young age. He enjoyed performing music recreationally at a young age, but did not discover it was his professional calling until college.

When Sachs was 17 years old, he was faced with a dilemma about where to attend college. One of his former teachers, Walter Moeck, encouraged him to attend the Eastman

School of Music, but his father insisted he enroll at a university where he would receive a broader education and eventually take over the family business. Sachs felt conflicted over these two viewpoints and ultimately went to the University of California, Los Angeles (UCLA). He played in the marching band his first year at UCLA and then in the succeeding years performed with the American Youth Symphony and Young Musicians Foundation Debut Orchestra. He was able to continue his studies there with Anthony Plog, whom he had been studying under since his senior year of high school. He primarily studied with Plog during his first two years at UCLA, but beginning in Sachs' third year, Plog began to focus more of his attention towards composition and less on teaching. This presented an opportunity for Sachs to study with James Stamp, a man who would lay the foundation of Sachs' core fundamental work he still advocates for to this day. During the summers, he attended the Music Academy of the West, the Aspen Music Festival, and the Empire Brass Quintet Seminar at the Boston University Tanglewood Institute. After attending these festivals, Sachs came to the realization that music was something he wanted to pursue as a career.

Sachs met Gould for the first time at the Empire Brass Quintet Seminar. Gould was there to visit Sam Pilafian, one of the members of the quintet, who happened to be Sachs' coach during the seminar. Pilafian was impressed with Sachs' sound and encouraged him to meet with Gould for a lesson. While the circumstances did not allow it to happen during the seminar, Sachs did have an opportunity to take some lessons with Gould later that summer while he was in New York visiting his family. He felt an instantaneous chemistry with Gould and came to the realization that Gould was the most logical person to help him take his playing to the next level.

After graduating with a degree in history from UCLA, Sachs followed through with his aspirations to pursue music and moved to New York City to study at The Juilliard School. Since

he had not taken any music courses at UCLA, Juilliard would not allow him to enter their master's program, and therefore made him start as a freshman undergraduate student. Sachs' first impression of Gould was his personality struck a chord of familiarity. His relatives grew up in New York and Sachs himself had spent a lot of time there, so he knew that architype and felt they each understood one another right away. The familiarity with which he taught immediately made Gould feel like an older brother whom he looked up to and idolized.

Sachs did not want a teacher to simply praise him for his command of the instrument, but rather a teacher who would challenge him to look further within himself and search for meaning in the music, which is exactly what Gould did. Sachs believes his pedagogical approach is unlike many symphonic players when they teach the classical repertoire. His breadth of musicality and depth of musical understanding are as wide as anyone Sachs has ever known. With that knowledge base, he approaches music from a different standpoint than solely an orchestral musician. Sachs viewed it as a "symphonic/jazz/opera/singer sort-of mentality," with his jazz background and the numerous hours he spent in the opera pit listening to the world's greatest opera singers. He utilized language than Sachs had not encountered from his previous teachers, but at the same time was relative and connective to his studies with Anthony Plog and James Stamp.

Gould spent a substantial amount of time challenging Sachs musically. He encouraged him to "dig deep into the horn and find more colors at his disposal," play with a wider range of character, style, and dynamics, and to understand the reasoning for his musical choices. Gould accomplished this by pushing Sachs in his own unique way, occasionally stating ridiculous comments just to provoke him. Sachs knew there was a great deal of respect and love coming from Gould and that his comments were never meant to put him down. Even though he was

critical of him at times, the motivation behind those remarks was always to make him a better musician. If Sachs played through a particular passage that was not up to standard, a common response was, “What are you doing? Come on! You know better,” or the classic Gould line of, “What the f*ck was that?” An important aspect to his critique was the criticism was towards what Sachs played, and never as Sachs as a player. He would tell Sachs what he played was not up to his standards, but he never told Sachs he was a bad musician. Sachs appreciated he was an “honest broker” with him and he never “sugar-coated” anything.

From a psychological point of view, Sachs believes Gould is a master at understanding what makes each student tick and what the key is to motivate them. He teaches each student unique to their abilities and crafts a personalized pedagogical formula to fit the needs of their learning style. Gould realized if he demonstrated how to play a specific musical passage for Sachs, he could successfully mimic it instantly. After this realization, Gould would frequently play along with Sachs or demonstrate for him, and it would immediately make sense for how he was supposed to play it. He was diligent about cultivating Sachs’ musical awareness by asking questions such as what emotion he wanted to come across in a particular moment of the music or the specific sound concept he was striving for. They would spend a great deal of time discussing interpretation and various techniques for how to change the color of his sound. They hardly spent any time dealing with fundaments, but Gould would address them when he felt it was necessary.

Sachs had the opportunity to observe Gould teach other students in one-on-one scenarios. He noted how Gould would solve them same problem using different language and methods for each student. For Sachs, this is the mark of a great teacher and the opposite of a one-size-fits all style of pedagogy. As a teacher himself now, Sachs embodies every aspect Gould taught him on a pedagogical level.

Sachs trusts Gould's legacy will be maintaining a special and unique perspective on the trumpet and music, both as a performer and as a teacher. When Sachs heard him perform at the Met, the only way he could describe his playing was he was not aware it was someone playing the trumpet. The timbre of the sound was comparable to "someone who was singing and just happened to be using the trumpet as the vehicle of their voice" (personal communication, June 9, 2019). Sachs recounted the way his tone could be versatile, from conveying emotions of frightening and sinister to simply floating on a sublimely beautiful melody, and everything in between. He knew Gould's sound was his calling card and he admired the way Gould played with an undeniably easy, efficient, and effortless vocal manner. This challenged Sachs to try and focus on achieving those same qualities in his own sound. He credits Gould for playing a key role in helping him achieve the position he holds today and speaks admirably of him as a teacher, mentor, and now colleague.

> He has a heart of gold, an absolute heart of gold, that anyone who really studies with him knows he has that. I cannot ever thank him enough because I'll probably say this a few more times, but there's not a moment that I don't thank him and think that without his help and his support at a very critical time for me and since, there's no way I'd have the career I have. Absolutely no way I'd be in the position I'm in in this orchestra and have the career I have without him. (personal communication, June 9, 2019)

Jens Lindemann (1990-1992)

Internationally renowned trumpet soloist Jens Lindemann has achieved a critically acclaimed career as one of the world's great virtuosos. He is the first classical brass player to ever receive the Order of Canada, his country's highest civilian distinction. His career has taken

him to a wide range of venues and performances throughout the world, including a solo performance at London's "Last Night of the Proms," recording with the Mormon Tabernacle Choir, playing lead trumpet with the Canadian Brass, and a solo Command Performance for the Queen of England. Since placing first at both the Prague and Ellsworth Smith (Florida) International Trumpet Competitions in 1992, he has appeared as a soloist with the London Symphony, Philadelphia Orchestra, Atlanta Symphony, Seattle Symphony, St. Louis Symphony, Dallas Symphony, Mostly Mozart at Lincoln Center, as well as many others. He has also performed as a soloist and recording artist with classical stars such as Sir Neville Marriner, Sir Angelo Romero, Doc Severinsen, Charles Dutoit, and Gerard Schwartz. Along with his active solo career, Lindemann was appointed "Professor with Distinction" at the University of California, Los Angeles in 2001. He holds degrees from McGill University and The Juilliard School and has served on the faculties of Music Academy of the West, University of Toronto, and the Banff Centre for the Arts.

Lindemann's musical journey began with piano studies at the age of 8, subsequently discovering the trumpet four years later. Formal trumpet lessons commenced at age 14 and his early influences were his middle and high school band directors, his immigrant parents, and Doc Severinsen. Severinsen's virtuosity and ability to entertain inspired Lindemann's aspiration to pursue a career or lifestyle rooted in music by the time he was 17.

Following his undergraduate studies at McGill University in Montreal, Lindemann moved to New York City, where he spent two years studying under Gould at Juilliard. Lindemann initial introduction to Gould came at an International Trumpet Guild conference in the mid 1980s. He was in awe of Gould's ability to perform both jazz and classical trumpet masterfully, which was what he aspired to as well. In the course of their first meeting,

Lindemann was stunned by Gould's demeanor and his liberal use of crass language. While this behavior was shocking, Lindemann understood Gould was deliberating using it as a tool to get inside his head, and he embraced it instantly.

The first issue Gould addressed in their lessons was to get him thinking less like a "trumpet meathead." This term can be used to describe someone whose musical thought processes and influences do not go beyond the trumpet. Their discussions may revolve entirely around the instrument, how loud or high one can play, or go into detailed discussions of mouthpieces and trumpet brands. In Lindemann's case, Gould wanted him to expand his influences outside of the trumpet world by continuously referencing string players, vocalists, pianists, and musicians from different cultures and styles.

Lindemann described typical lessons with Gould as laid back and informal. His teaching style was entirely unstructured, but in a formal sense. Gould would improvise according to what Lindemann needed for each day and would always be fully engaged and interested in making him think while he played. Since Lindemann already possessed a solid technical foundation coming into his studies, they primarily concentrated on repertoire he was preparing for upcoming solo competitions and other concerts. The one concept Gould stressed to him was to consistently focus on beauty of tone.

Phrasing and tone quality are two components Gould believes are essential to music making and constantly referenced them in Lindemann's lessons. For Gould, beauty in the tone was paramount with regard to executing proper phrasing. He insisted Lindemann connect the end of one note into the next to create continuity in the musical line. Gould also carried these concepts to his own playing at the Met, which made a strong impression on Lindemann. He was struck by the smoothness of Gould's phrasing and the way he connected his musical lines. Gould

encourages all instrumentalists to strive to emulate the human voice and phrase in that manner. The way he spoke of phrasing in this sense and the idea of not playing like a "trumpet meathead" were concepts which clearly resonated with Lindemann and have continued to stay with him to this day.

A substantial percentage of Gould's philosophy with Lindemann was for him to search inward to find motivation and take ownership over what he wanted to learn.

> Mark was not the flag waving kind of teacher that used excitement to motivate…He made you think and when you did that, you came up with your conclusions and that would dictate your own level of motivation. (personal communication, December 17, 2018)

Lindemann recognized the brilliance of this philosophy because it put the responsibility of finding motivation on himself, and that was what he needed. It was gratifying for him to take ownership of his learning and discover his own answers without them being handed to him. This also led to him discovering his own voice as a musician. Lindemann perceived if he or any other student was incapable of accomplishing this or possessing the motivation to bring in their own material to lessons, whether it was method books, solos, or orchestral excerpts, then they were not ready for everything Gould had to offer as a teacher. He placed a great deal of emphasis on Lindemann being able to think for himself, being curious enough to ask questions, to do research, and then come to him with questions on how to fix specific problems. Lindemann considers his studies with Gould to have come at the perfect time for where he was in regard to his musical development.

> Without a doubt, he was the most influential artist I ever worked with. I was at a stage in my life and playing level where I was ready for Gould. He was not structured and that

> made me take ownership over my own work habits. He was not about to coddle me, and I didn't want him to. (personal communication, December 17, 2018)

Lindemann maintains Gould's success as a teacher can be attributed to the fact he made his students think for themselves, find their own musical voice, and stay open to the idea of thinking outside the box. The relaxed mannerism with which he exhibited towards his students was also reflective in his approach to the instrument. Gould is convinced many teachers and students approach the instrument too seriously and that can cause a negative effect on their ability to play with ease. He advocated for a more relaxed and focused approach to the instrument, which he trusts is more effective for students. Lindemann encapsulated this credo into a simple philosophy: "When you really stop caring about what other trumpet players think, then you actually start caring more than you ever could have before that" (personal communication, December 17, 2018). This philosophy, along with many others, helped Lindemann achieve the prominence he holds in the trumpet world today. When asked if he thought he would be where he is today without Gould he simply replied, "no way."

> I will defend Mark Gould forever. I say it that way because great teachers can (and should) occasionally be controversial. I have found him to be nothing but the most caring of mentors who will do pretty much anything for his students. His methodology can be crass at times, but that is intended to shock one into thought and never meant to harm. People who are too sensitive to understand that simply don't appreciate the full extent of why Mark is the way that he is and says the things he does. Mark Gould has had one of the most interesting careers in history as a trumpet player. His degree of stylistically flexibility is second to NO ONE in the history of the trumpet and he must be respected as such. Going from major orchestral principal to Brandenburg Concerto to

jazz artist and beyond with the ease that he does has been overlooked in my opinion because he can be such a polarizing figure. Further, as a teacher he has mentored some of the most important players on the scene today and it is not an accident that he is revered by those who understand him best." (personal communication, December 17, 2018)

Kevin Cobb (1993-1995)

Kevin Cobb has been a member of the American Brass Quintet since the fall of 1998. Prior to joining the American Brass Quintet, he was a member of the Manhattan Brass Quintet and Meridian Arts Ensemble. He has been an active performer with many of New York's leading musical organizations, such as the Metropolitan Opera, New York Philharmonic, New York City Ballet, Chamber Music Society of Lincoln Center, Orpheus Chamber Orchestra, American Composer's Orchestra, Speculum Musicae, New York New Music Ensemble, and Orchestra of St. Luke's. Outside of New York, he has performed with the Philadelphia Orchestra, The Cleveland Orchestra, and the St. Paul Chamber Orchestra, among others. He can be heard on radio and television commercials and has recorded more than ten CDs with American Brass Quintet. He can also be heard on recordings with the St. Louis Symphony, Kansas City Symphony, and the Metropolitan Opera Brass. He made his first solo appearance at age 15 with the Toledo Symphony and released his first solo CD, *One: American Music for Unaccompanied Trumpet,* on Summit Records. Cobb serves on the faculties of The Juilliard School, Yale School of Music, State University of New York at Stony Brook, the Aspen Music Festival and School, and the Colorado Summer Music Festival. He attended the Interlochen Arts Academy and earned his bachelor's degree from the Curtis Institute of Music and his master's degree from The Juilliard School.

Cobb's initial interest in music was unclear to him because neither of his parents were musical. They did, however, listen to music and take him to live concerts, so he believes that may have had some degree of influence. He began his musical career playing guitar at age 7 and later switched to the trumpet at age 10. Cobb's first memorable experience with the trumpet was when his father took him to see Maynard Ferguson. The way Ferguson played the instrument was incredibly influential for him and inspired him to practice so he could sound just like him. Unfortunately, he was never able to play like Ferguson, but with the help from his first trumpet teacher, Martin Porter, he was able to provide Cobb with the support and influence to continue with music.

Upon graduating from the Curtis Institute of Music in Philadelphia, Cobb moved to New York City in 1993 to pursue his master's degree at Juilliard to study under Gould. Cobb considers Gould a crucial teacher for him during that time.

> …the greatest virtue of Mark's teaching is that he is able to understand the person behind the playing; he's able to cut to the quick of why you're playing, and what the motivation is behind your approach. He is able to shake loose the veil of conformity that we all get lost in as we pursue some type of security in an otherwise insecure profession. (personal communication, February 22, 2019)

Cobb took a few lessons with Gould while he was still studying in Philadelphia and felt he was very supportive and genuinely understood him as a person. Despite Gould having a prominent reputation as a trumpet pedagogue teaching at one of the world's top conservatories, Cobb sensed he had no illusions of seeing himself as a guru or master teacher. Rather than formally pronounce his wisdom of trumpet concepts, he manifested humility and encouraged Cobb's individual thinking by prompting him to pursue his own answers. While Gould did

endorse the proposition of his students reflecting on diverse concepts, Cobb was confident he was achieving new insight after each lesson.

The balance of teaching philosophies at Juilliard during Cobb's time there was one he considered to be very beneficial for students. Ray Mase, one of the other trumpet faculty members, was comparable to a doctor who would offer students precise prescriptions to help them address their weaknesses. Gould was more like a psychologist because he was interested in having conversations with the students and unearthing traditional thoughts they may have had regarding how they interpret music. While Mase was extremely methodical and organized in his teaching style, Cobb is not sure any former student can recall a typical lesson with Gould; each one was unique, and no one ever knew what to expect. Even though their lessons lacked predictability and at times organization, Gould would occasionally assign Cobb exercises to address specific problems he encountered. He owes Gould a tremendous amount to Gould and does not believe he would be where he is today without his guidance. Gould allowed him to blossom at his own pace, pushed him to investigate music that was meaningful for him, and allowed him to get closer to discovering his own voice. This is something many players unfortunately never find, and he is very thankful to Gould for helping him discover it.

> Mark's legacy will be in cultivating the individual, not simply churning out the same type of player year in and year out. An artist in trumpet attire, I believe people will look back and see a rare teacher who was dedicated to his students, to music in each and every form, and truly enjoyed supporting the uniqueness of each and every individual. (personal communication, February 22, 2019)

Mark Inouye (1994-1995)

Mark Inouye currently serves as Principal Trumpet of the San Francisco Symphony and is a faculty member at the San Francisco Conservatory of Music. He joined the orchestra in 1999 as second trumpet and later won the audition for principal trumpet. Prior to moving to San Francisco, Inouye held positions with the Houston Symphony, Charleston Symphony, Empire Brass Quintet, and was a fellow at the New World Symphony. He has also performed with the New York Philharmonic, Chicago Symphony Orchestra, Israel Philharmonic, and toured internationally with the organ and trumpet duo, Toccata and Flourishes. Inouye was a soloist in Wynton Marsalis' video production *Marsalis on Music* under the direction of Seiji Ozawa and has also appeared with the WHO at Carnegie Hall. He is one of a very select group of trumpeters equally at home in the worlds of both jazz and classical music and can be heard playing jazz on his debut album, *The Trumpet & The Bull.* Originally a civil engineering major at the University of California Davis, Inouye transferred to The Juilliard School where he earned his bachelor's degree and began work towards completing a master's degree.

As a life-long music and sports fan, Inouye's first experience with music came at an extremely young age when his two loves met in the same place. His parents took him to the University of California Davis football and basketball games, where he heard and fell in love with the marching band. Clifford Brown and Wynton Marsalis were his two other early musical influences and he still credits Marsalis as a having a significant influence on him to this day. Inouye began playing trumpet in fourth grade and took group lessons early on. After two years of group lessons, he discontinued his studies and did not take another formal trumpet lesson until he was a freshman in college.

Following two years as a civil engineering major at U.C. Davis, he came to the realization he wanted to pursue music, which lead him to transfer to Juilliard. The first two years there were spent studying with Ray Mase and then the following year with Philip Smith, the former principal trumpet of the New York Philharmonic. Smith was not teaching at Juilliard during Inouye's first two years in New York, but after his second year, he decided to join the faculty and only accept one student. Coincidentally, that was the same year Inouye had auditioned for the New York Philharmonic and advanced to the finals, so when he made an appeal to be the one student, Smith granted his request. Upon completion of one year studying with Smith, Inouye graduated with his bachelor's degree and then decided to return to Juilliard as a master's student. He only completed one year of the program because he was touring with the Empire Brass Quintet and since he was not able to attend most of his classes, he decided to drop out after his first year. The one of graduate studies he completed was the time he worked with Gould.

Inouye's first impression of Gould was he was not an ordinary teacher. There are many teachers who provide structure and a clear set of goals for their students to achieve, but Gould was the opposite of this.

> "If there's one thing you get from Mark, it's to champion your uniqueness. He was not a cookie-cutter, this is the one way it has to be guy." (personal communication, November 14, 2018)

Inouye considered himself to be extremely structured and disciplined as a student, but with Gould, those qualities were not reciprocated. In his lessons, Inouye would bring in music for upcoming auditions and they would spend time going over that material. Gould did not assign him music or drills to work on, it was always simply, "Ok, what is in your future next month?"

This was Inouye's fourth year at Juilliard and by that point he was very focused on orchestra and summer festival auditions. Inouye would attempt to find one audition every month to be his project. When he was in between projects, he would oftentimes bring in Jamie Aebersold jazz tracks and trade solos back and forth with Gould for the entire lesson. With Inouye being equally proficient in jazz and Gould possessing a strong jazz background himself, this was something both of them enjoyed and was a complete change from Gould's regular student lesson itinerary.

Inouye's deep love and interest in jazz caused him to always strive to emulate musicians he admired. Gould proved to be a great source of motivation for Inouye when he heard the refined lyricism in his playing, which was the defining feature of Gould's sound. Inouye described the vibrato Gould utilized as one he was not used to hearing because it possessed characteristics of lyrical, Italian vocalise style. It was unusually inspiring to the point where Inouye would blatantly try and copy the sound and did not try to hide it.

Approximately two-thirds of Inouye's lessons were spent on repertoire and the other third on fundamental work. One particular challenge Inouye faced as a student was playing soft attacks. He brought this issue to Gould, who suggested he work on these attacks by using "poo" attacks, which was a concept Inouye was unfamiliar with. When trumpet players start notes, there are three mechanisms which work together to contribute to the sound: air, tongue, and lips. Enunciating the word "poo" isolates the air and lips together and forced Inouye to use the right balance of air and lips in order for the sound to speak. After he played a proper "poo" attack, he could then then add the slightest amount of tongue to start the note, while not letting it interfere with the speed of the air. Gould would have him play simple exercises out of the Arban's *Complete Conservatory Method for Trumpet* or Shuebruk's *The Complete Shuebruk Tongue Trainers for Trumpet* using only "poo" attacks. Inouye recalled the first time he started

practicing these attacks and how they reminded him of when he first began practicing “k” attacks, which trumpet players will use when they are multiple tonguing. Both were new concepts at first, but then later became conditioned actions which were a part of his normal performance practice.

Another concept Gould brought to his attention was how he practiced and paced himself in the practice room. In higher education settings, students can be asked to perform in a vast array of ensembles and combined with the potential for competitive studios, these factors can cause students to become injured from over-playing. Inouye described how he and other students went into a practice session with a “Superman complex,” meaning they practice until they are no longer able to physically play the instrument and everything falls apart. Inouye sees this in his own students as well where they do not understand the concept of pacing and do not finish their practice session soon enough. He learned to set timers and to make small goals in order to not get bogged down on practicing one thing for too long or practicing too hard.

While part of their time together was spent addressing these challenges, the main concept Inouye took away from his studies with Gould was to think like a musician and less as a trumpet player. Having spent almost three decades in the Metropolitan Opera, Gould would constantly reference singers as sources of inspiration, even more than well-known trumpet players. He was continually surrounded by the best singers in the world and heard the way they phrased and would regularly tell Inouye to play and make phrases in an extremely vocal manner. Two singers Gould spoke particularly high of were Dietrich Fischer-Dieskau and Enrico Caruso, both of the older tradition of singing. He thought they were first-rate models to get Inouye out of the “trumpet-head” mentality and more into the musical, lyrical, bel-canto style of playing.

Even though many of Gould's antics as a teacher define him, Inouye believes he ultimately fashioned him into a more thoughtful musician. Gould is often defined by his political videos and he made no exception to discussing politics in lessons. While their discussions of politics were oftentimes conflicting, it made Inouye stop and consider the positions he took, which in turn made him a more thoughtful musician. Gould not only referenced politics, but also other current affairs and even movies. He once told Inouye he was like Cool Hand Luke, a character played by Paul Neuman, who was extremely stubborn and "never said die" until his goal was achieved. When Inouye eventually saw the movie, he was flattered Gould compared him to such a virtuous character. Gould had a way of getting Inouye to expand his mind beyond the trumpet, to see the full scale of the music, and then to even see beyond the music.

Inouye believes Gould's teaching legacy will be defined by the diversity of students in terms of who is doing what and where. This speaks to both his flexibility as a teacher and his ability to champion the uniqueness of each student. When the student has a sense of what career path they want to pursue, he is able to guide them down that path towards realizing their goals. If they do not have a clear vision, his able to help them to discern which path to take based on their particular strengths as a musician. He had a very hands-off approach when working with Inouye, which was well-suited to his needs at the time. While that approach does not work with every student, Gould realized this approach was what would work best for him. Inouye believes at the very least with Gould, he will make his students think, whether it is about music or life in general.

Benjamin Wright (1997-1998)

Benjamin Wright joined the Boston Symphony Orchestra trumpet section in July 2002 as fourth trumpet. From 2006 to 2009, he was acting assistant principal trumpet and then in 2010 became second trumpet. Wright earned his bachelor's degree in music from the Cleveland Institute of Music and won both the International Trumpet Guild and National Trumpet Competitions, as well as the Cleveland Institute of Music Concerto Competition. Following two years as a member of the Kennedy Center Opera House Orchestra, Wright spent two years as fourth trumpet of the Chicago Symphony Orchestra from 2000-2002. He has also performed with the National Symphony Orchestra, New York Philharmonic, Tanglewood Music Center Orchestra, and as guest principal trumpet with the San Francisco Symphony. He has presented master classes at the Manhattan School of Music, The Juilliard School, Yale School of Music, University of Maryland, and University of Michigan, among others. He has been a guest faculty member for the Bar Harbor Brass Institute, the National Orchestral Institute, and is currently a faculty member at the New England Conservatory of Music and the Tanglewood Music Center.

Wright hails from a long line of musicians going back to his great-grandfather, who was a band leader and cornetist in Buffalo Bill Cody's Wild West Show. His grandparents and father are also musicians and he grew up with the sound of his father's clarinet playing in his ear. Wright started on Suzuki violin when he was 3 and then switched to trumpet at age 10 after being inspired by his uncle, who was a talented trumpet player himself. He began taking lessons immediately with trumpeter Jim Bursen, whose gorgeous sound Wright tried to emulate from the outset. Although Bursen was his first trumpet teacher, he considers his father to be his first music teacher. Early on in his studies, Wright's father would come in the room where he was practicing and made him go back and fix errors, particularly with regard to rhythm and intonation.

Realizing at the young age of 13 he wanted to pursue music as a career, he decided to go to the Cleveland Institute of Music and study with Michael Sachs.

Around his sophomore or junior year of undergraduate studies, Wright went about researching schools and teachers for his master's degree. Gould was one of the teachers he took a lesson with and was remarkably happy with how much he improved in such a brief amount of time. It was clear to Wright after the lesson that Gould would be the ideal teacher for him, especially after Gould discussed his philosophy of making students become their own teachers.

Wright only ended up attending Juilliard for less than a year and spent that entire time studying under Gould. When they first started lessons, Wright had already developed an advanced level of fundaments, but at the same time retained surprisingly large technical holes. The main issue was he had three different embouchure settings that changed as he moved from the low to high register of the instrument. This resulted in a level of inefficiency in Wright's playing and one method Gould employed to help Wright address this issue was to sing through all of his music and concentrate on his tongue placement. They specifically concentrated on singing large interval leaps because prior to studying with Gould, Wright would approach these leaps thinking the syllables "dah ee." Gould recommended he switch instead to imagining "dee ee," and to focus on not dropping his chin. Both of these concepts aided Wright to work through and eventually fix the embouchure set issues he was dealing with.

While many of the subjects interviewed for this project worked exclusively with Gould on musical issues and hardly ever on technique, Wright recalled his time with him being exact the opposite. The only instance when the two of them did not focus on technique was while Wright was preparing for orchestra auditions. One audition Gould particularly helped him with was his audition for the Kennedy Center Opera Orchestra, which he ultimately won. Many of the

excerpts on that list were not normally asked for orchestral auditions because they were specifically taken from the operatic literature. Gould's teaching style and his familiarity with these excerpts made it straightforward for Wright to learn and master them. Gould's approach of using singing to help fix his embouchure issue was also utilized for teaching him this music. Wright did not refer to the method of singing as necessarily operatic in nature, but more what he would call "trumpet singing."

Throughout his time studying with Gould and also from his own teaching experience, Wright discovered trumpet players tend to move their air the same way when they sing as when they play. Wright once worked with a student on the Hummel *Trumpet Concerto* and when he asked them to sing through it, the student sang it the same way as they played it: vertically. Once the student was able to sing in a more horizontal style, that in turn helped them play more horizontally. This concept helped Wright tremendously as a student and is one he continues to implement with his own students today.

Wright believes Gould was the perfect teacher for him at the ideal time in his life. He has returned to Gould over the years for lessons in order to become a more efficient player and a more learned teacher. When Wright was learning the music for the Kennedy Center Opera audition, he was confident he did so efficiently because Gould encouraged him to play the way he does and to not try and play like someone else. He never told Wright, "Oh here, play it like this;" it was centered around leading him to discover his own musical voice. Had Gould not done that, Wright is convinced he would not be where he is today.

David Gordon (1998-1999)

David Gordon is Principal Trumpet of the Seattle Symphony, Seattle Opera, and Chicago's Grant Park Orchestra. Prior to his appointment in Seattle, he was principal trumpet of the Charleston Symphony Orchestra and has also held the same position with both the Jupiter Symphony and Prometheus Chamber Orchestra. As a soloist, he has appeared with the symphony orchestras of Seattle, Grant Park, and Charleston, as well as the National Repertory Orchestra and Lake George Music Festival. He has performed as principal trumpet of the St. Louis Symphony, and has also performed, toured, and recorded as principal trumpet of the London Symphony Orchestra and trompette solo of the Orchestre Philharmonique de Radio France. He has also performed with the Boston Symphony Orchestra, New Jersey Symphony, Moscow Chamber Orchestra, Savannah Symphony, and at the Tanglewood Music Center and Schleswig-Holstein Musik Festival. He serves as the Chair of the Brass Department at the University of Washington School of Music and regularly presents master classes and coachings nationwide. A native of Narragansett, RI, Gordon was educated at Columbia University, from which he holds a degree in philosophy, and The Juilliard School.

Gordon grew up in a home full of easily accessible music. Both of his parents were classical music enthusiasts; his father was a successful amateur trumpet player and played in the National Youth Orchestra of Great Britain, and his mother was a singer and pianist, so music was always present in the house. Gordon started playing trumpet in the third grade and his father educated him on all of the basics of the instrument. When he successfully auditioned into the Rhode Island Philharmonic Youth Orchestra, all of the students in the orchestra were required to take private lessons, so he began formal lessons then. His earliest trumpet influence was Wynton Marsalis and after listening to one of his CDs found it incomprehensible that someone could

sound so flawless on the trumpet, an instrument which Gordon had struggled to make a sound on when he first started. He later became inspired by orchestral recordings his friends in youth orchestra shared with him, and by age 13, he realized he wanted to pursue music as a career.

Even though Gordon received his bachelor's degree in philosophy from Columbia University, he also spent time at Juilliard taking lessons and playing in their ensembles. From his last year of high school through his first three years of undergraduate studies, he studied with William Vacchiano as his last full-time student. Beginning his sophomore and junior year, he commenced lessons with Gould and then studied with him as his principal teacher for his senior year. He made the decision to switch to Gould that year because he was coming off a difficult year dealing with some lip muscle issues and thought a new perspective which complimented the work he had done with Vacchiano would be beneficial to him. Gordon respected Gould as an artist and an intellect and was convinced he would be able to help him work through these issues. Gordon ended up actually solving that problem on his own the summer before beginning his studies with Gould, so they did not have to work to fix that problem like he had anticipated.

The first time Gordon met Gould is what he referred to as "par for the course." Gould was inclined to act in a manner which made people uncomfortable and "threw them off their game," and Gordon was no exception. Gould was aware of who Gordon was because one of his colleagues at the Met worked with Gordon and spoke with Gould about him. During Gordon's first trumpet class at Juilliard, Gould approached him and asked if it was true he got into another prestigious academic university and turned it down to come to New York. Gordon admitted it was true because he wanted to be a musician and study with the trumpet players whom he admired, and they all happened to be in New York. After hearing this, Gould simply starred him in the eye and said, "You know what, you're a stupid ****," and then walked away. After that

interaction, Gordon did not see or hear from him for two months. This first encounter introduced Gordon to his unorthodox style that he would come to realize was something he did regularly.

Gordon considered himself fortunate to have had great primary teachers who helped him instill an importance of fundamentals and ensured he built a solid foundation through his practice. His first teacher, Nedo Pandolfi (father of Met Opera trumpeter, Jim Pandolfi), was an old-school, very strict, and rigid teacher. He had an incredible knowledge of the fundamentals of the instrument and how to master them, and Gordon was very thankful to Pandolfi for imparting this to him. By the time Gordon began his studies with Gould, he already had success in professional auditions and did not have any major trumpet issues that needed to be addressed. Gordon referred to his time with Gould as "trumpet-finishing school." Before their lessons started, Gordon's goals were narrow in terms of fundaments and making a beautiful sound and Gould got him to be more wide-ranging with regard to what he was trying to achieve with his playing. When they worked on repertoire together, Gould insisted he play in a way which was more immersed in the musical ideas he was trying to convey. Through these interactions and conversations, Gould was able to help Gordon discover strengths in his playing he was unaware of and how to communicate them to audiences.

The concept of a typical lesson with Gould was non-existent for Gordon. Each lesson Gould would simply ask him to play whatever he was working on at the time. There were moments when Gould would drop references to certain literature he thought he should play, but it was not by any means a structured approach. For Gordon, Gould was 10 percent trumpet teacher and 90 percent brilliant amateur psychologist. Gould knew how to have the right conversations, ask the right questions, and lead him down the path of figuring out what he wanted him to without ever telling him the answer. Since Gordon had already made the finals of

some auditions with major symphony orchestras, he really wanted to win an orchestra job and was willing to do whatever it took to win. He came to Gould looking for answers and did not receive a single one. This facet of Gould's teaching is one Gordon believes attributes to his success as a teacher. Oftentimes, students fall under the sphere of their teacher's influence and become successful, but as they move away from their teacher, they start having problems because they do not have their constant guidance. Gould has a way of making his students, like Gordon, self-sufficient. He would "drop breadcrumbs of information" that would make Gordon go home and reflect on what he was trying to convey.

An important musical concept Gould expressed in their lessons was to get at the essence of the style of what it was Gordon was trying to play. He described the way Gould sang as, "A profane, cynical Buggs Bunny for adults, almost making fun of music" (personal communication, April 12, 2019). Gordon later realized this style of singing was brilliant because whenever he would try and play the way Gould sang, it would be right every time. He could obviously not play exactly the way he sang, but by imagining the quality of tone and style with which he sang helped him to achieve the correct style and tone quality. Gordon was used to going for a very clean, sanitized version of music making, where everything was about beauty, not making mistakes, and owning the instrument. While all of these concepts are important, Gould got Gordon to take more musical risks and that was very helpful for him in his development as a musician.

Gould's character and his philosophy of being more outside of the box in terms of musical expression was a total departure from what Gordon had received from his previous teachers. Gould was in no way a formulaic teacher and was focused on getting Gordon to diversify his musical pallet by taking more risks, coming up with new musical ideas, and adding

more color to his sound. His character was described by Gordon as, "The antithesis of "professorial" in his demeanor in how he conducted himself and in how he ran lessons" (personal communication, April 12, 2019). While he lacked a sense of professionalism and organization, he never struggled to get his point across in lessons. Gordon recalled a particular lesson where he was playing the Böhme *Trumpet Concerto* and he took a breath in the middle of the opening phrase of the second movement. With a sly look and peering over his glasses, Gould asked why he chose to breathe where he did. He then proceeded to pull out his trumpet, which he had not played at all that day, and was able to play the entire phrase in one breath. Gordon remembered it was not "earth-shatteringly great playing" or that it was the quality of tone one would hear him achieve in a performance, but the message was clearly delivered.

> "See, I'm a broken down old (man) and I can do it, what's your excuse?" Gould then proceeded to reach in his drawer and pull out a pack of cigarettes. "Here, have a cigarette, maybe that will help." (personal communication, April 12, 2019)

While the cigarette reference was not meant to be taken literally, the message he was trying to convey was Gordon should not be thinking about limitations. Gordon is much taller and physically larger than Gould, and yet he was still able to make it further in the phrase than Gordon did. The fact that Gould was older, physically inferior, and had nowhere near the lung capacity as Gordon gave him the motivation to go and figure out it out himself.

This example of Gould demonstrating how to execute a particular phrase was not a common occurrence in Gordon's lessons. However, when Gould would decide to play something, he would not be concerned about warming up before the lesson and would have a wide range of how he could sound. This was an important lesson Gordon took from their time together. There were instances when Gordon would hear Gould play at the Met and think,

“Wow, this guy really sounds great,” and then during lessons think, “Is this the same player?” After Gould would play through something for Gordon and it not go the way he wanted, he would often say, “Oh, you get the idea.” For Gordon, and many of his other students, this was true. Even though there was fuzz in his tone, he would have a way of conveying the right musical idea and show Gordon what to do, even if all the details of a performance-ready product were not in place.

As a performer, Gordon believes Gould was out of the mainstream of the tradition of American trumpet playing. This tradition began with Georges Mager and one of his most important students, Adolph “Bud” Herseth. It was defined by a certain indominable and athletic quality and a sense of muscular virtuosity. Although there were many great trumpet players following this tradition, Gould was not one of them as he was more of a stylist. Gordon believes his recording of “Goldenberg and Schmuÿle” from Mussorgsky’s *Pictures at an Exhibition* genuinely achieves the essence of the music itself. While there are many great recordings of this piece, Gordon believes Gould was the most successful at conveying the character of the music. He also brought this style of playing to pieces like Wagner’s *Parsifal,* a composer who is usually associated with athleticism, endurance, and muscle. Gould never brought those performance qualities to his own playing, and Gordon is convinced even if he had the ability to do so, he chose not to follow that style of American trumpet playing. This departure from the norm as a player was a characteristic that was reflective in his teaching style as well.

Gould was one of the only teachers Gordon dealt with at that level who did not have an agenda of what he thought his students should be. Great teachers have a sense of ego in their playing and teaching and want to show off to their students in hopes they will want to emulate them, but Gould did not. Many of his students were night and day different, each with their own

unique strengths he helped them cultivate. His brilliance as a teacher was about figuring out each student's attributes, helping them find their voices, and becoming the best possible version of themselves they could be. He would encourage students to think in a more wide-ranging way by asking them questions about what they were doing in certain sections of a piece or what were they trying to achieve with a particular phrase or statement. Gould learned how to ask questions to help the students come up with their own conclusions, rather than simply telling them and fixing them in the lesson. The lessons had more value because he found a way for the student to come up with a conclusion on their own. When the student achieved this, it was more beneficial and powerful for them because when they went home to try and replicate what they did in the lesson, they had a much better chance than if Gould were to just have given them the answers.

Gordon believes his time studying with Gould put him where is today much faster than if he had not studied with him at all. Once he started studying with him, he began to experience more success in auditions. Gould made him a wider ranging and more inquisitive musician and changed his perspective on making music. A few years into his professional career, while playing with a smaller orchestra and still actively taking auditions, Gordon came back to see Gould for a lesson. At the end of the lesson, Gould said he was charging him and when Gordon asked how much, Gould proceeded to ask how much money he had in his wallet. Gordon was taken back by this comment and answered, "$84," to which Gould reached in his wallet, grabbed all the money and said, "I guess this will do." What Gould was trying to say by doing this was, "Ok, I've given you all the tools you need to do this on your own; now you need to go finish the process of becoming your own teacher and take responsibility for it" (personal communication, April 12, 2019). He believed Gordon needed to stop being a student and start acting like a professional musician. Through Gould's guidance, Gordon had achieved his goal of becoming a

professional trumpet player and because of that, Gould believed he should now listen to himself and figure the rest out on his own.

Gordon believes Gould's legacy as a teacher will be defined not only by the success, but also by the remarkable diversity of his students. Aside from the sheer number of people who are extremely influential in the music business that studied with him, Gordon also believes his legacy will be the idea of incorporating tradition into diversity. The idea a student can be a part of a tradition without being rigidly beholden to it was something Gordon believes was a change. There remains today a strong tradition in Chicago of how Bud Herseth played and how players should strive to emulate exactly how he would play. Gould, however, took a different approach to tradition, by asking questions like, "Why would you try to imitate someone when they are going to be a better them than you are?" Gould expanded the realm of possibilities with trumpet playing and that is what Gordon believes will be his biggest contribution to trumpet legacy in America and the world.

Billy Hunter Jr. (1998-1999)

Billy Hunter Jr. has been Co-Principal Trumpet of the Metropolitan Opera Orchestra since 2004. Prior to joining the Met, he held positions of principal, second, and third/associate principal trumpet with the New World Symphony, Baltimore Symphony, and Chicago's Grant Park Symphony, respectively. He has appeared as guest principal trumpet with the Philadelphia Orchestra, the Malaysia Philharmonic, the Frankfurt Radio Symphony, Spoleto Festival Orchestra (Italy), the Charleston Symphony, and the Chineke! Orchestra in London. He has also performed with the New York Philharmonic, Boston Symphony Orchestra, Dallas Symphony, and the New Jersey Symphony. As a chamber musician, he has appeared with the Met Chamber

Ensemble, Prometheus Chamber Orchestra, Classical Tahoe Chamber Orchestra, Stellenbosch International Chamber Music Festival, Martha's Vineyard Chamber Music Festival, and the Walla Walla Chamber Music Festival. He has given master classes and recitals nationally and internationally at several universities and is currently on the faculty at Manhattan School of Music, Peabody Conservatory, New Jersey City University, and was a Guest Visiting Professor at the University of Texas at Austin. He holds a Bachelor of Music degree in Trumpet Performance from U.T. Austin and a Master of Music degree in Trumpet Performance from The Juilliard School.

Hunter first started playing the trumpet in his sixth-grade band class. His desire to practice in large quantities at a young age transpired after his junior high band director, who was also a trumpet player, played a recording of Maynard Ferguson for him. Hunter performed in concert bands and marching band throughout high school, but did not take up lessons until his junior year. The impulse to pursue music as a career occurred when Hunter was only in eighth grade and that eventually led him to the University of Texas in his hometown of Austin. Upon graduating from U.T. Austin, his teacher Ray Crisara recommended he move to New York for graduate school, which ultimately led him to Juilliard and Mark Gould.

Hunter confessed when he came to New York City he had never heard of any of the trumpet faculty members at Juilliard. When he first met Gould, all he knew about him was he was funny and his students were experiencing success on the audition circuit. Around that time, Hunter decided he too would start taking auditions, so he figured he should study with the teacher whose students were having the most success. In their first lesson together, Hunter played the opening of Tchaikovsky's *Symphony No. 4* and subsequently Gould simply shook his head and said, "That sucked…Hunter, what the hell… you play way better than I can play, but I

can still kick your a** in an audition" (personal communication, December 19, 2018). This style of pedagogy was a shock to Hunter because his former teacher, Ray Crisara, was an old school gentleman who wore a tie to work every day. With Gould, there was more of a shock and disbelief to certain comments he made.

The majority of his lessons were spent preparing for auditions or working on solo repertoire. While Gould did not bring structure to their lessons, he would be very specific with his comments for orchestral excerpts. If an except was dragging in tempo, Gould would pull out a metronome or if Hunter was not attaining the proper sound concept the excerpt demanded, Gould would divulge colorful analogies to help him achieve the correct character. For example, in Bela Bartok's *Concerto for Orchestra,* there is a muted trumpet duet in the second movement which is commonly found on orchestral audition excerpt lists. Gould told him, "This is all about groove, man. You have to groove and be laid back, don't rush it" (personal communication, December 19, 2018). After hearing this description, the excerpt became more straightforward for Hunter and he continues to think about Gould's advice every time he plays it. Gould never discussed details such as embouchure changes or striving to play with a perfectly homogenous sound, but rather encouraged Hunter to "play the way (he) plays" and that is how he would become successful.

Hunter noted how all of Gould's former students holding principal chairs in orchestras throughout the country play with their own unique sound concepts. He believes this is a result of Gould encouraging them to accentuate the strong points in their playing, develop their own personal style, be creative and unique, and be open to career paths other than the orchestral route. Gould does not want his students to be a "stick in the mud" and be indistinguishable from the

players who came before them. There is an entire world of endless possibilities with art, and Gould is a tremendous advocate for students forging their own path.

While Gould encouraged Hunter's individuality as a musician, he did promote the idea of incorporating shine and brilliance into Hunter's sound. His use of analogies helped paint a clear picture of how to treat the sound in each moment of the music. Another concept he often referred was the idea of playing "soft and present." Envisioning the idea of presence for soft playing allowed Hunter to play with confidence and not be too timid in those moments.

Gould demonstrated how to play specific musical excerpts for Hunter approximately 40 percent of the time during their lessons. Hunter recalled one time when Gould's tone quality during the lesson was lackluster, but later that night when he went to hear him play Stravinsky's *The Rake's Progress* at the Met, it was a completely different story. There are trumpet solos throughout the piece and whenever Hunter heard them, he was curious who was playing them because he was blown away by the tone quality and to his surprise, it was Gould. While listening to Gould that night and on many other occasions at the Met, Hunter was amazed at how even in something so simple as a three-bar solo, Gould would execute it with a great deal of care and beauty.

Gould also enlightened Hunter about the orchestral musician lifestyle and how to act in the orchestra. Hunter remembered a particular orchestral repertoire class where Gould was conducting Stravinsky's *Petrouchka.* The first page of the trumpet part features some challenging rhythms and when Hunter looked up at Gould to find the beat, he had no idea what pattern Gould was conducting in. When all the trumpets eventually got lost, he stopped the whole ensemble and yelled, "Trumpets...New York City, Juilliard, room 305, beginning, let's do it again!" They started the piece over and this time he conducted in a completely different

pattern, one that was not reflective of the meter of the piece whatsoever. Once again, the trumpets botched the counting and Gould had to stop them and shouted once again, “Trumpets!” Hunter immediately responded, “I’m sorry,” to which Gould turned to the woodwinds and said, “First rule about orchestra, you never apologize to the conductor. Second rule, you don’t look at the conductor” (personal communication, December 19, 2018). Years later, while at a rehearsal at the Met, Hunter witnessed a guest conductor waving his arms in an unrecognizable pattern and suddenly it became clear: Gould was absolutely right.

While Gould frequently tries to exemplify a tough guy façade, Hunter believes he cares deeply for his students and has a heart of gold. In the time leading up to his auditions, Hunter was able to get into a positive mind set because of Gould’s encouraging words and actions. He did this even when Hunter was not sounding his best. After Hunter won the position at the Met, Gould would continue to meet with him and go over certain details to help him be successful on the job and provided Hunter with a real sense of support. Hunter believes he would not be where he is today without Gould and is convinced he will go down as one of the most revered teachers of our time.

Louis Hanzlik (1998-2000)

Louis Hanzlik is an internationally recognized trumpeter, chamber musician, and educator. He is a member of the Grammy Award winning Orpheus Chamber Orchestra and American Brass Quintet, Professor of Trumpet at the University of Connecticut, and a faculty member at The Juilliard School and the Aspen Music Festival. In addition to his work with Orpheus and the American Brass Quintet, Hanzlik performs frequently with many of the world’s finest chamber orchestras, including a solo appearance with the Australian Chamber Orchestra at

the Hong Kong Arts Festival, and as a frequent guest principal trumpet with the St. Paul Chamber Orchestra and Chamber Music Society of Lincoln Center. Hanzlik is also Principal Trumpet of the Riverside Symphony, performs regularly with the Orchestra of St. Luke's, and was a founding member of the Extension Ensemble, Manhattan Brass Quintet, and Atlantic Brass Quintet. Hanzlik is a Trumpet Artist for the Vincent Bach Corporation and can be heard on dozens of recordings on such labels as Deutsche Grammophon, Sony, Summit, and Decca. He has also recorded frequently for commercial radio and television and for numerous public and television features, such as *Live from Lincoln Center*, National Public Radio's *Performance Today*, and for the NFL on NBC. Originally from Iowa, Hanzlik is a graduate of the University of Iowa (B.M.), The Juilliard School (M.M.), and Teacher's College, Columbia University (Ed.D).

Hanzlik was exposed to a great deal of music growing up because both of his parents were band directors. He would watch their school concerts and also observe private lessons given in their home. Since they were both music teachers, they saw the value of having private lessons, so they arranged for him to have lessons with members of the Des Moines Symphony beginning when he was 9 years old. In addition to the guidance he received at an early age from the symphony trumpet players, Tom Tressler and Derek Stratton, he was also influenced by the Empire Brass, Doc Severinsen, Maurice Andre, and Wynton Marsalis. Hanzlik was equally passionate about classical and jazz music as a young player, so he was particularly influenced by Marsalis. He experienced early successes with chair placements and solo contests in the fifth and sixth grade, but his love for the instrument and intrinsic motivation did not manifest until a few years later.

After graduating from the University of Iowa, Hanzlik pursued graduate studies at The Juilliard School and upon confirming his enrollment was assigned to Gould's studio. Hanzlik did not have any knowledge of Gould before coming to school, but he did know Ray Mase from spending a summer studying with him at the Aspen Music Festival. Hanzlik was grateful for the timing in which he studied with both Mase and Gould, each occurring at the ideal time of his development and needs as a student. When he first started studying with Gould, he thought in his mind he did not have any major weaknesses to fix. He was able to hide his weaknesses and play to his strengths, but Gould challenged him to face those weaknesses and helped him overcome them.

One important lesson Gould taught Hanzlik with regard to overcoming his weaknesses was to have patience. When working through a weakness, Gould expressed how Hanzlik needed to have long-term patience in the practice room, but at the same time not debilitate himself when it came to performing. Gould told him to do whatever it took to successfully play the trumpet outside of the practice room, but once he was back in there, to then focus on the long-term work of overcoming his weaknesses. Patience was not a quality Hanzlik possessed as a student because he consistently demanded immediate results from himself, so this was an important lesson for him to learn.

Their lessons were conversational in nature, oftentimes with Gould asking him a lot of questions. They would talk about music each of them was listening to, including genres both in and out of western music. When discussing how to find an ideal trumpet sound, Gould often used singers as a point of comparison. In general, their lessons were not structured in a "course of study" manner; Hanzlik typically brought in music he was working on, whether it was solos, etudes, or orchestral excerpts. If Gould discerned Hanzlik was struggling with a particular

fundamental or aspect of trumpet playing, he would then assign etudes which addressed those specific areas of weakness. Some of the areas they addressed included maintaining consistent corners of the embouchure during extreme flexibility, and also working to find ease, efficiency, and balance while playing loud dynamics.

By Hanzlik's design, his first year of study with Gould was heavily focused on fundamental work and then the second year shifted to a more repertoire-based curriculum of study. When they played through repertoire, Gould always emphasized style and musicianship first. If a certain technical aspect was inhibiting the successful execution of the music, he would then address technique. Gould commonly demonstrated how he wanted Hanzlik to play a phrase and the manner in which he placed notes or made them "float and shimmer" was incredibly influential for him.

Hanzlik noted how Gould was vastly aware of how he processed information. Gould would offer him specific advice, but the message or answer to a problem was never revealed. Hanzlik would go home and have to reflect on what was discussed in their lesson for days or even months at a time. This characteristic of his teaching was not unique to Hanzlik. Gould would rarely, if at all, provide a student the answer without having them first try and solve it on their own. Gould had confidence when a student learned to discover answers on their own, they became self-sufficient in their own practicing.

While it can be said Gould is fortunate to work with the caliber of students he does, Hanzlik believes working with students at that level can be difficult. With students who are extremely talented, half of the teacher's role is to stay out of their way and let them continue to develop on their own, which at times is no easy task for a teacher. Teachers can occasionally try and impose their thoughts and ways of playing on a student, which has the potential to be

detrimental for their playing. Gould was aware of this and did not inhibit the student's natural developmental progression and only offered his advice when he believed they would benefit from it. He also consciously got his students to stand apart and resist the consistent pressures to conform, with regard to sounding a particular way or pursuing a certain kind of career. Hanzlik has brought this aspect into his own teaching and also tries to help students discover and present their best artistic selves. Hanzlik appreciated how Gould would practice what he preached; he would demand the same creative and reflective practice from himself as he did from his students.

Brian McWhorter (1998-2004)

Brian McWhorter is an Associate Professor of Music at the University of Oregon. He previously held teaching positions at Manhattan School of Music, Louisiana State University, East Carolina University, and Princeton University. Hailed as a "terrific trumpeter" by *The New York Times*, he has performed with the Metropolitan Opera Orchestra, New Jersey Symphony Orchestra, Portland Opera, Oregon Ballet Theater Orchestra, and many others. While living in New York City, his performance career gravitated towards contemporary classical and improvised music, which led to performances with some of the best-known modern ensembles, including Third Angle, Sequitur, Ensemble Sospeso, counter(induction), Ne(x)tworks, and Elliot Sharp's Orchestra Carbon. He was also a member of the Meridian Arts Ensemble from 2001-10, performing and commissioning some of the most demanding and progressive music ever written for brass instruments. McWhorter is one of the most sought-after artists of his generation and also serves as Co-Artistic Director of Beta Collide, an ensemble that focuses on the collision of musical art forms, and Music Director of Orchestra Next, a training orchestra for the next generation of orchestral musicians and the resident orchestra of the Eugene Ballet Company. He

earned the Bachelor of Music degree from the University of Oregon and the Master of Music degree from The Juilliard School.

McWhorter grew up in an evangelical family where his grandfather served as a pastor and their family traveled from church to church on a bus. His first musical experience came in this environment when he was 4 years old and sang in the choir with his cousins. The only reason he played trumpet was because his uncle had a spare trumpet laying around and since it was a free instrument, that was the instrument he played. McWhorter developed a natural talent for the trumpet at an early age, even though he did not take lessons until he was in high school. Before starting lessons, he had already fostered a passion for music and knew he wanted to go to a music school one day.

Prior to completing his undergraduate studies at the University of Oregon and before his audition at Juilliard, McWhorter traveled to New York City for lessons with Ray Mase and Mark Gould. The first piece he played for Gould was a Vannetelbosch lyrical etude he had been implementing into his warm-up. Before he could finish the etude, Gould cut him off and said, "Nah, you gotta play something harder than that if you're going to play for me." McWhorter proceeded to play Theo Charlier's Etude No. 2 and once again, before he could complete the piece, Gould stopped him and remarked, "Ok, that's enough, play an excerpt." McWhorter picked up his E-flat trumpet to play the "Ballerina's Dance" from Stravinsky's *Petrouchka,* which he now realizes was a fatal error. Gould could not believe he was about to perform the except on that particular trumpet because the part is marked for B-flat trumpet and is traditionally played on a C trumpet. As he played through it, he noticed Gould becoming visibly agitated and then kicked him out of the lesson after only twenty minutes and charged him 100 dollars.

After the lesson, McWhorter was furious and shook up because he had never experienced a teacher treat him that way before. While strolling through Riverside Park, he decided to call Gould and try to arrange a second lesson. Gould apprised him he did not have the inclination to get together for another lesson, however he would meet McWhorter again if he agreed to buy him lunch. The way they interacted during lunch caused McWhorter's feelings about Gould to drastically change and ultimately let him to choose Gould as his first-choice teacher at Juilliard. To his surprise, Juilliard was the only graduate school he was admitted to and was placed into Gould's studio. When he arrived at school, however, Gould informed him his studio was unfortunately full, so he spent his graduate studies working with Ray Mase.

McWhorter did not start studying with Gould until after he graduated from Juilliard. He remained in New York for six years after school and built a successful freelance career. He only took six or seven lessons with Gould, but the impact those had on McWhorter made him consider Gould to be the most influential and important teacher he ever had. The approach Gould took for teaching McWhorter was primarily psychological, which fits into a category of teaching McWhorter refers to as conceptual teaching. This approach is more of a "top down" rather than a "bottom up" way of teaching. It asks the students to conceptualize the music they want to make and then let the body acclimate to what the brain tells it do, as opposed to simply positioning the body in a way to make music and not conceiving their ideal sound. McWhorter believes another genius characteristic of his teaching was detecting barriers in students' playing and being relentless in knocking them down. He could sense students in a way not many teachers could and as Kevin Cobb described it, "He had a gift for seeing what the student's buttons were and then pushing them incessantly until they went away" (personal communication, January 16, 2019).

Gould also valued a particular type of attitude and was always trying to get McWhorter to move into a more confident character and own his strengths on the instrument. Gould was critical of him, but whenever he gave a rare compliment, McWhorter perceived those to be extremely empowering. There were certain qualities in McWhorter's playing Gould would ridicule, but eventually McWhorter learned to own those qualities and that led him to discover his own individual voice on the instrument. He referred to Gould as a father figure in the sense you fight and push back against him until you come up with your own identity. This was truly relevant for McWhorter in his own journey of finding his identity on the trumpet.

Gould has helped many students discover their identity as musicians and McWhorter is convinced his success in that regard stems from him changing their approach to music. He trusts if all the students who studied with Gould had not done so in the first place, they would be "more neurotic and take music way too seriously." McWhorter believes we are plagued by the fact in the music world of taking everything too seriously. His students learn to take the approach of, "Well, I'm going to play this like Gould," and then they relax and allow their personality to come through in the music.

While Gould does value a sense of relaxation and not taking music too seriously, he does have a longing for something important and meaningful in art. Gould has no problem of dismissing music he does not think is valuable or valid. He does not shy away from his own opinions and that is a lesson in of itself. McWhorter brings that approach to his own teaching now by allowing his personality to come through more and to not be shy about expressing his true opinions.

> There's a humanity to Gould's teaching that was so refreshing in a time of over-serious pedagogy. That's really what it comes down to, I think. (personal communication, January 16, 2019)

McWhorter has a unique relationship with Gould which separates him from the other subjects interviewed for this project, and that is his relationship with Pink Baby Monster. McWhorter is an artistic partner with Gould in the creation and production of the ensemble's videos and live shows. Gould's philosophy of not taking music too seriously is also reflected in many of their videos. After they made a video about the opening trumpet solo in Gustav Mahler's *Symphony No. 5* entitled, "The Way of the Blade," McWhorter received emails from several trumpet players who were preparing to perform the piece. The humorous aspect they brought to this excerpt "seemed to hit a chord with people" and made their nerves about it completely vanish. Gould was one of the first people to create public videos that disarmed orchestral excerpts in this manner and the fact that he was doing that as a Juilliard professor was disarming as well on its own.

While these videos brought a new advantageous approach to trumpet music, McWhorter believes they have also created an image for Gould which distracts from his genius as a teacher. He believes students will sometimes take a lesson with Gould only because they want to a first-hand experience of his crazy demeanor. When McWhorter taught alongside Gould at Banff and Chosen Vale, people would oftentimes come up to Gould star-struck having heard all of the stories about him. They would approach him geared up to hear the f word and when they finally heard it, they freaked out. This bothered McWhorter for two reasons: first, he believes Gould has much more to offer as a musician and felt Gould was not always aware of that fact and second, there are people who would approach him and seem to not care about the distinguished

performer and pedagogue he was, and merely want to see the crazy side of him portrayed in the videos. This has become a large part of his image, especially now that he is retired from the Met and is creating more Pink Baby Monster videos, but McWhorter insists we must never forget the genius behind the crazy man.

C.J. Camerieri (2000-2004)

C.J. Camerieri enjoys an active, diverse, and exciting career as a trumpet player, French hornist, arranger, and keyboard player. He has become an indispensable collaborator for numerous indie rock groups as a performer, arranger, improviser, and soloist. Camerieri began working in alternative music as the trumpet and keyboard player for Sufjan Stevens in 2006, and then went on to tour the world as a member of Rufus Wainright's band from 2007-08. He then proceeded to tour with The National, Sean Lennon, and The Plastic Ono Band before joining Bon Iver in 2011 and winning two Grammy Awards for Best New Artist and Best Alternative Album. He is a co-founder of the contemporary classical music ensemble yMusic, whose debut record was named Time Out New York's #1 Classical Record of 2011. He became a member of Paul Simon's band in 2014, joining for the "Paul Simon and Sting: On Stage Together" tour. His discography includes over 200 recordings with a variety of different artists. He was classically trained at The Juilliard School, graduating with his bachelor's degree in 2004.

Music was a significant aspect of Camerieri's upbringing because his father was a middle school band and church choir director. His first musical memories were watching his father conduct the choir and subsequently wanting to sing in it. He also took an early interest in the piano as well and begged his father to teach him. The lesson inquires began when he was only 3 years old, but his father would not let him start until he was 4. When he reached third grade, his

father started him on trumpet, but was still convinced he would be a pianist because of how quickly he took to the instrument. Once Camerieri began playing the trumpet, he loved the social aspect of playing in band with his friends. When he came to this realization, he put the piano on the backburner and decided at that young age he wanted to play trumpet for a living.

As Camerieri progressed into high school, he decided to focus primarily on jazz music. He played lead trumpet in a big band and also improvised as a be-bop player. Even though jazz was his main focus, he continued to practice classical music to work on his fundamentals, but he never played in classical ensembles like orchestra or a brass quintet. When it came time to apply to college, he applied to a number of major conservatories, despite many lacking a formal jazz program. He was accepted into schools such as the Curtis Institute of Music, Manhattan School of Music, Juilliard, and the Cleveland Institute of Music, and noticed what they all had in common: many of the teachers at these schools studied with the same teacher, Mark Gould. This realization caused Camerieri's desire to study with the source of all these great players, so he ultimately chose Juilliard.

While Camerieri was still in the process of finalizing his decision about which college to attend, he had a memorable lesson with Gould that helped make his decision clearer. He recalled Gould being the only teacher who was not trying to recruit him and only wanted what was best for him. Gould asked him to play different songs in the lesson, such as "My Funny Valentine," as well as various etudes. Camerieri had the impression Gould was really interested in understanding who he was as an artist, as opposed to simply asking him to play through standard repertoire. Gould told him, "Well, you are good at this and this and you're not good at this, and you need to work on this. You've never listened to any music, you're a kid from the suburbs. You need to read more books, listen to more music, and become a more interesting person"

(personal communication, January 16, 2019). Camerieri came to the realization that Gould was right; he had never read any books about music or talked about music before, so a lot of his time with Gould was centered around these tasks. They would listen to and discuss music together every week and Gould would also assign him weekly readings from various literature sources. Gould's motivation behind this was he wanted to make him a more well-rounded and thoughtful person, which would allow him to transfer those skills to his music making.

Camerieri had a unique experience in the Juilliard trumpet studio because he studied with Gould for all four years. Customarily, undergraduate trumpet students at Juilliard divided their time between Gould and Ray Mase, but there was a mutual interest between Gould and Camerieri. Gould was excited that Camerieri was primarily a jazz musician and for Camerieri, Gould was the main reason he was motivated to come to Juilliard. The reputation of the school was not what drew him there initially; he simply wanted to study with the man who taught his favorite trumpet players. Their lessons would consist of a wide variety of topics, such as playing chess, talking, listening to records, playing through orchestral excerpts and etudes, and improvising together. Oftentimes, Gould would say, "I want you to come back and play this melody in a way that makes me a feel a certain way," or, "Next week, I want you to listen to these songs and tell me what you think" (personal communication, January 16, 2019).

One aspect of Gould's teaching Camerieri appreciated was the fact he was different from every other teacher he had previously studied with. He did not promote a singular teaching philosophy; he simply took each student and created a unique philosophy for each one over the course of their one to four years of studies with him. Gould did not care about creating a brand for himself as a teacher, but rather about giving the students what they needed to reach their potential. Camerieri believes this aspect of his teaching explains why all of his students have

extremely varied careers. Gould discouraged Camerieri from pursuing an orchestral career because he thought he would be miserable playing in an orchestra. Despite Gould spending almost thirty years in a major orchestra himself, his understanding of Camerieri's interests as a musician allowed him to come to this conclusion and is one Camerieri is very grateful for.

Another important concept Gould emphasized with him was to play everything with intention. He would ask Camerieri, "What is the intent behind the way you want to play something? How are you trying to make people feel or react?" For Camerieri, when he plays the instrument without artistic intention, the instrument becomes remarkably difficult to operate. Instead, by concentrating on the intent and purpose behind what he is playing, "the trumpet sort of plays itself" because his mind is elsewhere. He remembered playing well the first time he met with Gould, but Camerieri could tell Gould was bored because of the lack of artistic intent behind what he was playing. Gould could tell by listening to him that he had never read a great book or been to the opera to see a truly great singer. Gould said exposing himself to these kinds of sources would allow him to draw upon experiences which he could then portray through his music. In the orchestral repertoire class, Gould would also emphasize this idea of intention and what you are supposed to be thinking about while performing. "What is the piece about and what is the intent behind why this person wrote this for this instrument at this part of the piece?" In Camerieri's contemporary classical sextet, yMusic, the ensemble will play one piece where he has to be indistinguishable from a cello and then another piece where the strings have to sound like trumpets. He still thinks back to the repertoire classes whenever they play through their music and genuinely tries to understand the intention of the composer.

Camerieri believes many of Gould's students have been successful because they did not have to fix into a box. When each student came to Gould, he encouraged them to sound like

themselves and not like anyone else. None of his students sound alike or like him, which Camerieri believes is a very unique and special quality in a teacher. As a performer, Gould had a style of playing that is immediately recognizable. The lyricism of his playing is very singular and as a teacher, Camerieri believes it is interesting how so many of students came to him for conservatory orchestral trumpet training, and then ended up playing in brass quintets, pop bands, or running music festivals, in addition to playing in orchestras.

Camerieri believes his whole career can be summed up by one piece of advice Gould gave him, which was to align himself with musicians who play and think about music the way he does. When someone has a mutual musical aesthetical connection with another person, Gould believes they ought to make music together and that is what Camerieri did with his group, yMusic. He took the idea of community building through aligning himself with people who are drawn to the same musical aesthetic as him and used that to shape his career. His goal was to make many different kinds of music at a very high level and Gould was always supportive of that, which Camerieri will always be grateful for.

Chris Coletti (2007-2009)

Internationally acclaimed trumpeter Chris Coletti, most known for his work with the legendary Canadian Brass (2009-2019), is a soloist, chamber/orchestral musician, and Assistant Professor of Trumpet at Ithaca College. Comfortable in many music styles, Coletti has performed and/or recorded with musicians ranging from the Metropolitan Opera Brass and New York Philharmonic Principal Brass, to Kanye West, Quincy Jones, Gloria Estefan, and Miami Sound Machine. Chris also performs on the Baroque Trumpet with various early music ensembles in and around New York. Chris regularly performs with NOVUS NY, the all-star

contemporary music orchestra of Trinity Church Wall Street in Manhattan. With Canadian Brass, Coletti performed hundreds of concerts in the finest concert halls in the world, made countless TV appearances and radio broadcasts, and regularly appeared in front of major symphony orchestras. He can be heard on nine billboard chart-topping/award winning recordings with the Canadian Brass, most of which feature his original arrangements, and countless other recordings and music videos with world-class artists. Coletti began his career in 2008 as Principal Trumpet of the Huntsville Symphony Orchestra in Alabama, a position which he still holds today. As an educator, Coletti has taught master classes at top conservatories around the world in addition to his tenure at Ithaca College School of Music. His articles have been featured in notable publications such as the *International Trumpet Guild Journal*, *International Trumpet Guild Youth Journal, SONIC- Magazin für Holz- und Blechinstrumente* (Germany), and *The Brass Herald* (England). Among his numerous accolades, Coletti has perfect pitch, is a professional whistler, and has the unique ability to sing an operatic high C. He received his master's degree from The Juilliard School and his bachelor's degree from Manhattan School of Music.

Coletti's first musical memory was watching Itzhak Perlman perform on Sesame Street. Perlman made such a strong impact on Coletti that he decided to take up the violin and because he was so young at the time, his parents had to order him a baby violin. His mother was a classical guitarist and would play Bach transcription records, as well as CDs from the series, *The Great Composers.* This exposed him to composers like Wagner and Beethoven at a very young age. He started violin lessons shortly after starting to play, but at the small school he attended on Staten Island, no one took the violin or music seriously. He eventually told his mother he did not want to take lessons anymore because compared to his classmates, he was convinced he already knew how to play the instrument. Shortly after quitting lessons, he stopped playing the violin all

together. When it came time to choose an instrument to play in band when he was 9, he originally wanted to play the clarinet, but his band teacher made him play the trumpet. The director notified his parents if he was serious about the instrument he should take lessons, so he did immediately and urged his mother, "Don't let me quit the trumpet like you did the violin."

Coletti described his first trumpet teacher as a "nut job," and does not recall whether or not he was in fact a competent teacher. He did not divulge a copious amount of valuable advice, but with his mean demeanor insisted Coletti and his other students play everything with exceptionally loud dynamics and tongue all of the notes as hard as possible. The only trumpet models Coletti initially had were his band director and fellow fourth graders. Years later, his parents bought Wynton Marsalis' CD *In Gabriel's Garden* for him, which completely altered his entire outlook on trumpet playing. He remembered realizing, "That's what a trumpet is supposed to sound like?" and has not sounded the same since.

After earning his bachelor's degree from Manhattan School of Music (MSM), Coletti decided to stay in New York to pursue his master's degree at The Juilliard School. Coletti chose Gould as his first-choice teacher because he revered his teaching style from chamber music coachings during his time at MSM. He also admired both his playing style from old Met Opera recordings and the fact that many other great trumpet players had studied with him.

> I think everyone knows, but I don't feel like young kids recognize that he's one of the most legendary teachers ever. (personal communication, February 19, 2019)

He recalled comments Gould made during their brass quintet coachings and how they were never "trumpety." Gould's remarks were hardly ever about the instrument and if they were, it usually regarded mental aspects of performance. Gould had a manner of communicating his thoughts without speaking and would make Coletti think to himself, "Yeah, why did I just play it

like that? That was stupid." Both his nonverbal and verbal musical comments were extremely effective in Coletti's experience, which produced results immediately.

When he began studying privately with Gould, Coletti thought he understood what his own weaknesses were, but Gould discovered a weakness Coletti was unaware of. Coletti had specific fundamental issues he wanted to address, such as the consistency of his articulation, but Gould noticed he had an issue with being told how to do too many things by too many people. This was causing issues for Coletti because he was overthinking everything. Gould also made the comment he was practicing too much, which was confusing for him to hear because he sensed he was not practicing enough, much less practicing too much. Gould continued to address this with him and finally Coletti decided to take his advice and reduce his amount of practice time. To Coletti's surprise, he actually improved by doing this. Gould knew he was not practicing correctly and over thinking his playing, so taking a step back from practicing allowed Coletti to not overthink and reflect upon how to be more efficient with his practicing.

During this period of time, Coletti was struggling with finding his identity as a musician and was not sure what direction he wanted to take with music. Coletti would hardly ever play in his lessons and most of the time the two of them would just talk about music. After graduating from Juilliard, Coletti looked back on his time with Gould and realized he was the best teacher he ever had, despite playing no more than twice in two years of lessons. The few times Coletti played for him was when he was preparing for an audition or a competition and Gould would either comment, "Yeah it's fine, what do you need me for?" or gave his infamous stare, which told Coletti everything he needed to know. The expression Gould portrayed would remind Coletti whether what he played was good or not. In Gould's mind, Coletti was at the stage of his educational training and musical development where he could discern whether or not what he

played was acceptable or how to go about fixing it if it was not. Coletti appreciated this aspect of his teaching because it taught him to trust himself and become his own teacher. While this was something Gould implemented with all of his students, Coletti was surprised when speaking to other former students how varied their experiences were. Coletti spoke with several former students who said Gould was very rigid and gave an abundance of assignments, while others never received a single assignment in their two years of studies. During the orchestra repertoire class, Coletti would observe Gould utter shocking words to students to make them play with more character and many times their playing would instantly improve. Coletti was unsure if that was because the students became furious at what he said and achieved their results through expressing that frustration in their playing, or if what he said actually resonated with them and assisted in their execution of that particular passage. Gould never said anything that shocked Coletti in their time together because he most likely understood it would not best serve Coletti's learning style. However, a few students did come away from their lessons saying wild and crazy things that occurred during their lessons. What sets Gould apart from other teachers, in Coletti's mind, is being able to read and communicate what each student needs to hear to help "get them out of their shell."

Gould did not implement structure into the lessons with Coletti because he discerned it would not be beneficial for his musical development. Gould's message with Coletti was he had to sing through the instrument when he played: that was it. He hardly ever talked about any specific musical details with Coletti. Gould had his timing down perfectly that if he did bring up something specific, such as fundaments, he would only do so if he knew Coletti was in a place mentally he could handle or benefit from it. Two of the concepts Gould discussed with Coletti were style and "getting into the sound." Gould wanted Coletti to be mesmerized by his own

sound and would play recordings for him of artists who could carry a phrase and have it be alive from beginning to the end. He wanted Coletti to truly hear and understand these concepts so he could implement them in his own playing. Coletti always felt motivated to practice more, even though Gould literally told him to practice less. Psychologically, Coletti believes he is a genius in that regard. They would also play duets frequently and that helped Coletti, even though Gould was not in the prime of his performance career. The important aspect with this that Coletti realized was even though Gould's sound was not perfect, he always got his musical point across extremely well.

As a teacher himself now, Coletti uses the same approach in his own teaching. Even if he questions whether or not he will be able to demonstrate something perfectly for a student, he always does. There will be times when he does not execute his demonstration the way he wanted to, but he at least knows he got his musical point across to the student. Coletti also seeks to get in students' heads the way Gould did because he believes doing this matters and can tremendously help them. Coletti challenges himself to say as few words as possible, striving for the manner in which Gould could achieve conveying his thoughts without saying a single word. He recalled lessons during which Gould would say nothing at all and would simply look him, transferring his thoughts entirely nonverbally in manner which Coletti knew exactly what he meant. For students who already possess a high skill level on their instrument, Coletti realized Gould's philosophy was true; "the less you say, the better they sound" (personal communication, February 19, 2019).

Coletti believes one of the most crucial aspects of Gould's pedagogy was teaching students how to sound like themselves. He believes Gould will be best known for being a "finisher." He would take students who sounded terrific, but very much like each other, and after they finished studying with him, they would sound like a unique person with their own musical

voice. Coletti thought this was exceptionally remarkable and admired him greatly for it. Gould let Coletti uncover himself as a musician and he will always be eternally grateful to him for that.

Caleb Hudson (2009-2012)

Caleb Hudson joined the Canadian Brass in 2013 after he earned his Bachelor and Master of Music degrees from The Juilliard School. Acclaimed by *The New York Times* as “brilliantly stylish,” he is known for his piccolo trumpet mastery of J.S. Bach’s *Brandenburg Concerto No. 2*, having performed it across the world with ensembles such as Orpheus Chamber Orchestra, Orchestra of St. Luke’s, Israel Philharmonic Soloists, and Chamber Music Society of Lincoln Center. Hudson won first place at the National Trumpet Competition multiple times and performed with pianist Vladimir Feltsman at the Aspen Music Festival. An avid baroque musician, Hudson also performs with notable early music ensembles, including Philharmonia Baroque, American Bach Soloists, The American Classical Orchestra, Concert Royal, and Trinity Baroque. He has also performed with the New York City Ballet, New World Symphony, Jupiter Symphony Chamber Players, and the New York Trumpet Ensemble. Hudson is an alumnus of Interlochen Arts Academy and Ensemble ACJW, a fellowship program of Carnegie Hall that promotes art advocacy, community outreach, and music education. Since 2018, he has been an Assistant Professor of Trumpet at the University of North Texas and previously held the same position at Colorado State University.

Hudson’s first experience with music came while attending his older sister’s high school band concerts. There was a local high school trumpet player who played a solo at every concert and Hudson recalled his beautiful, lyrical, vocal sound. The impact this had on him led him to choose the trumpet to play in fifth grade band. He started taking lessons shortly after beginning

to play with the teacher who taught the same high school student who inspired him because Hudson wanted to sound exactly like him. After being exposed to the recordings of Wynton Marsalis and Maurice Andre and within a few months of playing trumpet, Hudson realized at that young age he wanted to be a musician. He recalled being in the practice room dreaming about being on stage for a living, both in the orchestra and as a soloist.

Hudson attended The Juilliard School for six years and studied with Gould during the last three. Hudson appreciated how the trumpet studios at Juilliard were tremendously supportive of one other, which is not always the case at every music conservatory. The pedagogical combination of Ray Mase and Mark Gould was one Hudson believed offered students a well-rounded learning experience. Mase provided structure and helped the students develop their intrinsic motivation, however with Gould, Hudson believes students need to already have established intrinsic motivation to realize their potential under Gould.

Hudson's first encounter with Gould occurred during an orchestral repertoire class Gould conducted. On the first day of class, Hudson and the other new undergraduate trumpet student were playing through Richard Strauss' *Don Juan* and Gould stopped and looked at them and said with a hillbilly accent, "Y'all boys aren't from the South no more, you know that, right? You guys probably have shot guns in your pick-up trucks." Since Hudson was from Kentucky and the other student was from Georgia, they both erupted in laughter.

During his time at Juilliard, Hudson was trying to overcome embouchure issues and he valued Gould's ability to guide him through them. Hudson confessed his own personality can be obsessive on occasion, which caused him to be "over-analytical and in the weeds" with this change. There was an unquestionable level of frustration Hudson experienced regarding this issue because unlike a string player, where problems are primarily external and can be diagnosed

visually, his internal problem was difficult to diagnose and fix. Gould helped him navigate through all of this in a way that allowed him to still be a musician. He suggested Hudson approach this change by using his performance strengths to serve as a foundation for his new embouchure setting. Hudson then began to approach his routine with the mind-set of starting from what he did well and not take it as everything had to be a drastic adjustment. It helped to minimize the gap between Hudson's strengths and weaknesses, and this is something he still thinks about to this day.

There was hardly any structure in their lessons because Gould never gave Hudson any specific assignments. Hudson had a strong sense of intrinsic motivation so he would always bring in whatever material he was working on each week, whether it was fundamentals, repertoire, or single isolated attacks. No matter what he brought in, Gould would approach everything with a whole picture mind-set. He framed it all in a musical context because his teaching did not separate the musical aspects from the technical. Many of Gould's comments were guiding Hudson to that style of thinking about music or to new sources of inspiration, whether it was listening to new music or new ways of thinking about concert programming. The goal was to get Hudson out of his trumpet-bubble. Institutions today train students to become great technicians, but according to Gould, that is only a small fragment of the whole picture.

Gould encouraged Hudson to strive for "ring and ease" in his sound and believed the color of his sound was extremely important, more so than striving for a homogenous, even tone. For Gould, the most important aspects were playing with a variety of color in the sound, making a statement based on what the repertoire demanded, and what Hudson's internal musical intuition demanded from the phrase. Each week Gould would present Hudson a "golden nugget" of information, which was usually conceptually or musically based, to help the analytical approach

he was taking for his embouchure change. He encouraged Hudson to let his musicality and his musical intuition guide him through the process and to not address mechanics for the sake of mechanics alone.

Hudson has taken many concepts he learned from Gould and applied them to his own teaching philosophies. Gould did not demonstrate often during their lessons, but when he did, he always got his point across. Hudson would always understand the intention behind his musical statements, and this helped his own teaching tremendously. When Hudson works with students now, he will demonstrate often for them to get his point across and not be so caught up in his own performance quality.

A second concept Hudson utilizes in his teaching that he learned from Gould was to take the approach of thinking on a macro-level instead of a micro-level. In a full day of teaching one-on-one lessons, Hudson acknowledged it is easy to address the first minor flaw he hears in each student's playing, whether it is playing interval jumps incorrectly, executing more immediate attacks, or creating an even sound throughout the registers. While all of these concepts are extremely important, Gould influenced him to focus more on ideas such as musical intuition, sources of inspiration, or what the student did to develop their inner musical ear first. Asking questions to the student such as, "What are the hurdles between you and what you produce on the horn?" or "Is there something between your head and your bell that is preventing you from executing the way you want to execute?" These questions allow the student to think on an overall more musical context and to get them thinking about music from a non-trumpet perspective.

Hudson believes Gould cultivates a teaching environment where each student can flourish in their own passions and interests. He is like a chameleon in the sense that he changes his teaching style depending on what each student needs. With Hudson, he never made

outrageous comments like he did with other students because perhaps he realized that was not what he needed at the time or would be effective for him. Gould gave each student their own tailor-fit curriculum, and not a fit inside the box type of curriculum. He would build a curriculum around their interests or strengths and contrary to a lot of professors in conservatories, he did not approach each student like he had to mold them into what he thought the profession needed. Based on what the students' particular strengths were, he would structure his comments towards helping them in their own unique way. He would occasionally give students different advice or present the material in varying styles for the same pieces of music. Hudson believes this is very rare and also valuable in a teacher. For students who come to Juilliard with a clear goal of winning an orchestra job, Gould's pedagogical ideas are intellectually stimulating and challenging for them because it forces each student to come to understand their full musical potential. Hudson trusts that whether it is conscious or not, Gould's approach to teaching will continue to be passed on and his name will never be lost in terms of trumpet pedagogy and his importance as a performer.

CHAPTER 5

FINDINGS

The data collected through interviews with Gould and thirteen of his former students yielded results which answered all three of the original research questions:

1. What does Mark Gould define as his own teaching methods and pedagogical philosophies?
2. What are common themes that the former students define and identify as Gould's teaching methods and did they personally benefit from those methods?
3. What commonalities and/or contradictions can be identified between the respective viewpoints of Gould and these students regarding his teaching methods and pedagogical philosophies?

As a pedagogue, Gould's teaching philosophies evolved throughout his career to ultimately center around individualism. In his early years of teaching, he implemented routine and structure into lessons with all of his students, but as he acquired more teaching experience, he came to the realization students all learn and process information differently. During lessons, his focus shifted from concentrating more on himself and how he sounded to being less focused on himself and more on the student. Gould developed the ability to discern what style of teaching each student would respond to the best and would cater his unique pedagogical methods to suit those needs.

He encourages his students to be versatile musicians in order to become well-rounded artists. Orchestral auditions are becoming more difficult to win today, which is causing students to branch outside of orchestral music and create music careers for themselves. Gould wants his students to be fluent in multiple genres of music to make themselves more marketable as artists and cultivate their overall musicianship. He believes when students do this, as well as engage in

activities such as conducting, composing, and arranging, they become more well-rounded musicians and are able to understand music from multiple vantage points.

When students engage in creative projects, Gould believes this will also benefit their growth as musicians. While the author was studying with Gould at Manhattan School of Music, the final project for Gould's Brass Lab course was to perform a piece using the student's instrument and to incorporate at least one other non-traditional art medium. The possibilities for this included visual art, dance, theater, electronics, or any other creative mediums the students could execute. Gould values creativity and collaboration among the arts, both of which are at the core of his teaching and artistic philosophies. It helps students think outside of the "trumpet-bubble" and allow them to experiment with creative artistic ideas. Throughout his career, he has worked with students who have struggled with the trumpet, whether it is due to physical or psychological fatigue. In those circumstances, he would often tell the student to put the trumpet aside and instead worked on developing their musicianship through other means. When the students finally came back to the instrument after taking a break from it and focused on other creative music projects which helped them grow as musicians, Gould often found these students had improved on their instrument.

As a general rule, Gould believes students should spend approximately half of their practice time working on repertoire and the other half on fundamentals. He is a strong advocate for etudes because they allow students the opportunity to address fundamentals in a repertoire context. They grant students the freedom to experiment with musical ideas more so than in a standard piece of repertoire with particular musical and stylistic performance traditions.

Gould believes his teaching philosophy can be summed up by getting his students to become the best version of themselves musically and discover their identity on the instrument.

While he does promote students discovering their own identity, there are desirable characteristics in a traditional orchestral sound he encourages students to strive for, such as a centered and focused sound, a tone with the ability to be both dark and light, and a core in the sound which will project through an orchestra. He encourages students to discover their own voice through exploring a wide range of music, by singing the music they are practicing, and to always be open to the idea that everything they encounter, whether it is musically related or not, is a learning opportunity. He inspired the students in this study to become more thoughtful musicians and to have deep, meaningful understandings and connections to the music they played. With Sachs and Gordon, he would ask them to "dig deeper" and become more immersed with their interpretations and musical ideas to understand why they wanted to play something a particular way. Gould emphasized each student needed to clearly express and feel their song, and with Hanzlik, Inouye, and Hudson, he would approach working on music with a whole-picture mindset and emphasized style and musicianship first.

The data from the interviews also yielded common themes that the subjects identified as Gould's pedagogical methods. The first prevalent theme was Gould helped all of his students discover their own musical identity. He was interested in understanding who each student was as an artist so he could guide them towards a fulfilling career path best suited towards their artistic strengths and goals. Gould allowed them to become more confident and to develop and own the unique qualities about their tone. With students who were struggling to find their identity, he encouraged them to listen to and pursue music that was meaningful for them. Gould not only inhibited the growth of his students as musicians, but as human beings as well. He would discuss topics such as literature, popular culture, and politics to make the students more thoughtful human beings who could then bring that knowledge base to their music making.

Many of these students came to Gould possessing a wealth of skills on the trumpet, but he made them all take more musical risks and have a wider range of goals when they performed. The students all had initial goals of playing with a good tone and accuracy, but Gould got them to diversify their musical pallet, develop individualized sound concepts for each piece they played, to emulate the human voice as a sound model, and to address any technical issues through singing. He wanted the students to all incorporate more color, dynamics, style, character, shine, and brilliance into their sound. These desired sound qualities were based in orchestral tradition and Gould believed they were important tonal characteristics to possess. Once the students had a firm understanding of these, they would then discover their own individualized sound from the initial foundation Gould helped lay for them.

The theme of diversity was also prevalent in each of the student's studies. His approach to teaching each student was not from a purely symphonic point of view, but one that reflected Gould's wide range of musical experiences and interests. He incorporated his fluency of jazz, opera, and world music languages to his teachings of the symphonic literature, which offered a new and fresh insight for the students. Sachs recalled he had never encountered anyone with the breadth of musical knowledge as Gould, and this was reflective in the way he taught and what he recommended his students listen to for sound models. He was adamant about leading his students to new sources of inspiration beyond just trumpet players. This in turn made his students more well-rounded and thoughtful artists, and not just better trumpet players.

For many of the students, psychology played a key role in allowing Gould to discover how to best teach each student. He was a psychological master at understanding the needs of every student and knew how to ask the right questions and lead his students down the path of discovering their own answers without ever giving them the answer. Wright, Inouye, and

Hanzlik all noted how the particular teaching style he used for them came at the perfect time in their development as musicians because he was sensitive to what they needed, not what he thought they needed. He would change his mannerisms depending on what he perceived to be most effective for each student's particular learning style. The relaxed mannerism with which he exhibited towards many of his students was a quality he wanted his students to take with them. Gould believes many trumpet players are too neurotic with regard to practicing orchestral excerpts and about the trumpet in general. He encourages them to relax and not take the music so seriously so they can play with ease and freedom in their sound.

The most prevailing theme was Gould's philosophy of individualism towards each student. Gould had no agenda for what he thought his students should be or had any interest in creating a brand for himself as a teacher. He helped champion the uniqueness of each student and made them change their approach to music making, whether it was expanding their mind outside of a strictly trumpet player approach or how they constructed sound concepts in their mind. He consciously got his students to stand apart and resist the pressures to conform to particular sound concepts or career paths. For all of the subjects involved in this project, there was no typical lesson with Gould. The lesson would always vary depending on what the student needed each particular week or what material they brought to play for him. Many of these students did not receive any assignments, whereas for others he would assign occasional or regular assignments based on what he perceived to be most beneficial for their learning style and musical development. If students would struggle with a particular fundamental or issue for weeks at a time, Gould would then step in and assign them etudes of technical exercises to help address those weaknesses. The manner in which he communicated with students and helped them solve problems varied as well. For some, he taught conceptually and used very little words, whereas

for others he was very specific and analytical. He did not promote a "cookie-cutter style education" or a "one-size fits all" style of pedagogy. There is no "Mark Gould school" with regard to tone aesthetic or musicality. His legacy will be in cultivating the individual and not churning out the same type of student year after year.

All of the subjects in this project credit Gould for playing a key role in helping them achieve the positions they current hold. For these students, who already possessed advanced skill levels on the instrument before working with him, to offer these praises speaks volumes to Gould's significance as a pedagogue. Some, like Sachs and Lindemann, went as far to say they would not be in the position they are today at all without Gould's guidance and mentorship. A trait all of these students already possessed, or Gould helped them discover was intrinsic motivation. This means they had the motivation to improve for the sake of improving and not for any external reward. These students went out and found their own music to work on and bring to their lessons and also listened, read, and practiced the materials Gould assigned to them. When the students took control of their learning and did not rely on Gould for answers, they found this to be rewarding and were better able to become self-sufficient learners and practicers.

The theme of self-sufficiency became apparent through the students' own proactive initiative and Gould's suggestion they take control of their own learning. This method proved to be beneficial for many of the students because not only did they take great satisfaction in discovering answers on their own, but it allowed them to not be stuck under the sphere of his influence. One negative aspect of highly regimented teachers who do not allow their students to discover themselves and take control of their learning is once they cease studies with that teacher, there is a possibility the student will not be able to progress because they no longer have their teacher's constant support and guidance. Gould's emphasis on the student's own quest to

discover and ultimately become the best version of themselves made them no longer reliant upon him. He had expectations that the students would take charge, ask a lot of questions, think outside the box, take musical risks, and find their voice as artists. Lindemann, Cobb, Gordon, Hunter, Hanzlik, McWhorter, Camerieri, Coletti, and Hudson all made specific comments about how Gould made them all step up as students and take charge of their own learning, with the hopes of becoming self-sufficient learners themselves. Gould made them not only self-sufficient in their practicing, but in how they learned and processed information as well.

The students in this study already had a conception of the classical music scene and the necessary requirements to obtain an orchestral position prior to their studies with Gould. He encouraged them to be individualists and find their own unique voice, but at the same time the students understood they could not go out and win a position being an extreme individualist. They had to adhere to certain performance standards and do whatever was necessary musically to win a job with a particular ensemble. The balance between standing out as an individual and adhering to traditional performance standards was an important element Gould reconciled with his students and allowed them to have a firm grasp on it.

An important lesson Gould taught a number of the subjects, which many of them now utilize in their own teaching, is to not worry about demonstrating music to performance level for students. Oftentimes, when Gould demonstrated for these students, he did not play with his ideal sound, but he did so with musicality, intention, and always got his musical point across. With Gordon, Coletti, and Hudson, they recalled him demonstrating in their lessons with not his best tone quality, but the musicality with which he played made up for his sound aesthetic. This suggests an important lesson which all teachers can utilize when working with students. If the teacher plays with conviction and musicality in their demonstrations, that will show the student

the musical ideas they should aspire to. It does not matter if the teacher plays with their ideal tone or adhere to their own performance standards, the students will be able to understand the point they are trying to make through other artistic means. Along these same lines, he believes students should not take the trumpet and music too seriously to the point of becoming neurotic. Rather, when playing music, simply relax and allow one's personality and song to come through.

One thing that was apparent was Gould cared deeply for his students. Both Hunter and Sachs said he has a heart of gold and many acknowledge the lengths he went to show them he cared deeply for them as a teacher and also as a friend.

CONCLUSION

When comparing master pedagogues like William Vacchiano, Arnold Jacobs, and Mark Gould, there are unique characteristics that distinguish their teaching styles from one another. Vacchiano's extremely methodical and organized pedagogy was rooted in building a complete foundation in his student's playing to prepare them for any situation they encountered in their careers. His emphasis on teaching orchestral style, transposition, and fundamentals through predictable and structured lesson plans were the method he believed would allow his students to become the most well-rounded musicians.

Mr. Jacobs' approach was rooted in making his students more efficient musicians through his "song and wind" concept. He revolutionized the approach to playing brass instruments through his informal studies of human psychology and physiology. Prior to his way of teaching, the approach to brass instruments was embedded in how the muscles felt physically and that achieving the ideal sound was accomplished through strength and power. Jacobs discovered brass musicians perform at their best when they engage the least amount of muscles necessary and allow the song concept in their mind to be their primary guide to music making.

Gould embraced qualities of both Vacchiano and Jacobs' teaching methodologies, but would vary if and how much was used depending on the student's particular learning styles and what Gould perceived would be most beneficial for them. For some students, he embodied Vacchiano's ideas of trying to build the most well-rounded students he could who would be able to handle any situation they encountered in their playing career. He used the knowledge acquired from his experience at the Metropolitan Opera to teach the orchestral literature and ensure the students understood the traditions and performance practices behind all of the major works.

For other students, Gould tended to manifest more of Mr. Jacobs' approach. He would avoid talking about technical terms of the instrument entirely, and instead focus solely on the conceptual concepts of music making. Gould encouraged the development of their "song" to not only come from listening to trumpet players, but also music of different instruments and cultures, and through singing. This encouraged the students to not be solely focused on the physical aspects of performing and thus allow them to play with ease and discover their own unique sound.

The author had the privilege of studying with Gould for two years at Manhattan School of Music and his experiences resonated with those of the former students involved in this project. There was a period early on in their studies together of getting to know one another, resulting in Gould taking a more traditional and conservative pedagogical approach. Gould would assign him etudes and orchestral excerpts every week to understand his strengths and weaknesses as a player. The author remembers certain weeks Gould would assign him up to four or five different etudes from the same book. As the author's studies progressed and Gould began to discover who he was as a person and as a musician, Gould then became increasingly outward with his personality and gave the author autonomy in the music they worked on. True to Gould's belief of the importance of etudes, those remained an integral part of their repertoire together for the duration of his studies, as well as covering many of the major orchestral works for trumpet. Gould got the author to take ownership of his playing and believe in the musical message he was trying to convey. Similar to Hunter, Gould utilized colorful analogies for each orchestral excerpt which made achieving the correct character easily attainable. He helped the author discover a sense of confidence and individualism in his playing and he will be forever grateful to Gould for helping him discover that within himself.

While Vacchiano and Jacobs are two of the most successful and revolutionary brass teachers of the twentieth century, Gould's merits as a teacher were based on his ability to read and understand exactly what each student needed in their particular developmental stage on the instrument. Both Vacchiano and Jacobs utilized a uniform approach for the majority of their students, but the difference with Gould was his methods varied considerably more from student to student. In some ways it is difficult to say Gould has a particular set of methods he utilized for all of his students because he did not teach any two students the same. His contributions to trumpet pedagogy in America have been through allowing students to discover and embrace unique sound characteristics which distinguish them from one another.

Many of the successful aspects of his teaching are not necessarily only applicable to trumpet pedagogy. The ideas of individualistic teaching, understanding the educational needs of each student, catering a teaching style which reflects those needs, searching for inspiration beyond the particular instrument being taught, having students become their own teachers, and search for their own answers can be applied to teachers of all instruments. His approach therefore will not only be significant and effect to solely trumpet pedagogy, but to all instrumental pedagogy as well.

The hope of this project was to document Gould's philosophies as a music pedagogue and to analyze experiences of his former students. His effectiveness as a teacher stems from embracing aspects of the revolutionary philosophies of William Vacchiano and Arnold Jacobs, while also bringing his own unique perspective on understanding each student and giving them their own distinctive learning experience. He promoted individualism in his teaching and encouraged it in the student's own musicianship, while still respecting the idea of tradition and letting that be their starting point from which to develop. Behind all the craziness and

controversy, Mark Gould is a brilliant and compassionate teacher for many of the country's greatest trumpet players today. Strong words of praise from these esteemed musicians will ensure Gould will be remembered one day as one of the great music pedagogues of our time. His goal was to have each student discover their own artistic selves, to figure out what they want to say with art, and to not let anyone define what they can or cannot do. He will inspire future generations of musicians to branch of their comfort zones, take risks, create new bold works, and because of him, show there is an entire world of endless possibilities with art.

REFERENCE LIST

Bilger, D. (2019, January 17). Phone interview.

Brown, T., Baroody, J. & Lane, C. (Hosts). (2015, July 31). *Mark Gould Brass Chats Episode 11*. (Video File). Available from https://www.brasschats.com/interviews/mark-gould

Camerieri, C. (2019, January 16). Phone interview.

Cobb, K. (2019, February 22). Email interview.

Coletti, C. (2019, February 19). Skype interview.

Davis, M. (Host). (2015, August 1). *Bone2Pick: Mark Gould Interview.* (Video File). Available from https://hip-bonemusic.com/blogs/bone2pick/mark-gould

Dudgeon, R. (2001, January). A Conversation with Mark Gould. *International Trumpet Guild Journal,* 17-22.

Gordon, D. (2019, April 12). Personal interview.

Gould, M. (2013, April 23). Mel Broiles: Stories by Mark Gould. Available from https://trumpetchrisblog.com/mark-gould-and-mel-broiles/

Gould, M. (2018). *Book idea.* Unpublished manuscript.

Gould, M. (2018, November 19). Personal interview.

Hanzlik, L. (2019, February 18). Email interview.

Hitz, A. (Host). (2018, May 4). *The Brass Junkies 84: Mark Gould* (Audio Podcast). Available from http://thebrassjunkies.libsyn.com/tbj84-brass-legend-mark-gould-boldly-goes-where-no-other-guests-have-gone-before

Hudson, C. (2019, January 18). Phone interview.

Hunter, B. (2018, December 19). Phone interview.

Inouye, M. (2018, November 14). Phone interview.

Lindemann, J. (2018, December 17). Email interview.

McGee, C. (2003, April 30). Juilliard Reinstates Banned 9/11 Piece. *New York Daily News,* 42.

McWhorter, B. (2019, January 16). Phone interview.

Sachs, M. (2019, June 9). Phone interview.

Shook, B.A. (2011). *Last Stop, Carnegie Hall.* Denton: University of North Texas Press.

Wright, B. (2019, January 14 and 22). Email and phone interview.

APPENDIX A

Questionnaire for Former Students

Early Music Life

- What was your first experience with music? (age, what instrument you started on, etc.)
- How old were you when you started playing trumpet?
- How old were you when you started taking trumpet lessons?
- Who were your early musical influences? (teachers, parents, famous musicians, etc.)
- What age did you realize you wanted to pursue music as a career?

Studies with Gould

- What years did you study with Gould?
- Why did you choose to study with him?
- What was your first impression of him when you first met him? And after your first lesson?
- Where was your playing level when you started with him? Were there any weaknesses that you hoped he would help you address?
- If so, did you feel he was successful to help you improve that weakness by the time you were done studying with him?
- What was a typical lesson like? How would you describe his teaching style?
- Was his teaching very structured?
- What was the balance of working on fundamentals vs. repertoire?
- How did he balance technical vs. musical and stylistic issues?
- What kinds of musical ideas did he talk about/emphasize during lessons?
- Would he say certain things that motivated you to practice more?
- What repertoire/method books did you work out of?
- Was that to address certain weaknesses you had or was it to just learn that particular music?
- How was he different from other teachers you had studied with?
- What was the most profound thing he said or the most vivid memory you have of him during lessons? And outside lessons?
- Did he demonstrate by playing a lot in lessons? If so, was that helpful?
- Was there a certain aspect of trumpet playing he emphasized over others?
- Did you ever work with him outside of one-on-one lessons? If so, did his teaching style vary at all in that context?
- Why would you say his students have had a lot of success?
- Are there any aspects of his teaching that have carried over to your own teaching?
- Do you think you would be where you are today had you not studied with Gould?
- Have you ever sought his help during your professional career?
- What do you think his legacy will be as a teacher and performer?

APPENDIX B

Questionnaire for Mark Gould

Early Musical Life

- What was your first experience with music?
- What age did you start playing trumpet?
- Were there any other musicians in your family?
- Who were your early musical influences?
- What kinds of musical groups did you play in growing up?
- Can you tell me about your time at Interlochen?
- When did you realize you wanted to pursue music as a career?
- Did you want to go to a conservatory or were you set on attending Boston University?
- When did you graduate from Boston University? What did you do after that?
- How did you prepare for your audition at the Met?
- Were you and Izzy Blank, the guy you replaced, similar in playing styles?

Teaching Career

- Who was the most influential teacher for you? Did any of them inspire you to want to teach?
- Who has been the most influential person on your teaching?
- What's the most profound/important thing a teacher ever taught you? Which teacher?
- How old were you when you started teaching?
- Was there something or someone that inspired you to start?
- Did you feel comfortable right away or did it take some time?
- Did you base it off what you learned from a specific teacher or was at a culmination from all of them?
- What are your main goals when working with students?
- How do you foster and develop student's strengths and help improve their weaknesses?
- Are there certain method books you recommend your students work out of?
- How do you think practice time should be divided up? (fundamentals, etudes, solos, orchestra literature, etc.)
- Which aspects of playing do you feel are most important, if you had to rank them? (technique, sound, range, flexibility, articulation, musicianship, style, etc.)
- How have your teaching methods/style evolved throughout your teaching career?
- Would you say you're a much different teacher now than when you first started?
- What's one piece of advice you would give your younger self now who's just starting out teaching?
- How do you approach working with a student for one lesson vs. a long-term student?
- You said that you like to teach each student as an individual and work with them differently because everyone learns differently; at what point do you know what you're

going to have to work on with the student? Or what their years of study will look like with you?

- What's the main thing you want students to take away from studying with you?
- How would you describe your temperament towards students? Do you tend to be more strict or easy-going? Has that changed throughout your teaching career?
- You talked in an interview about the talent level of students going up; around what time did that start happening? Has that shifted your approach to teaching?
- What should be trumpet students who want to get an orchestra job be doing in addition to just practicing trumpet?
- You're a big proponent of students having their own individual sounds; how do you work on them with that while at the same time catering to the fact the orchestras are looking for a certain kind of sound when they go to audition?
- Along those same lines, a lot of successful teachers leave their mark on their students, whether it's their sound or certain exercises they do. What, if any, would you say is the common thread that your successful students have?
- You talked about how conservatories still have the models they did fifty years ago; how should they change to meet the demand of the changing musical scene? If you could design your own music school, what kinds of courses/skill sets do you think are necessary for students to know?
- How do you work with students to improve the following: tone, range, articulation, dynamics, lyrical playing, breathing, buzzing, and phrasing?
- How do you balance teaching technical vs. musical and stylistic issues? Do you tend to emphasize one over the other?
- Did your time at the Met being around great singers have an influence on your teaching?
- Did any conductors there have an influence on you (James Levine, Carlos Kleiber, etc.)?
- Do you work with younger students at all? If so, how do you teach them differently than a conservatory student? Or do you teach them the same?
- What would you say are the hallmarks of a successful student? What similarities or qualities, if any, do your successful students have?
- If a young beginning student approached you and asked for a list of things to work on to become great one day, what you tell them to go do and play?
- You talked about as you've gotten older you strive for the emotional power where the audience really understands and connects with the performer; is there a way to teach students this?
- Do you approach teaching students one-on-one versus in a group setting differently?
- What do you want your teaching legacy to be?
- Are there any other aspects about your teaching that you would like to be included in the project that you want to comment on?

APPENDIX C

Mark Gould Interview Transcript

In-Person Interview: November 18, 2018

*Let me just start talking about the teaching. All those students you mentioned: Michael Sachs, David Bilger, Caleb Hudson, Billy Hunter; they all play way better than me and they all play way better than I ever played, I mean it's not even close. All those guys, I mean they were better than me when they were students, they played better than I did. That sort of didn't matter. I started teaching here (Juilliard) in 1982 so I was quite young, so, at that point I was playing a lot, I would model stuff more, I'd play more in lessons. I didn't really know what the f*ck I was doing as much; I would try and solve problems and not always be successful. I thought that it was incumbent upon me, we'll work through this and get a solution to this problem, and sometimes it was successful, sometimes not. As I got older, I got much better as a teacher. Now when I'm just like really an old f*ck, at this point, there is even no implicit competition between me and anyone who takes a lesson with me. They're not looking to come to me, so I'll stand up and knock Zarathustra out like up two octaves, they're not coming for that. I will say this, in the case of someone like Caleb Hudson, Chris Coletti, especially, my mantra was: "first do no harm." They're gonna be ok. Someone like Caleb, we had a very interesting relationship. Now the way he's playing it makes everybody seem like they're crude and ugly when they play the trumpet. He was going to record these Vivaldi recorder concertos; I think he should do that. Now, I'm so pleased Hudson is not in an orchestra, this is great because it would've been a waste, what a waste, someone of this elegance. Coletti, actually I had a profound thought about Coletti; he would take a lesson and if I offered a suggestion about anything, he would get worse. I thought maybe that's not the way for Chris, Chris is a self-learner. So, we talked about repertoire, I said bring in stuff you're doing and at that point his trajectory takes off because he had a lot of training and he could always play. So, it's like "first do no harm."*

*Teaching technical stuff; I think I'm ok at that, I'm good at that now to a certain point. It's tricky, but my philosophy is to take students where they are. When I was younger, I didn't do that, I would have more of a method. I think that's very successful and for some teachers this is great and for some students it's really great, a lot of people are very successful at that. That's never been me, I was never that organized, but I would say this, I had every single problem that anybody could have on the trumpet. So, I was sympathetic to everything, I've been through most of the sh*t and still going through it at age 71, which at this point makes me really laugh. To witness my decline into old age, it's very interesting.*

Did you get your teaching job at Juilliard right after you won your job at the Met?

Gerard Schwarz got me in here. He taught here right before me. At that point, he was conducting, and he didn't want anything to do with the trumpet. They were in between trumpet players in the (New York) Philharmonic and it sort of fell into my lap. I made it here as a young guy so in 1982 I was about 35, which is pretty young.

Was Juilliard your first teaching position or had you taught previously?

*I had been teaching here and there. Not to brag about myself, but it was sort of a natural thing for me, the way that my brain works is probably good for a teacher. I know a lot of different kinds of music. I played a lot of different kinds of stuff. I have that kind of an analytical mind, but sort of crazy. A marijuana infused kind of sh*t. As I look back on it, now I mean I know much more now.*

Did any of your teachers inspire you to want to become a teacher?

*No. I took lessons in high school with Robert Nagel and I don't think Nagel liked to teach. Nagel, Stravinsky's favorite trumpet player. I was just a sh*tty student, I was not a good student so for him it must have been weird because he's very straight, God-fearing man when he comes in contact with young me, if you can imagine. He never played in lessons, very seldom, but when he did then I would learn something at that age. So, modeling for young players is essential. I mean all the time. That's really essential. I remember as a student coming back to New York when I was living in Boston playing for Jerry Schwarz, we grew up together, so I've known Jerry forever. He would sing stuff or play stuff for me and I was like "huh," I never forgot that, I was like "oh, I'm getting this." I took various lessons with various people and pick up something that would last me for months to work on. Oh, I see, this is not what I'm getting, and I'm not singing the things I'm playing clearly, it's not clear in my head. Oh, I see, that's the key to this sh*t, I get it. I would always ask questions of a lot of people.*

Were any teachers that you observed in various settings influential to your teaching?

*Every class that I hear, when I see a master class, I steal from Mark Inouye, he had the thirty second or one-minute rule. Stole it, straight up. I don't even give him credit, f*ck him. Or to watch how (Michael) Sachs will talk about certain things, I said "oh, that's interesting." I saw a class Chris Martin gave up at Tanglewood and he said one thing I would take away, I said, "that's good, that's interesting." I'm able to pick things out, I'm going like, "yeah that's interesting, I like the way that was framed," and I remember that. I have a memory, like if I hear someone play something, I'll remember exactly how they played it, for years, it just prints in there. For me, music was always like that. I hear it and it's like "yeah, I remember that." I was talented in that way.*

Was there anything that your teachers said that stuck with you the most?

*Hearing Jerry sing stuff… hearing Vacchiano sing stuff. This was interesting, shortly before he died, I went out to see him with Brian McWhorter, we went out to visit Vach. We were talking about this and that and then he sang something from the Brandt studies and the way he sang it, I said, "man, that's great, perfect rhythm, the whole vibe, this was it." The way he sang was like "oh yeah, ok." Very few of my students could sing it like that, that clearly. As you recall, I used to make you sing stuff with that kind of clarity. When I hear people play, I learn a lot. I was actually very close up watching Håkan (Hardenberger) dance on this high wire, this is what I told him, I said "you're getting too f*ckin' old for this, old man. You're doing this high wire act. Why don't you like conduct waltzes?" I would ask Håkan questions. Steve Burns is a wonderful*

*player and a great teacher, I actually stole a lot of sh*t from him, straight up stole stuff from him, just cause he studied in Paris with Håkan and (Pierre) Thibaud, so he's a trumpet insano, wonderful player, great musician, trumpet madman, he's as crazy as Inouye. You know his one-minute drill? Stole, straight up, brilliant, and it's absolutely right. It organizes you not to keep banging on something and just do frustration and learn it wrong. Who else did I learn from? Jim Thompson, reading what he has to say about certain things, yeah steal it straight up. Chris Gekker, straight up. So, there's learning with almost everything that I see or I observe.*

*I don't have a set way, I'm pretty wide open, but I find that now people practice for orchestra auditions and it's going to be the death of orchestras. People go for a level of perfection that's no longer perfection. It's sort of dull. I mean there are some principal players who are out there that are very well known who I think are as boring as f*cking dust. I mean great players, but a little boring for my tastes. It's not just trumpet players, it's like on every instrument. So, I hear the BSO (Boston Symphony Orchestra) they played Mahler 5, the brass, I liked the brass, Tom (Rolfs) sounded great, he's bringing it, bringing it. He said, "what'd you think, that opening was angry, right?" No, I said, "you were bringing it, sh*t." For example, the horn player had a great night, but the cellos, I'm thinking like, "what the f*ck is this, there's this younger guy… you kidding?" The horn player's guts are dripping through the bell of the horn and then they answer and I'm thinking, "the f*ck was, what? That's it? That's what you got?" So, I asked Rolfs and he said he's new, it's very clean, but…let's go! Leave your guts out there.*

*I also do the orchestra rep class here, now for many years. That's been very gratifying for me because it's great fun for me. It's a class that I think that people like to go to. We have a good time, it's serious, but it's not like "serious." We get through the pieces and they get to play. So that attitude towards music is not so, "ok, let's do that again and we'll get that exactly in tune and exactly together." Yes, it could be done that way and there are times to do that, but if you listen to old recordings, famous recordings from the 1950s or even go back further, the orchestras didn't play as well. But it doesn't hurt the music, the music could be killin'. I listen to these Met Opera recordings from the 1940s and 1950s, there are players in the orchestra who are sensational, wonderful music coming out. The shape of the whole orchestra, not anywhere near as good, but the idiom and the way that the music is played, great, and the singers were better, the singers were better back then. But you hear certain players going like, "wow, that was great." I don't't' know who it was, no one can tell me, the English horn player in the late 1940s playing on Die Walküre, who the f*ck was this guy? It was beautiful! This very musical, singin' his ass off. So, when I joined the Met Orchestra, I come in at the end of that era. The end of the old f*ckers who got in during the Second War. There was some sadness all through the band, I'm like "what the f*ck?" I came in the end, but I learned a tremendous amount at that time about musical idiom. When I'm in something, I'm a student of that thing, I always just jump in. When I arrived at the Met I didn't go to music school, I arrive and I'm first trumpet with Mel Broiles, you know, I mean, what the f*ck?*

Did you remember your first teaching experience?

*No. I guess so, I was playing at the Waterloo Music Festival. I used to teach, but I mean I was ok, but I was sort of full of sh*t. The thing about teaching, everyone is your teacher, right? But everything you come in contact, like with music, that's your teacher. Or if I hear someone do*

*something and I say, "oh, how do you work on that?" Good, I steal it. Steal everything. Some people say, "well, I've used this mouthpiece forever, I don't change, and my teacher doesn't want me to talk to anybody else." It's like, I can understand that at a certain level, but at the university level, that's insane, that's crazy. I would always recommend, "yeah, go talk to this guy." He may say something to you that will be very usable for you or clear up something someone else said. "Oh, I get it now." It's interesting for me now how much longer they'll keep me around here, I don't know. So, I can go into a master class, Tony Plog gave a class and we got into it because he said something, it was funny, I mean I've known Tony for years, Ray Mase was there, David Sampson was at the class. So, we got into this thing about composer intent and what the performer did because someone did something. This is useful because now it's like, I can do that, I can say that because it's just Gould and what the f*ck, he's nuts, ok fine. He won't be alive that long, we'll let him talk, he's entertaining, he's funny when he talks.*

*The other thing that I was always good at was humor if I'm before a group. I'm funny, I know that I'm funny, so I can be funny. I can say stuff that no one else can get away with, the way I would put it. I could say f*ck you and it's ok. I've said it to conductors and I sort of get away with it. My last year at the Met, Denyce Graves was singing and there was a scene in the trumpet part and it had chord changes in it. I said, "I've been waiting twenty-nine years to get this set of changes, I get some light, I'm gonna get to blow a little bit on this thing." So, the conductor, John Mauceri, he says, "Who's this supposed jazz trumpet player back here?" I said, "Oh f*ck you, John." And then I laughed and he laughed. Somehow, I was able to get by. I mean I did burn a lot of bridges, like ITG (International Trumpet Guild) is like totally trashed in a heap. They hate me, they suspect me of insidious plans or something. I was like, "guys a little levity please?" So, when I did all "The Way of the Blade" stuff or I did the Petrouchka video, that was in response to how people play Petrouchka. How it becomes like a black hole and no fun. It becomes this…it's only fourteen seconds. Mahler 5, same thing. Zarathustra…let's everybody maybe have fun, we're playing music. We're supposed to inspire people to want to make love and f*ck each other when they hear it, it's not gay conversion therapy.*

What years did you play at Waterloo?

It was during the summers. Jerry (Schwarz) started that festival because he wanted to conduct. That's Jerry. Jerry stopped playing trumpet at 29 years old, so he brought me out there to teach. I was in the Met already so that's early on though, that's like '76-77. It's the same model as Tanglewood or any of those other ones.

Do you feel teaching came naturally to you or did it take some time?

It takes time to be a teacher, but I would say teachers like (Louis) Maggio, James Stamp, Herbert Clarke, there's no improving upon any of that. It becomes the depth of understanding those materials. That was the lynch pins of teaching any kind of brass techniques and then there's Arnold Jacobs of course. I have a thing that I wrote about practicing teaching, sound, orchestral players, you might be able to use some of that. Arnold Jacobs was song and wind, so you have the song in your head and then the wind propels the song, but again as we referenced earlier, the song is generally not so clear, so people reverse order. Well, I'll learn these notes and then I'll

put the music on it. So, it's kind of always backwards or people get trapped in doing it backwards and it's hard to make it forwards after you learn it backwards.

What are your main goals when working with students and what do you hope they will take away from studying with you?

*I don't really think about outcomes that much. It's the job of the students, as I recall myself, getting information from this mother f*cker who I'm paying. I'm paying you and go in loaded with questions. "I'm having trouble with this, help me with this." If students do that, they will get infinitely more information from their teachers because it makes the teachers actually think through that for you, with you. This thing with a student comes in, play an etude, they know how good or bad it was, and they look at the teacher, asking tacitly or vocally, "how was that?" Well, you know how it was, it sucked, do you have any questions about how you were approaching it and practicing it? Talking through those and trying to break that paradigm, that model of "student plays, I correct." "Oh no, you played the Haydn, this has to go like this." Where phrasing is, as we said before, not really ingested, they're not really sure what they're doing. They're playing notes, kind of getting through, what the f*ck do you want me to say to you? It becomes very difficult and that's annoying to me. As my students know, you know it, come on, there's forty recordings out there, pick out which ones you like, I don't care which one it is, I'm not married to any particular version necessarily. I saw Håkan (Hardenberger) teach the Haydn concerto to someone, that was enlightening. It was like "oh boy," I mean he ripped a new a**hole, oh boy. Talking about phrasing. Now a discussion I could have with Håkan is to say, "well, wait a second…I could maybe hear it this way, what about that? No, why not?" Or a lot of pieces because he's very set on how he plays something. He was teaching the Ketting Intrada, the way he would talk about how the tone row was assembled and all this kind of stuff. I might take a different approach, perhaps some things the same, but it would be an interesting conversation. I mean, you've been to a lot of master classes. Ugh, it's frustrating, no? A lot of times, it's just like someone plays, they're very nervous, it's sort of sad, they calm down, they play it again, they're way better. Unbelievable, more air, less air, zoom zoom zoom, that kind of thing. Data collection for students, you wanna sound like Tom Hooten, ok great, that's your god-great, fantastic, you could do worse. Some teachers are more specific about what they require, great.*

How do you help students build on their strengths and improve their weaknesses? Do you target the weaknesses first or work on everything at the same time?

If it's a student over a period of time, you work on weakness, but you also build strengths, yeah. If someone has a good upper register that can't be neglected, just so they can play low notes.

Are there specific method books you have students work out of?

Yeah, all the same traditional etude books and with a few more I stole from Ray (Mase) cause he's using the Sigmund Hering books, there's four volumes, starting at very beginners, they're really good, very well written. Then there's the etude books, yes, people should play etudes. There's the Arban's, the Fricke book, and then the French etudes, all that stuff is money in the bank. Doing slow practice with those.

How do you think practice time should be divided up between fundamentals, etudes, solos, excerpts, etc.?

*Half maintenance drills and etudes, and half music. It's always good to be learning and doing something more creative, learning a piece. A lot of times people learn pieces when they're not ready to learn them, they're playing the Tomasi Concerto. Understand this idea of trumpet players playing solo literature is very new, they didn't used to do that. They used to have gigs, they used to play in bands and orchestras, they learned songs. Now you come into school and you have to play a piece on the trumpet, interesting. It's changed over and Håkan is right at the forefront of that. Seeing this (H.K.) Gruber concerto conducted by the music director (Andris Nelsons) who is a trumpet player, the level of the whole thing is very high. I mean if he did it with a conductor who didn't really commit to learning that piece, it would not be the same. I heard him play the (Brett) Dean concerto a couple years ago up there, same thing. It makes me happy because I think the trumpet is a great instrument in front of the orchestra. It's terrific and the next generation of soloists will come along, and they are, a few people doing that. I mean no one else has played this Gruber piece except Håkan. I could think of a couple people who could play it. I mean Tristram Williams in Australia, he could play it, there's a couple probably out there, some guys who could do it. Well it opens up with singing and playing, you know multiphonics, he plays a ram's horn, he's playing the piccolo, it's extraordinarily high, there's pedal notes, there's quarter tones, it's everything in this, and then the end is this brutally long, technical, high, f*cking…but it's a great thing that he's doing that. In classical music for the trumpet he's (Håkan) doing more than anyone. I'll go on record to say that, that's just great. Instead of playing the Arutiunian Concerto, this piece (Gruber concerto), it's a real piece, well-constructed, it's weird, it was interesting for me. I've heard recordings of it, but it was good to hear it live.*

How would you rank different aspects of playing (sound, flexibility, range, musicianship, style, etc.) in terms of importance? Are there any of these that you emphasize more than others in your teaching?

Depends what you're doing, if you're coming in to prepare for an orchestra audition, it's a different way to approach that. The most important thing you have is your sound. If the sound is unattractive or unappealing, well it depends what you're playing and in what context, that may be a problem. But no, I wouldn't rank anything above anything. You know someone's sound, if they sound like just nasty, it's like well…maybe time to think about doing something else, it's actually not going to work out for you. Unless you know, like people who are lead trumpet players can play an Arban's Characteristic Study and sound really just awful, but that's not what they do, so they might have other strengths of the kind of music that they're doing. If a great mariachi trumpet player played the Arban's Characteristic Study No. 1, it would sound pretty bizarre. But that wouldn't deter me, I'd say, "oh ok, well they do something else that sounds great. Why are you doing this?" I've had that conversation with people.

For students who are trying to find their way, what are you looking for or would recommend they do?

*You want them to get the mouthpiece on their face in a way so that they're not going to get hurt, their lips aren't pulling apart, they're playing off their air, really fundamental stuff. If things are pulling apart, then that's probably not going to work for very long, no matter what you play. You have to work on those sorts of things, I think that's very important, to get someone started off right would be a good thing. They need a good set-up, when I first started, I had a visualizer. That's what you started on. 7C mouthpiece, you buzz into the visualizer, so you could see it. Of course, it didn't make any sense to me when I was 8 years old, but I had every problem. I was very good at a young age, but I wasn't really playing correctly, I played very flat (mouthpiece set-up on the face). I had a beautiful sound, I could play, I had some technique, but it wasn't going to sustain me, so I had to really learn how to play on my own, as everybody does. You have to figure out this isn't working, I gotta go try this, maybe I'll ask somebody about it, that's the responsibility of a student. My son is at Harvard studying applied math and biochemistry and he said last year they're doing this calculus class, some sh*t I have no idea what he's talking about, he said the teacher was fun, but he would say stuff in class and then he would give problems for the homework he had never talked about. It's up to the student, like in music, to figure out how to approach solving problem sets. You have to look around and figure this out, but with the best students, they'll do it, they figure it out. It's not like "Oh, but he didn't teach me that in the class." You learn a lot of other things that would propel you to know how to approach such a problem.*

How have your teaching methods/style evolved since you first started?

*I'm less aware of me, I'm less in it, and much more tuned into the student. When I was younger, I didn't give a sh*t, I was a hotshot, "No, like this…your tone, it needs to be bigger…we need to work on your sound." It's very tricky.*

What advice would you give to young teachers starting out and what advice would you give your younger self as a beginning teacher?

Really be present with the student and tune into what they're about, how they learn, how they pick up stuff. I'm much more aware of how people learn, people learn differently. Stuart Stephenson, who's first trumpet in Atlanta, he went here (Juilliard), studied with Ray, I think he studied with me a year. So, he comes to the point for graduate school, he got into here, Northwestern…just who he was I said, "I think you should go to Northwestern. I think that would be a good fit for you." And it was a very good fit for him. I think I'm better at sizing that up now much more, took me a while to grow up.

If someone comes to you for one lesson vs. a long-term student, do you teach them differently?

*Yeah, I dump a whole bunch of sh*t on them. All at once, here's a year's worth of stuff. Not just one thing.*

Is there something you want that student to leave with after the one lesson?

At times. Sometimes I'll ask, "well, where are you playing? Are you doing anything? Do you play with others?" It's like guiding someone, I taught some guy from Texas, he played and I said "Are you playing with people? Why don't you put something together? Have some fun, play." I can't remember specifically what, but it had not really occurred to him in a certain way to get your head out of your ass and to play some music where you will enjoy yourself and then you'll get better. You're having a good time, you're not a nervous wreck and anxious.

*In music what's needed is not at the university level, it's before then. If you can be that person, you're like an evangelist, you're like teaching religion to the natives, it's that sort of thing. You gotta believe it and you wanna try to like rev up some enthusiasm, like a preacher. You don't want to be bored to tears, otherwise you're not gonna go to church. It's harder work, but that's what I would recommend to someone. The rest of it's bull sh*t. Universities… a lot of people are already good, they play in ensembles, take a lesson with the guy and after a while you figure out what they have to say. Usually after maximum two years you've heard it, usually quicker than that. That's good, get out. Ask somebody else, get another perspective.*

At what point when first starting out with a student will you know what areas of playing you will have to focus on with them?

*Takes about five seconds. Very, very fast you can size someone up pretty quickly, in most cases. You know once they calm down and they're not nervous anymore you can get a good idea. Very fast about what's going on physically, just the way they sound. Physically, how they're approaching the instrument, how they relate to the instrument. I'm pretty good at that. You know who's really good at that, Vinny DiMartino. He's a very good analyst for teaching, fixing problems, troubleshooting, very good. Then you have Jens Lindemann, Jens gave a class here and then he started selling his f*ckin' trumpet cases, like he does on YouTube.*

What are a few things that you want your long-term students to leave with?

I would like students who come here, or I work with regularly is to come away thinking of themselves as artists, rather than students. To think of themselves that they have the wherewithal and they can think of themselves in a larger context and what they're doing in a larger context, I think that's very helpful. Writing is good, arranging is good, any of those things will increase your knowledge exponentially. With Caleb Hudson, after a lesson I said, "why don't you bring in a recording project, the one you want to do. Let's see if we can put something together to think that way. He was a little more trumpet oriented, now of course he's full-blown Caleb and this is great to see. That's great for anyone's playing if you go out on the road and play all the time, you get better. That's how I learned, I played in the town band which had kids and professionals. I'm passionate about that, I'd love to see that happen, I'm not the guy for that.

Has your temperament towards students changed over the years?

I'm much more patient. Sometimes I wasn't patient, I was thinking about me, there's nothing left to think about.

You had mentioned before that the level of playing in general has gone up in recent years. Has that influenced or changed your approach to teaching?

I will ask a student, "well, what do you want to do with the trumpet? What's your ideal, what do you want to do?" And I go from there. Yeah, the level of playing is way higher. The musical level to me is not any higher. I mean you still have the same number of very fine musicians, but as technicians, they're a lot better.

For students who want to get an orchestra job, what do you recommend they do besides just practice excerpts?

Yeah, everything else. Really spend time listening, practice a lot of stuff that is not orchestral excerpts, but then you get to own the excerpts. You play them the way you hear them. A student wants an orchestra job, ok, you should have stuff that you practice all the time, like really thinking about it, not preparing for an audition, way before so you're not under pressure, you're really shedding something, really getting something down. Then it's not like a panic a month before the audition, you know that sort of stuff.

You're a big proponent of student's being unique and having their own sound. Is there a way to work on that while also catering to the fact that orchestras are looking for a particular sound when the listen to auditions?

*The number of players who could actually change their sound to play in a certain orchestra is usually zero. You play like you play and if you play with a great sound for you, it's a great sound. It's fine. "Oh, I think I'm playing for them, I'll shift my sound." Bullsh*t, you can't do that. You play like you play. You model your sound after what you like.*

Are there any common factors that your former/current students share in terms of their sound or certain exercises they work on?

*I would say no. They all play differently. There's not the "Mark Gould School of Trumpet Playing." There would be Barbara Butler and Charlie Geyer much more, that sort of school of playing, it's training for a specific thing. It's not me, it's not what happens here, it's not Ray Mase. Ray Mase is a superlative musician, you get that much more. I mean I know the orchestra stuff, I did that a lot. I know that, I play jazz, I play everything, and Ray is brass quintet and orchestra. The musical knowledge is wide, so I think that's a good thing for the students. Now Chris Martin is teaching here so there's that part of it, that impeccable Chris Martin. And this is a new generation and they have to come up and this is great that he's here. It evolves and there is no legacy for any teacher, only individually with their students. You hear individuals talk about their teachers fondly or not, but there's no legacy. "I want my legacy…f*ck off. You have no f*cking legacy, you just die." Who would have a legacy? Yeah Einstein he has a legacy there. Isaac Newton, oh yeah. Or certain writers or some monumental genius, they have legacies. Louis Armstrong, everyone that follows him is from him. I don't think I've quite risen to that level of an artist. I would've known by now. And that's important to understand you know to keep that humility, like "oh yeah, really you think you're great?" It's important to recognize like, ok what*

makes Louis Armstrong great? If a lot of people say this is great, you might think, well that's not so great for me, why are they saying this is great, it'd be good to figure that out.

You had talked about how conservatories are outdated. Is there a way you think they should change their curricula to reflect the changing music scene?

*Yeah, this is like vocational education. It's not treated that way, now Juilliard is talking about artists as citizens. Makes me want to reach for my gun. Yeah it needs to change. You want to talk about higher ed, let's talk about student debt. Let's talk about that. So, essentially higher ed is a fraud and they make you pay. Ok, for my kid at Harvard, yeah you want to pay for that, that's probably worth it. You can check that box, I went to Harvard. People hawking their life to go to music school is just like, no. Here (Juilliard) I mean there's a lot of money, people get a lot of scholarships. You go through life, I bought a house that I'm not living in and I'm paying for. I could've bought a house (instead of going to music school). Yeah, of course it needs a change, but it's the educational industrial complex. Look at the larger picture with education, look who the president is. Donald Trump was elected President of the United States, full-stop. He is surrounded by people absolutely hostile to the idea of education, period. They're making it more difficult for students to get visas to come here to study, which really is like a bullet into the educational system, that's a source of income. This is what they think of education, they don't want that. Hey, f*ck you guys, you didn't vote for us. You go to a college town, they don't vote for those guys because they have actually read a book. And the way people learn now with the internet, the way information and data is collected and transmitted, everything is different. Now there's people who give lessons over the internet, I'm 100% against that, I think it's horrible, it's stupid, I f*ckin' hate it, down to the core of my f*cking soul. Because there's no hang. If I'm giving you a lesson we're hanging and sh*t, you know it's like different, you walk out you take a piss, come back, you're hungry, you fart, sh*t like that. There's more of a connection. I've done classes over Skype with high schools. That I sort of loved because I could really trash people like big brother and I thought it was hilarious, it made me laugh, they didn't ask me back, at MSM, I did it there. But the educational system is going to change, and I don't know how. Now, if you're poor, you can't go to school, unless you're a superlative student, then they'll pay for you. Other than that, state schools, for in-state in New York, it's like, I don't know, $20,000? Wait a second, what? What? So, you get a kid who really has no means, I mean they could borrow, get pell grants, but they can't sustain that because they're like one paycheck away from homelessness. It becomes much more tiered. I was just visiting Harvard, you wanted to talk about tiered, or Columbia University. Yeah, I mean there are some poor kids who will make it out, but it's like, the resources that you grew up with were much more, so everything gets skewed to the halves. Just the way things are going, I'm not very optimistic. I tried to do some stuff at MSM to get all the different departments together, "let's do something together, student generated," boy was that impossible. Here, same. I tried to do it here, I'll curate a cabaret show, all the departments we can do something, or I want to do a wind concert where we have dancers and I'd arrange a piece. They look at me like, "well, we couldn't do that." Well… what the f*ck? It's the same at every school. No student generated projects, it's all off.*

Did your time at the Met working with great singers and conductors all the time influence your teaching?

Completely, oh, absolutely. I would inhale all that. Levine is the best conductor I've ever seen as far as conducting, you really couldn't do any better when he was healthy. You don't see many like that. That's a tremendous lesson. I played with a lot of great conductors, really like pick up what they say, how they are, what they do around players, around singers, really inhale everything. Everything is teaching. If you look at it that way, you'd be much better off because I didn't have formal training. It was always that, and then when I wanted to do something, I just jumped in. Start conducting, oh yeah, I'm a conductor now, well I mean I got a lot better, when I started it was sort of hilarious. I mean you know what it's like now, you've stood up in front of a group and you go like this and no one plays, it's behind you, why are behind me? Then you realize it's you.

Have you ever worked with younger students before?

I mean maybe a little bit. Sam Pilafian is really good at that. He's more that guy. Teach them to blow, sing their parts, he organizes that. I'm not so good at that.

What would you say are the hallmarks of a successful student? Are there any similarities with your students who have had success?

Well they're talented and lucky, that's what they are.

Is your approach to teaching jazz students different than classical ones?

I don't know what to say to a jazz player, I really don't. You talk a little bit about the trumpet, but they're usually well versed in their music. They're transcribing solos. I mean jazz school it's like an oxymoron. It used to be with music school, people would go to music school like a trade school, they go and then ok, I'm not gonna go now because I have a gig. It wasn't the same. The conservatory started to conserve music of dead white guys. Very worthy, I'm for that. But now, it's gotta change.

If a young student approached you and asked you what to practice in order to be great one day, what would you tell them?

Get the best teacher you can and then talk about practicing. I'll send you what I wrote, Wynton had a list of things you should do when you practice and developing and then I have a little commentary about each thing. That might help answer a lot of this.

You've said before that the older you've gotten, the more you strive to make an emotional connection between yourself and the audience. Is there a way to teach that?

*Yeah, you have to do a lot of performances. If I'm walking out on the stage and I'm playing a concerto with an orchestra, f*cking hell I'm so scared, I mean the idea of it is terrifying. When I left the Met, I went down to North Carolina to play the Haydn concerto. I said, "I don't want to do this anymore, what the f*ck, I'm liking sh*tting in my f*cking pants." Other things I'm less nervous about, but it's not that appealing to me. Watching Håkan do it, it's great to watch him*

because he's a great performer, this is what he does, this high-wire act. But then I do other kinds of performance, Pink Baby, I'm conducting, I talk, that's good for me.

When you teach lessons and repertoire class, do you approach those differently in terms of teaching style?

Oh, tremendously different. Cause now I'm in my element, I have a full audience so now I can be Mark Gould. That class has turned out great, people are there on time, they looked at their stuff, so we have a good time. I have some laughs, we play, I can be tough sometimes. Yeah, it's very different. To have an audience, you have an audience, now I'm doing stand-up, I can always feed off that. Not everybody can do that. That's not for everybody, for my temperament and personality, it's good for mine.

Are there any other aspects of your teaching that you want to comment on?

*Right, if you read what I've said, "what exactly is it with this guy…?" I'm like Yoda, I just touch them and they ascend to…First do no harm. That would be big. You've been to teachers who could do harm. We all have. "Oh no, you need to breathe (*demonstrates poor breathing*), ho, ho! ho!" You've heard less talented people, they run with that and they sound like, "what have you done?" Is there anything, a characteristic, look at the players you named: (Dave) Bilger, (Michael) Sachs, Caleb (Hudson), (Chris) Coletti, talk about different. They're completely different. I mean Sachs would have more of a school of playing, Bilger less so, more of a soloist. He's closer to Chris Martin. Mark Inouye is a little different. He's crazier. More interesting in a way because if he goes out and goes crazy, I like to hear that sh*t. He'll do that, he'll take some chances. And he's a good jazz player. And he f*cking plays touch football, street dives for balls. When he was a student here, Ray told me this story, some guy stole something on the subway platform from someone, he tackled the dude, held the dude down until the cops came. That's Mark! Now, he's terrifying. "No that's not good!" He'll throw you through the window. And he changed his embouchure by himself when he was here, he's amazing, Mark Inouye.*

Ok, now for your personal life details…

I'm born in 1947. I was born in New York City, grew up in Mount Vernon.

What age did you start playing?

8.

Was anyone else in your family also musicians?

My grandmother played the piano in the silent movies in Brooklyn back in the day. She played zither too, she was badass.

Do you remember your first trumpet lesson?

Joe Albright, the local teacher. It was great.

Who were your early musical influences?

I used to listen to my father's Harry James records and Louis Armstrong records.

You had also mentioned hearing Vacchiano at a young age was also an influence for you?

I heard Vacchiano, I heard Vacchiano give a lecture when I was a kid. Then when I was in high school, I took some lessons with Robert Nagel and I would hear him play. I would hear the New York Brass Quintet play. I was at the premiere of the Bozza quintet, I was there in Town Hall. It was quite something. But Nagel is a composer and a real musician, of course I was not able to get any of that form him because I was not able at that time to slow down enough to ingest what he said.

What was it about the records or hearing those musicians live that was inspiring to you?

Yeah, I think I took all of that in, but I got a lot of approval because I was good at a young age so that propelled me. And in those days, if they needed music, they had to get musicians, so then people would get to play, instead of hitting a button.

What kinds of groups did you play in growing up?

Yes, from junior high school on. And then in high school I was first trumpet in the Westchester Symphony cause they didn't have to pay me. But that was a real thing, it was a terrible orchestra, an amateur orchestra, but a lot of people in the community came to those concerts in those days. They would come out, they would hire a big-name soloist, so I got to hear those guys. And my father was literate musically, so we would go to concerts, that was always interesting to me.

And you also went to Interlochen, correct? Was that in the summers only or did you go during the school year as well?

Summer. I did public school during the year.

You started gigging at a young age as well, right?

Yeah, around 13. Playing barmitzvahs, playing parties, restaurants, that sort of thing. I was playing a lot.

When did you realize that you wanted to pursue music as a career?

*(Before college) Yeah I didn't know what the f*ck to do, I said I'll play music, he (his dad) said "alright, good, you're on your own." It was probably a good thing he did that.*

Did you have a teacher while you were at Interlochen?

Gordon Mathie.

How many summers were you there?

3 or 4.

Did you want to go to a conservatory or were you set on going to Boston University?

*Uh, I played in the orchestra in BU for a semester and then I quit because it wasn't going fast enough. It's like soul death. These sort of things, who are they doing that for? For them? "Oh, did you hear this concert I conducted, wasn't this great? Oh, we had sixteen rehearsals." But student groups, I've heard the Juilliard Orchestra play last year the best I ever heard them play, when they all play all out. The string section was like, yeah, killing. Unlike the BSO when I heard them play Mahler. It's weird, I mean it's still the Boston Symphony. I just want to yell, "come on f*cking a**holes, dig in, dig in!"*

You mentioned when you were in school in Boston, you came to New York for a year, and then went back? What did you do in that year?

Well, I was playing with this Boston band called the Bagatelles and we moved to New York and made a record with ABC Paramount. And we were doing gigs around in New York.

What year did you graduate Boston University?

1970.

After that, you stuck around Boston for a year?

*Yeah, I stuck around doing some stuff, I was working at Erewhon Health Food Company making granola, I did that. Unloading box cars of rice at 5 o'clock in the morning. I said "f*ck this, music is better." I also played in this Motown band called the Sugar Shack.*

Then you come to New York after that to play jazz?

Well, just to play everything. Then I got first trumpet in Springfield Symphony and all I had to play was Brandenburg 2. I'm trying to remember, it was shortly before then that I auditioned for Horace Silver and then the Met audition, they were close together. Horace Silver was a famous jazz musician, he had a band.

How did you prepare for the Met audition?

Well, we only got the music like ten days ahead of time. I listened to a lot of stuff, got the tempos, went to my teacher at that time, Ted Weiss, who played in the New York Brass Quintet and played in the ballet. I went through stuff like that, but my audition at the Met was like three

different days and then in the final it was my day, I couldn't do anything wrong, I couldn't miss anything.

Were you and Izzy Blank (the guy Gould replaced at the Met) similar in playing styles?

Yes, I was much closer to that than Mel Broiles. Mel Broiles was like…oh my God. The height of his powers at that point.

Didn't you retire right before the Ring cycle was coming back to the Met again?

*Yes, I said f*ck this. I mean, I didn't want to hear Levine talk anymore.*

In terms of CDs, you have your solo CD (Café 1930) and then Pink Baby Monster?

There's also one in Japan (solo album), New York Trumpet Ensemble, I mean there's stuff out there. The Juilliard Wind Ensemble…I never liked that record.

And you've been on the faculty at Juilliard since 1982. And are you still at MSM?

No, I was there 2003-16. That's a run, that's good for me. And then brass chair for about ten years of that. Then I went to Mannes. I know the Dean, he's an old friend so they like me there. So, I was conducting the Charlie Chaplin movies, I do a brass class.

*You're going to the concert tonight (Boston Symphony), you enjoy that, it's nice, really good, really great. Glad I saw it. Cause I was staying with (Tom) Rolfs, you know he's playing the f*ckin' Mahler. I said, "I'm glad it's you man." He's like a big, strong, he sounds great. Bringing it. Trumpet section is really good. And then he told me this story like, there's a high B natural that the first and second trumpet play together, and it was out of tune and he leaned his bell over to the second trumpet, this caused a little bit of a snit in the section, you know, hurt someone's feelings. This is what it's come down to, these neurotic f**ks, over-qualified. Everybody's over-qualified.*

*That's it. I will send you that thing and I'll dig up that article too, but I definitely have the thing…what the f*ck did I do with it? No, I have it, I know where it is, you might find it interesting. That's good, maybe this will be a best-seller? Like the hagiography of Arnold Jacobs? Do you know what a hagiography is? The biography of a saint. The next Pink Baby thing, it's going to be called "The Trumpet Lesson," it's gonna be a silent movie, no talking, but we'll act out these drugs, all kinds of stuff, think it could be very funny. That's very interesting to me now, writing and doing stuff like that now, it's really fun. It makes me laugh, it's a creative outlet. I mean tonight I'm gonna play down in the club, play a few tunes with a bass player, it's all I can do cause I had childhood asthma and I always had breathing issues. For playing purposes, it's harder. I don't have any gas. So, I can start on a high C, I'm good.*

Appendix D

David Bilger Interview Transcript

Phone Interview: January 17, 2019

Alright, well first question about my first musical experience, I started on the piano in second grade. So, that's like 8 years old. And then I started on the cornet in public school band in fourth grade, age ten. Where I grew up there wasn't an orchestral program, there was just band, I grew up outside of Milwaukee, so all fourth graders paraded into a room and picked instruments and that's sort of what everybody did.

Did you take lessons when you first started playing cornet?

Well fortunately the band director at the grade school was a trumpet player so I got started and he took the trumpet players and we had a little extra time like after school, they weren't formal lessons, but it was great to actually get started in public school with someone that wasn't a secondary instruments person, somebody who it was their main thing. Then starting in seventh grade I started taking lessons, so that would've been 13, I guess.

Who were some of your early musical influences, whether it was for trumpet or just music in general?

Well obviously, I did a lot of listening as most people do when they start to play music, they want to hear stuff, so I was listening to Maurice Andre and then orchestrally it was the Chicago Symphony recordings with (Adolf) Herseth and Philly Orchestra with Gil Johnson. Those were very early musical influences and I also at that point was listening a lot to jazz, I had sort of a mentor who was providing me with a lot of LPs back in the day so I was listening to all the guys from that era like Miles (Davis) and Clifford (Brown), Lee Morgan, Freddie Hubbard was just really tearing up at that point, so it was stuff like that, but it didn't end up being my path, but I think just sort of understanding that music works in a lot of different ways came from listening to some of those jazz players as well.

At what point did you realize that you wanted to pursue a career in music?

It was actually my senior year in high school when I sort of had to make a decision whether I was going to really do music school or whether I was going to go into computers and tech, which in that era I probably would've been a multi-millionaire by now because it was just starting out. It was one of those things that I felt like I better give music a shot because I felt I would always have regretted not going for it, but also understanding that if it didn't look like it was going to be a successful path, I would've been fine to go back to school and go study something else, but I felt I needed to give it a shot. That came up just really when I was having to do the college search and figure out what schools to which I was going to apply and obviously that's sort of a watershed thing because there weren't that many institutions where you find a teacher you want and you're a double major, especially back in that day. Now, it's more common. Since I'm

teaching at Northwestern, half the studio are double or triple majors and Bard has that whole thing that it's required, but back when I was there, you did music, or you did something else.

Did you study with Goud in your undergrad or master's program?

I did a master's with Mark at Juilliard.

What years were you there?

I was just there one year. I was the last year that they actually allowed a master's to be a year. I tested out of some classes, but following that, you had to do two (years) no matter what and that was '83-84.

Was Gould your primary teacher or did you spend time with other teachers there as well?

No, it was just Mark all the time.

Did you go to Juilliard wanting to study with Mark?

Well there were two reasons I picked (Juilliard): one was to study with Mark and I'm not exactly sure why other than he just sort of was the dude. (Mike) Sachs and I played in a brass quintet together at Juilliard, it was a killer studio, it still is I guess, but he was really emerging at that point as the go to guy. I had done a couple of summers with what's now NRO (National Repertory Orchestra), it was the Colorado Philharmonic back then, and there were like ten players there from Juilliard, not brass players necessarily, but it was like string players and I'm hearing this playing going, "oh, that's clearly where it's going on. I guess living in New York would be pretty cool too." So, I'm not sure how well thought out it was, but definitely the plan was I wanted to study with Gould and I went and took a lesson with him before the audition to meet him and see what he was about.

What was your first encounter like with him?

Well, I went to a lesson right around when the auditions were happening or a month or two before auditions were happening for Juilliard for master's, so I went to his apartment, he was living on Riverside Drive, up sort of near where Manhattan School (of Music) is now. I showed up and he answered the door and he had a polo shirt with food on it, like a little bit of breakfast in there, and he was really laid back and we walked into where he had the music stand set up where he was going to teach. On the music stand wasn't music, it was New Yorker magazine, he had been like doing his warm-up while reading a magazine. It was surprisingly loose, just in terms of how he communicated, it was a real stark contrast to having studied with Dave Hickman, who was pretty buttoned up and Mark is the complete opposite. In that first interaction he didn't really do anything particularly crazy, that stuff came later. But definitely it was a different style and a different vibe, and it became very clear to me in about fifteen minutes of playing for him that he had what I really needed at the time. I had a really fine technical basis from working with Hickman, who's also a great teacher, but also a very different teacher. His approach is more like, here's how you play it, he plays it for you, and you copy that back. Mark

is all about training you to think for yourself and find the music in a more organic way and not just "do what I do" kind of way and that's really what I needed.

When you started studying with him, did you have any weaknesses that you hoped he would help you address?

Well, I tell this story sometimes, first lesson as a student I walked in and I played a whole bunch of stuff for him and he looked at me and he goes, "well, you sound really good for some white boy from the Midwest, but you're in New York now and you gotta learn to play like a Jew." And I had no idea what that meant, but now I do and that was sort of it. I just needed to be sort of opened up a little bit to embrace the edges of what you can do instead of just being like right down the middle musically. Just learn to react to other musicians to take some risks to figure out what my way of playing is and not just what everybody else does. That's what he brought. That's what I needed and that's one of his greatest strengths, so it was a great match.

How would you describe his teaching style and what would a typical lesson look like?

It was almost entirely repertoire based; I don't ever remember playing a single etude for him. It was one year of lessons so it was probably fewer than thirty lessons total, but it was more like I'm working on this solo, I was doing some competitions at the time, I had my graduation recital to work up, I was taking auditions, so half the time it was busting through excerpts, the other half of the time was working through some solo rep and sort of exploring some different rep that I hadn't done before. Things like Peter Maxwell Davies Sonata, stuff that's more on the peripheral, but I also remember wanting to bring in standard rep so that he could rip me apart on what I was not doing with those pieces. So, a lot of it was rep based, a lot of it was solo base actually at the time and maybe a good dose of the standard excerpts, but there wasn't really much of any technical work at all. I don't remember, like I said, a single etude happening while I was there.

When you guys would work on the excerpts and solos, what was the balance between discussing technical vs. stylistic and musical issues?

It was more having to do with style. As I said before, I was pretty secure technically when I came in, so I wasn't really struggling with getting the notes out; it was more like, what sound are you wanting to make here? That just sounds like what you played before. How to delineate style from first notes of excerpts, what I want to say with them. Really trying to broaden my awareness of tone color, changing vibratos, stuff like that. The kind of thing, you listen to Mark, that's why he's such a chameleon, he can go across styles so well, he just hears it and does it.

Were there any musical ideas he talked about that resonated with you or that you still think about today?

I don't think so, it was more philosophical and conceptual than nuts and bolts. So, it was more like just sort of a vibe, I'd have to say he rewired the way I look and hear music, which isn't as specific as like a single lesson on something or here's how to play the high C in (Also Sprach) Zarathustra. It's more organic than that, just like listening a different way, changing goals. My

goal previously had been to play things perfectly and get all the right notes and have it be even and sort of that stuff that fortunately today wins auditions, but doesn't create artists. I think he was more interested in trying to mold me into more of a thinking machine than a technical machine. I don't know if you've spoken to Sachs yet, Mike's experience will be different because even though Mike came in for a master's at the exact same time, his undergrad experience was different because he was a history major and not a music major, so he actually had technical stuff that Mark worked on much more in a focused way. For me, it was really a different way of doing it, I'd have to say I probably learned as much gigging with Mark as I did in his studio as well because I could hear him do all this stuff in concert, which was a fine opportunity to take it from more of an abstract into real world.

Were Gould and Dave Hickman your two main teachers?

Yeah, they were the two college teachers. I mean there were some other guys that I learned an awful lot from. Ed Carroll was somebody I gigged with a lot when I was just starting out. He for some unknown reason took me out as second to him at a bunch of gigs, a lot of work actually, and I think I was a pretty terrible second player because I had always just played first, but hearing him how he would approach chamber orchestra stuff was really enlightening. I only worked a couple times with Ray Mase, but hearing him, the way he got around the horn and the quality of his articulation was sort of like a lesson even though it was on a gig. And then I got to work a bunch with Allan Dean and that was also sort of a pretty big influence. Again, just from gigging, but trying to be the new kid on the block trying to learn from these guys because it was sort of a rich time to hear folks and then a little bit later when I got to sub with the (New York) Philharmonic just hearing Phil Smith from a foot away in the orchestra, that was like, "oh, that's what's possible." So, some of the musical influences weren't specifically from teaching, but honestly one of the big advantages of being in a major metropolitan place like New York where you have so many really fine players to bounce off of.

How would you compare Gould to Dave Hickman and some of the other people you just mentioned?

Well, at the time Mark was super coked up because it was the 80s. Doing Lohengrin at the Met with him, every night was sort of an adventure because you could tell how much he had been doing during intermission. But some of it wasn't chemically induced either, how he would change what he did night to night, like doing twenty performances of the same opera and hearing him just really kill it in a different way every night was sort of eye opening to about how flexible music can be.

What is your most vivid memory of him, whether it was something he said or did during or outside a lesson?

There's maybe not one thing, but there was also something that was a pretty big takeaway which was there was never any doubt that Mark was super supportive, even if you didn't have a lot of minutes a week with him. There was always this vibe of you know the energy he's giving you when he's with you is really strong, but if you really needed something, he was going to figure out a way to make that work. That was something that I've tried to keep in my teaching as well. I

guess thinking of Mark in a nurturing way maybe doesn't seem quite so natural a combination, but it really is his own way. He really does put out for the students just in terms of his commitment to them and I certainly felt like he was interested in making sure that I was going to get where I needed to go. But there's not like one, this is the thing from Mark.

Did he play a lot during your lessons and if so, was that helpful for you?

Yeah, he did, a lot of times it seemed like he'd be pissed that I couldn't do something he said, he'd pick up the trumpet and look at me like, "no, you gotta do this." So, he definitely did a bunch of playing. Some lessons he wouldn't, but if I think he didn't have a show that night or if he was warmed up well, he would certainly get out the horn and take care of business.

Did you ever work with him in his orchestral rep class?

No, James Chambers was still doing the rep class, so Mark hadn't started doing the conducting yet. It was right after I left that he started doing wind ensemble that he was doing for a while, so I never got to interact with him there.

Why would you say so many of his students have had a lot of success?

*Well part of it is when you have the best students then you're going to have the best pros. So part of it is just sort of the rich getting richer, especially once he started to sort of be the guy that people looked to, it's sort of like the Barbara (Butler) and Charlie (Geyer) phenomenon at Rice (University), I get a little bit of that at Curtis (Institute of Music) too where you just get the best talent coming to see you and you certainly have a lot of raw materials to work with. So, a little bit of it is being at Juilliard and being Mark Gould, but I think a little bit more of it is also just the way he…you know he's a guru in a way. He just sort of figures out what people need and has a way of helping them find it and I think that's one of the greatest reasons for success in a teacher and certainly not cookie-cutter education. He's not taking people through the same tunes and the same etudes in the same order and having them do…I don't think we ever necessarily talked about warm-up routines, we didn't do any of that stuff because it's not what I needed from him, but for some other students he's going to do that and he really does personalize the experience, he's a good diagnostician, he can figure out what he needs to do for each person. I forget who the student was, but there was one student where he had him bring his TV into a lesson, he says, "bring in your TV next lesson," and he locked it in a closet and he said, "when I think you're practicing enough, I'll give you your TV back." Just stuff like that. He told me, like one of your questions was "did he say things to motivate you to practice more?" He goes, "dude there's twenty-four hours in a day: it's eight hours to sleep, eight hours to practice and eight hours to f*ck." It's like, okay Mark. I'm not sure that's motivating to practice, but it does highlight there is a real importance to putting in the time. So, there's always these Mark-isms that come out.*

Are there any aspects of his teaching that have carried over into your own teaching?

Yeah, I mean I think trying to find the appropriate blend of training someone to know what the performance practice is, but balance that by having the students develop their own voice. I think

that's something I really try to take from what Mark did for me. Again, not so much the "this is the way it goes," to like "here's the middle of the road and then you have to find your own road." Obviously if you're too far off you're not going to get the opportunity to do a lot more playing, but if it's just the same as everybody else, then it's hard to get noticed as well. I think really trying to prioritize equally the musical and the technical was something that I took from him.

Do you think you would be where you are today had you not studied with Gould?

Completely no. Several things: one, he really encouraged me to go do solo competitions and that was really broadening for me to do that and I had some success doing that. He also helped to sort of introduce me to the right folks in New York which sort of launched the beginning of my career freelancing which allowed me to interact and bounce off of these players who ended up being these big influences as well, so it was sort of like, the rich get richer. You start playing with really good musicians and you learn more and more. That's what happens in the orchestra, you work with great conductors, it also broadens out how you think about things. And that's probably where Mark got it too. Just sitting in that pit hearing the best singers in the world and working with amazing conductors, it's definitely going to change how you view music. So, it wasn't only just what happened in the teaching studio, but him really looking out and trying to help me get into a more rich and active musical life.

What do you think his legacy will be as both as a teacher and as a performer?

*Well he's doing a new video right now, they're filming it in black and white and I think it ends with McWhorter naked on a park bench. My fear actually is that people are going to remember Mark for the quirks, more for that than the content. Mark does view himself as like the Jewish Spike Lee, he wants to be super edgy and he's cultivated this sort of cult following based on more of a cult in personality and who knows whether that's Mark talking or the dope talking. That would be a shame if he's just remembered more for those comedic moments in his personality because he's a great trumpet player and that's often overlooked. It was really funny, my wife and I were watching some Loony Tunes cartoons with our son and the "What's Opera Doc?" It has all those Wagner things in there and she goes, "I have The Ring on DVD somewhere" and she pulls out this Lohengrin and I went, "wait a minute, is that the Met? What year is that? I'm on that, I've never watched it." She had a copy of it which is hilarious, so we put it on and I'm like, "holy sh*t, Gould sounds good." You're watching the opera, (James) Levine is in the pit, with all these amazing singers, and I'm just listening to it going, "wow, Gould sounds awesome." It's easy to forget, especially because he's not playing much at all anymore, but it's easy to forget what kind of a force he was in the pit.*

What year was that recording?

It was the early '80s, it must've been '84 or '85 or something like that. It's just a DVD, there wasn't a CD. I'm just listening to it going, "this is just ridiculous playing." And it was, I even forgot. He really was it. So, legacy is going to be…there will be some recordings, there will be the mystery of the man, there will be The Way of the Blade and all those crazy videos, and then there's going to be all these people who he influenced musically who it will trickle down and

hopefully infect future generations with some of the ideas that he brings to music. When you think of players in the twentieth century and into the beginning of the twenty-first, obviously in some way we are all descendants of (Adolph) Herseth because of the huge impact he had on American trumpet playing, but Mark has had a huge impact as well and I think the impact he has had has brought us from that…well, do you know Jack Burt? He teaches at the University of Maine, he refers to it as American mid-century brass playing, sort of like the Frank Kaderabek, Mel Broiles, take no prisoners kind of approach to where we are now where there's more diversity of expression. Certainly, players who can put it out there, whether it be super powerful and do that kind of thing, but I think the folks who tend to be winning the principal jobs these days have more diversity of color, there's more concepts going on. I think that has to do with the legacy of Gould and the effect he's had on the players he trained who are now training folks themselves now. It's a complicated legacy.

*One other story, a few years after he retired from the Met, we needed a sub for a U.S. tour because one of the guys was out on paternity leave or something. So, I called Mark and he went on tour with the orchestra (Philadelphia) which was sort of an event because I'm sure he took like a pound of dope with him on the plane. He showed up at the first rehearsal and he's like, "Yeah this is going to be really interesting because I don't own a C trumpet anymore." I called Kevin Cobb and I'm like, "Kevin, I need a C trumpet, give me a horn." He showed up and it sounded pretty rough the first rehearsal, but then he got into it and it was cool. At the last stop on the tour which was Seattle, Christoph Eschenbach was the Music Director and he gave a party afterwards and so Mark comes to the party and of course he's wearing a Hawaiian shirt, everybody else is dressed up and he's clearly feeling no pain and he says, "I'm gonna go up and talk to Eschenbach." I'm like, I better go with him. So, Eschenbach looks at him and Mark says, "Oh yeah, well thanks for having me on this tour, I hope I didn't f*ck it up too bad." And Eschenbach just looks at him like, what are you doing?*

It's just stuff like that that's quintessential Mark, you just never know what's going to come out of his mouth. Some of it is because he doesn't care, some of it is because he wants to shock, but there's some cool stories. It was actually really fun having him on that trip because we got to reconnect, we hadn't talked to each other in quite a while. He's been conducting out at Sachs' festival in Steamboat Springs, so I'll see him out there again this summer, we're doing a brass concert. It's always good to see the old guy.

Appendix E

Michael Sachs Interview Transcript

Phone Interview: June 9, 2019

What was your first experience with music? It could be when you started playing trumpet, when you started playing music, or when you were first exposed to music? Any or all of the above.

Yeah, I'll just kind of weave it all in. The way I started…my father ran an advertising agency, mostly working with children's toys and he was not musically inclined at all. My mother on the other hand studied some piano when she was younger, loved classical music, grew up in a house where her uncles and cousins had tickets to the Met and the Philharmonic in New York. She was playing a lot of (Arturo) Toscanini NBC Symphony recordings, Boston Symphony recordings with (Charles) Munch, and anything with (Leonard) Bernstein, especially New York Philharmonic Bernstein stuff, that was the stuff she really loved. So, I grew up around that.

My first introduction to actual performance of the trumpet came when…my sister's a year older than me and when she was in kindergarten there was an open house at the beginning of that fall year, and she was 5 and I was 4. In Santa Monica, where I grew up, the music in the schools was very strong. There was a lot of support for it and that when basically you had, I don't know how many elementary schools, maybe ten or eleven, feeding three junior high schools feeding one high school. So, by the time you got to high school there was a pretty good-sized marching band, band, jazz band, and orchestra. So, feeding back down to the elementary level, there was some really good teachers at the elementary level and there was an elementary band that was playing, and a kid got up and played a trumpet solo and I thought it was the greatest thing I ever heard and wanted to take trumpet lessons. My mom had heard that Ziggy Elman, who was a pretty famous big band guy, was now teaching at a music school in Santa Monica, very close to us. She took me down there and they took one look at me, I had no front teeth, and said, "look, when his front teeth come in, bring him back and we'll start him. The next couple years my front teeth finally came in and I was like, "alright, now I want to get started."

I started on cornet when I was 6 and a half years old. I started with Ziggy Elman my first couple of years and then I worked my way up in the elementary groups and once I got old enough, most of the kids didn't start until they were in third, fourth or fifth grade, but I kind of worked my way up. By the time I was in fifth grade, I was doing a lot of playing with the elementary groups and throughout junior high and high school through music in the schools. Ziggy Elman, I actually only studied with him for a year now that I think about it, and then I studied with a guy named Les Reed who was more of a commercial guy. And for both Ziggy and Les, I still have my lesson books and what they wrote down for me to do, like my first two years. At some point I'm going to go through it and see what the hell they had me do. Basically, they had me do a lot of playing standards. I remember Ziggy wrote out "Blue Moon" and "Satin Doll" for me. Just playing classic standard songs and started doing that very early on. I played a lot of Herb Alpert stuff, which was really big back then, and I was doing more of that kind of stuff. Towards junior high I studied with a guy named Walter Moeck for the next five years and he was much more of a

symphonic guy, he had gone to Eastman (School of Music), and it was much more an orchestral, kind of symphonic track that he kind of threw me into and I loved it.

I switched over to trumpet, my guess would be after a couple years on cornet. My hands weren't big enough, my arms weren't long enough to really hold the trumpet right when I was 6. Started with cornet, went with that for a couple years, then switched over to trumpet. That was kind of my trajectory and then by the time I got to high school I was playing in marching band, jazz band, symphonic band, wind ensemble, about an eighty-piece orchestra playing Pictures at an Exhibition, Tchaikovsky 5, Beethoven 5, Scheherazade, Hindemith's Symphonic Metamorphosis, stuff like that, I mean some pretty big stuff. So, I was exposed to a lot of stuff and all along my mom did quite a bit of work from home, she had her Boston Symphony, NBC Symphony, New York Philharmonic recordings going, so I was kind of getting a healthy dose of that just by osmosis. I was listening to Harry Glantz, I was listening to Johnny Ware, Bill Vacchiano, I was listening to Roger Voisin and Armando Ghitalla. So, I was getting a pretty healthy dose of some great stuff, but I wasn't really aware of it. Music for me was always something that I enjoyed doing. It was one of the things that I did, but it wasn't a primary focus until much later. I mean, it was always a focus because I was taking lessons, I was serious about it, I was playing in the ensembles, but I wasn't really thinking about doing it as a profession until I was in college and I started doing some summer festivals and that's really when the lightbulb came on.

When I was 17, my teacher, Mr. Moeck, wanted me to go to Eastman and my dad wanted me to go to more of a larger university where I could get a broader education and a different degree than a music degree. He wanted me to circle around and take over his business. I felt very conflicted, so I felt like ok, I always wanted to go to UCLA (University of California at Los Angles), I'm going to go there. By that point, I was studying with Tony Plog and I started studying with Tony about halfway through my senior year in high school. Mr. Moeck had been great, but I felt like it had kind of run its course and served its purpose. So, about halfway through my twelfth-grade year, I started studying with Tony, who happened to live in Santa Monica. I kept going with things at UCLA, I played in the wind ensemble, I played in the marching band for a year, then I started playing in the American Youth Symphony and YMF (Young Musicians Foundation) Debut Orchestra. I started playing in those my sophomore year for the next three years and a lot of things were starting to come together and I started feeling like I had something, I started feeling strong about it, I felt confident about it, and I felt more and more that it was something I wanted to try to do.

I ended up playing a couple weeks at Music Academy (of the West) after my freshman year. Somebody had either a car accident or got sick and they needed somebody for the last two weeks, so I ended up going up there and doing that. The next summer, which was really a pivotal summer, this is where Gould comes in; when I was 19, I went out and did the Empire Brass Quintet Symposium at Tanglewood. I was put in a group and Sam Pilafian was my coach. Sam immediately was like, "man, you sound great. You got the stuff; you should really do this. This buddy of mine, Mark Gould, he plays in the Met, you guys would love each other. He would love your playing and you would love him and his playing. Man, I gotta connect you." I told him that after the symposium I was going to go down to New York for two weeks and spend the next two weeks with my cousin in New York in the city. So, he's like, "I gotta connect you guys." Then it turned out during the four weeks I was there, Gould came up and I put this in quotations "to visit

Sam." He was really coming up to (meet a woman). He came by to "visit Sam" and Sam had him come by one of the coachings so he could hear me and meet me. Sam of course was like over the top with both of us there, he's like, "Gould, dude, you gotta get together with this kid. He's great, you would love him." Gould heard me and he said, "here's my number, call me and we'll get together for a lesson and I'd love that, that'd be great." So, that was summer of '81. While I was in New York those two weeks, one of the first couple days I took a lesson with him and it was so great, I ended up taking three with him those two weeks. To me, there was immediate chemistry, immediately was a light bulb moment of, "this is the logical person to take me to the next level," that Tony had been phenomenal and this would be the perfect next-step, along with the information Tony was giving me, that it would complement Tony's stuff and it was really great and this is where I need to go.

The next summer, I went to Aspen (Music Festival) and I studied with Lou Ranger. That was really pivotal because that was the first time I really spent… I mean Tanglewood was great, it was four weeks of just trumpet, and then for Aspen, I was there nine weeks just playing trumpet and that's when I thought, "alright, this is really what I want to do." I have to get myself to New York and I need to be studying with Gould. Lou also thought that would be great, he knew Tony and Gould and thought they would be a nice complimentary thing because at that point Tony wasn't teaching at a university, he wasn't a teacher at UCLA. I don't think Tony was affiliated with USC (University of Southern California) and I don't think he was affiliated with Cal State Northridge at that point. I think he was just kind of off on his own, so if I wanted to go to school, it made sense for me to go see Mark. In the meantime, the last two years in L.A., Tony had started doing more composing and less teaching. He only kept me and another guy named Pat Kunkee, he's the co-principal in Nashville. Pat and I were the only guys Tony taught, but he would teach us only once a month and then the other three weeks I would go take lessons with Mr. (James) Stamp and that's when I started studying with Mr. Stamp. So, that was the plan my last two years at UCLA was one lesson a month with Tony and three with Stamp. Mr. Stamp gave me a huge amount of grounding and fundamentals and is really the core foundational stuff of what I do. And Tony was very much out of that sort of teaching and that sort of philosophy with his time from Tom Stevens and with Mr. Stamp. Tony was very much in that philosophical realm and as it turns out, Gould was as well. It was not something necessarily he was either associated with or even had any contact with, but in many ways, Gould's approach fit that extremely well. A very natural way of playing, focus on the sound, focus on really creating color and character and phrasing, and then with all these other elements supporting that appropriately. I felt like with Tony and with Stamp I got a lot of really fundamental foundation stuff and then going to study with Gould, I felt like Gould gave me some of that. He didn't spend a whole lot of time on that, he did when he needed to. Mostly what he did was challenge me musically. Challenging me to dig deeper with my interpretation, to understand deeper why I wanted to interpret something a particular way. To dig into the horn to find more colors at my disposal, to play with more style, to play with a wider range of character, a wider range of dynamics. Really, in many ways, he really pushed me, and I liked that. I liked that he challenged me like that, sometimes in his own unique way. He would yell at me or say something ridiculous just to provoke me because that's just the way he is, but I knew him. I knew that personality, I grew up in a family like that. To work with him was very familiar, to work with him was very easy. Immediately I kind of felt like he was an older brother. He was very much a mentor, an older brother that I looked up to and idolized.

You mentioned early influences, I also have to mention Tom Stevens. Growing up in L.A., L.A. Phil was the first big orchestra I heard live and Stevens was spectacular. I heard him do a lot of big stuff and I remember the first time I went to the Hollywood Bowl, I heard Mahler 8 when I was 16 and I was just like blown away by it. The thing with Stevens, I came to realize he's kind of the poster child of Stamp gone right. Everything was just dead smack in the center of the horn, everything had ring, everything had vibrance, everything was even throughout the registers, he had full command throughout any register, any dynamic, any speed, any character or style, and just could do anything with the instrument and sounded like he was playing on some new-fangled keyboard instrument, or something. It was just that solid, that grounded, that even, and that consistent. That's why I was always struck by his sound, his stylistic approach, and his consistency and evenness. Stevens has always been the bar setter for me as far as symphonic playing. That was my big influence of anybody. Of course, Maurice Andre, of course Bud Herseth, Phil Smith has been a huge influence, any of the guys I mentioned: Vacchiano, Voisin, Ghitalla, who I got to meet later once I got this job. I talked with him and Voisin quite often, which I loved. Herseth of course was a huge influence as he is with all of us, there's a lot of guys who influenced me along the way. Maurice Murphy, I can go on, but that gives you a good idea of the influences and kind of what I pick and chose different aspects to make my own recipe for my approach to it. So that's kind of my background.

How old were you when you started studying with Gould?

I met him and started taking lessons with him when I was 19. I was 21 when I moved to New York and started at Juilliard.

What years were those?

My first lesson with him was in August of '81, and then my first lesson with him in New York was in September of '83 when I started. I actually, because I got a history degree at UCLA, I started again as a freshman at Juilliard, all over again.

So, your time at Juilliard was not in a master's program?

No, it was a bachelor's degree.

So, they made your essentially start your undergrad again, even though you already had a degree?

Yeah, they made me start all over again. I hadn't taken any music courses. I just played; I did a boatload of playing. I probably did as much or more playing than any music major would play for their undergrad, I just wasn't a music major. I wasn't taking any of the classes, like piano or any of that stuff. So, I took a very different route than virtually everyone. It's kind of bizarre, but for me, I think it worked out ok.

With Gould, my first impression of him when I met him, my parents grew up in Brooklyn, all of my relatives were in New York, I spent a lot of time in New York, I know that architype, that

*personality really well. I knew he and I had a chemistry right away. I feel like he got me right away and I got him right away. It was very easy to tell when he was messing with me and when he was serious. He has a great sense of humor and he likes to be provocative and he likes to mess with people and poke at people, but I liked that, I liked the challenge. I wanted somebody not to just sit there and yeah, "oh, that sounds great." I wanted somebody to say, "that sounds good, but what about this? That sounds ok, but can you take the next step and do this, this, and this?" And that's what he did. He challenged me to look further within myself. He comes at it from a very different standpoint than a lot of symphonic guys. His breadth of musicality and musical understanding is as wide as anyone I've ever known. So, with that knowledge base, he's coming to it from a very different standpoint than just solely a symphonic player. I feel like because he was in the opera pit, he was hearing great singers constantly, so, I felt like he was coming at it almost from like a symphonic/jazz/opera/singer sort-of mentality. It was kind of a conglomeration of all those things and so it was really interesting for me and thought provoking for me. He would use different language than anyone had used with me before, but at the same time, it was, for me, completely relative and connective to all my teachings with Plog and Stamp. So, it wasn't like I was stepping out in a whole different realm and different language, I felt like I was stepping into a zone where it was only an extension of all the things that I had already done and already heard. And much of which was just said in a little different manner or different angle on it, so it was great. I felt that immediately with him. I also felt like, and more as I've gotten older, I've been fortunate that a lot of guys like Sam and Mark started out as mentors, these guys that I idolized, and then they became truly great friends and like big brothers. I always felt that with Gould. The thing that a lot of people don't know about him is yeah, he can be very provocative, he can be saying stuff and doing stuff where you think "jeez, Mark you've been in New York too long." But when it comes down to it, when push comes to shove, there were a few times my first year in New York where I was really hitting a brick wall, where I was really hanging off the balcony ready to jump. I came to some lessons really frustrated and a lot of times I was his last lesson of the day. A couple times, I put my horn down and I broke down and I was really upset and told him, "look, if you think I should put the horn away and go do something else, tell me now. I'll go back to law school and I'll go work with my dad in advertising. If you don't think I can do this at any point, you've got to promise me you'll tell me." And he always had the same response and it was always very thoughtful, but he kind of chuckled and he'd be like, "Put the horn away. Put it away, let's go get some dinner." He'd buy me dinner and he'd calm me down, he talked me off the ledge. He has a heart of gold, an absolute heart of solid gold, that anyone who really studies with him knows he has that. I cannot ever thank him enough because I'll probably say this a few more times, but there's not a moment that I don't thank him and think that without his help and his support at a very critical time for me and since, there's no way I'd have the career I have. Absolutely no way I'd be in the position I'm in in this orchestra and have the career I have without him. What he taught me, as much about life as the trumpet, we'd sit there and talk at dinner about his parents and I'd talk about mine and talk about these crazy people we had in our families. It gave him a window into who I was, and it gave me a window into who he was. I felt like he really gained my trust, that I knew he was an honest broker with me, he was not going to bullsh*t me. He's not going to sit there and tell me something sounded good if it didn't. And he didn't, if something didn't sound good, he'd be like, "what the f*ck you doing…what the f*ck is that? What are you doing, come on! You know better." Or, "really?" The thing that's funny, at this point it's been thirty-five years since I studied with him, so some of it is I don't know where he stops and I begin. It's not super clear,*

but something along those lines. I always knew there was a lot of respect and love coming from him and that he never said anything to put me down, he never said anything to belittle me. He always said stuff that was maybe meant to poke me a little bit, but it was always to make me better. And I knew the sincerity behind what he was saying and the method he was using and I was always very aware of that. It's interesting because he's such an eclectic teacher, he talked to me a lot about interpretation and depth of interpretation and different ways to go about doing things and color in the sound. At the same time, he didn't always deal with fundamentals, but he went there when he needed to. He went there when something wasn't right. I felt like for me, between 21 and 23, it was a lot about interpretation and musicality. He got me to open up my mouthpiece a little bit which made a big difference for me. I was playing a 1 ½ with a 24 and a Schmidt back bore, and he got me on a 1 ½ with a 23 and a 1/17, which is exactly what I play to this day. I've played that mouthpiece for the past thirty-six years.

Were there certain things he said to motivate you to practice more?

*Yeah! He'd tell me I sucked. He'd tell me something sounded like sh*t. He didn't tell me I sucked; he'd tell me what I played sucked. He'd be like, "come on what are doing? I know you can do better than that, come on!"*

What repertoire and methods books did you work out of with him?

I did some Brandt, Charlier, Bitsch, Top-Tones, you know, your usual suspects. Any and all standard repertoire, a lot of the big solo pieces. A lot of orchestral repertoire.

Did you have any weaknesses you hoped he would help you address?

I mean Tony Plog was a big help because my articulation was hideous coming out of high school. And Tony helped a lot with that, Stamp helped a lot with my timing and between the two of them, they sent me off to Gould in really good shape. Weaknesses…my playing probably wasn't as three-dimensional as it could have been, a lot of that was because I didn't know the tunes. I'm a guy that when I was 20 I was playing at Debut Orchestra I saw the next season was going to be Ravel Piano Concerto and I said to the second guy, "hey, this has a really great first part. I bet the second part is pretty good too." It's the Ravel Piano Concerto, there's only one part. I didn't know squat man. I totally knew zip. I knew how to play the trumpet, I knew some tunes, and I knew that I could learn. The thing with Gould is he realized quickly that the way people learn is different and I know he's different with different students. With me, he came to realize that if he played something, that I could mimic it very quickly. So, a lot of times in lessons he'd have me play with him and be like, "no, it needs to be more like this," and he'd play it and I'd be like, "oh, ok" and play it back. He really worked on me to cultivate that as well, to cultivate my ears and be able to hear things. Also, he was really diligent about cultivating my awareness. He asked me stuff like, "what do you think that sounds like? What do you want coming across? What do you think you're doing?" He'd tell me what I was doing which sometimes was it and sometimes was like off-base. Like most students, I was internally thinking I was doing things, but externally it wasn't coming through as much. There was a lot of that kind of guidance involved with him. I was just trying to think back, it's been so long, there's been so

much time with him since. I've spent a lot of time with Mark and a lot of time talking to him. It's hard, it all kind of blurs.

Would you say he demonstrated a lot with you during lessons?

With me, quite a bit. I always felt like my sound was my calling card, but listening to him play, he played with such a vocal style and it was so easy. He would just float around the horn super easy and that efficiency fit into the whole Stamp thing and it challenged me to get even more efficient with things.

Did you ever work with him outside of one-on-one lessons?

No, but I've seen Gould do those classes. Gould's a great conductor and he's great with working at that kind of stuff. That orchestra rep class with brass, winds, and percussion with a pianist playing the string parts, that rep class with James Chambers was, along with Gould, my most influential and positive things I got out of my time at Juilliard. Those are by far the two most helpful things to make me a better musician. Chambers was great. Very fair, very demanding, kind of old-schooled, but no b.s. It was funny, I remember a horn played yawned when we were doing Mahler 1 and he stopped and just said, "young man, you're playing Mahler First Symphony, one of the biggest horn parts you will ever be playing. If you are bored now while you're learning it, then I suggest maybe you think of another line of work." That was the last time anybody yawned in that class. But I've seen Gould do master classes, it's funny. It's him, he's the same and all, pretty much all context.

Why would you say his students have had a lot of success?

I think first of all, from a psychological point of view, I think he's a master at understanding what makes people tick and what the key is to motivating somebody. I think he teaches everyone unique to their abilities and unique to their personality and finding a way to maximize their abilities, given their personality and how he would approach them. I've watched him give lessons to other people in more recent years and he's different with everybody. He says different things in different ways to solve the same issues with different people and that to me is the mark of a great teacher. He's the opposite of a one-size fits all person. He's not dogmatic at all, he's very much in a flow of what's appropriate for the music and how can he get this player to do this thing better. I feel like that's why his students have been successful because he's challenged them in a way to go deeper into the musical expression, to go deeper into the style and the context and through the creativity of it and then the musicality of it and really get them to dig many layers down into their own playing to find that. I feel like that's why a lot of his guys have had tremendous success.

Are there any aspects of his teaching that have carried over into your own teaching?

Yeah, everything. Everything except for some of the provocative stuff and the poking and the swearing. But other than that, his voice is in my head constantly when I'm teaching. How can it not be, he's such a giant influence on me and on my life.

Would you be where you are today had you not studied with Gould?

Absolutely not.

Have you ever sought his help during your professional career?

Constantly. Gould's always been like an older brother. He's always been my sounding board, a trusted confidant, somebody whose guidance I know would be very strongly given with respect with only wanting to help, with no agenda and no b.s. It's very purely wanting to be there and lend support and help and time and time again, he's proven that right, always.

What do you think his legacy will be as a teacher and as a performer?

I think really just of having a special and unique perspective on the trumpet and music, both as a performer and as a teacher. To me, you can't really separate one from the other. As a performer, I heard him play the Ring, I heard him play Elektra, I heard him play Salome, I heard him play a lot of big stuff. The best way for me to describe his playing is that you weren't aware of somebody playing the trumpet. It was almost like somebody was singing and happened to be using the trumpet as their vehicle of their voice. It always had that vocal ease and he was just always right. In Elektra, when he needed to be sinister and frightening, it was sinister and frightening. In Rosenkavalier towards the end before the trio when he's got that little lyrical solo, I mean it just floated and it was just sublimely beautiful, and everything in between.

His teaching was like that too. He was able to really pull the best out of people and challenge people to be their best, and really challenge them by giving them a set of standards and a set of goals that were not completely out of reach, but you had to work to get there. That really pushed somebody, including me, to find more within myself and to make more of the music and express myself better.

Is there any information or stories that I did not mention above that you think should be included?

Most of the stories I can't tell you. I showed up to his house once and his mom was there. I had met her a couple times before, a lot of times on Sundays I bring Zabar's up to his place and we'd have a lesson and then we'd have some Zabar's together. He's teaching and we're eating Zabar's and he's talking about how Julius Rudel had been doing Samson and was doing Bright Seraphim with Kiri Te Kanawa and he did some ornamentation that basically just completely threw the band over the cliff and I guess Kiri Te Kanawa was the only one who caught him and he got called in and he got reprimanded and Julius Rudel tried to get him fired. So, he's telling me this story and his mom starts yelling at him, "what are you doing? What are you trying to teach him? You're a bad influence on him, what the hell are you doing!?" Just screaming at him.

So, his dad, Joe, we were doing this Sousa recording that he (Mark) and Sam Pilafian put together and it was me, Carl Albach, Gould, (Chris) Gekker, a bunch of guys. His dad was there and we finished the first take of the first march and it sounded great and as soon as we finished he starts applauding. His dad starts applauding and we were in the church and you can just see

*Gould going like, "oh sh*t," and then they start a banter back and forth. His dad is like, "what? It sounded great! I'm gonna applaud, it sounded great!" Gould goes, "Pops, we're trying to f*ckin' record, c'mon." There's just a lot of fun adventures with him and now he comes up to my festival up in Steamboat in Colorado. He comes up and conducts some brass and percussion thing we do for a July 4th concert. He MCs that as well which is hysterical and he's also done a Chaplin movie, he's gonna do a thing I'm doing with the Boston Brass with strings and percussion, which is called Notes from the Balcony. It's going to be Prokofiev's Romeo and Juliet, intermission, West Side Story. He's going to conduct that. He's my go to guy and I know he's going to be entertaining. He's going to go up to the line, he's always going to look over, but he's not going to quite go over because he knows I'll f*cking kill him. And I've told him that, "you go over the line, I will embarrass you and humiliate you in front of everyone." His girlfriend is there and he's not going to go too far, but he'll come up and see the line though, he'll get close. He'll look at me to see if I'm paying attention. The thing is, I've known him for the better part of forty years and he's always been the same. Always been the same and always been there for me in every way possible. I know it's corny or cliché, but I truly would not be here without his help and his support.*

Great, I have two more follow-up questions: did you do a full four years at Juilliard starting in 1983?

No, I did the first two years and then the beginning of my third year, I won fourth/utility in Houston in October, but it wasn't starting until June, so I switched over to professional studies, which was just playing and taking lessons.

So, you were at Juilliard for three years then?

Yeah, I was there for three years.

Did you study with Gould all three years?

Oh yeah, all of it. I think I took three lessons with Vacchiano when I was there, I took a couple lessons with Allan Dean while I was in New York, I took some lessons with Gekker. Chris was always my last stop before an audition. He always had a couple gems that would help me. I saw Chris usually during audition prep times.

In terms of the structure of your lessons, others I have talked to mentioned he did not have any structure with them or would not assign them anything; was this the case for you?

No, he assigned stuff for me every week. There was never any this, that, bring that in. He assigned a specific etude, specific solo piece, and a couple specific excerpts. With him, for me at least, there was always a game plan and something specific stylistically he wanted me to work on. It wasn't just bring it whatever you want.

Appendix F

Jens Lindemann Interview Transcript

Email Responses: December 17, 2018

What was your first experience with music? (age, what instrument you started on, etc.)

Piano at the age of 8.

How old were you when you started playing trumpet?

Trumpet at the age of 12.

How old were you when you started taking trumpet lessons?

Lessons started at 14.

Who were your early musical influences? (teachers, parents, famous musicians, etc.)

Middle and High School band directors, Doc Severinsen and immigrant parents.

What age did you realize you wanted to pursue music as a career?

Music as a career at 17.

What years did you study with Gould?

1990-1992.

Why did you choose to study with him?

First heard him at an ITG conference in the mid 80's and was amazed at his classical AND jazz prowess.

What was your first impression of him when you first met him? And after your first lesson?

I was shocked by his demeanor and liberal use of crass language…there was a lot of blunt speaking. However, I understood almost immediately that it was done as a tool to get inside my head and I embraced it instantly.

Where was your playing level when you started with him? Were there any weaknesses that you hoped he would help you address?

When I arrived to start working with Gould, I had already received a solid technical foundation from my undergraduate teacher. My overall level of playing was quite advanced on one hand, but Gould started immediately beating the trumpet meathead out of me. Constant references to string players and vocalists, pianists and musicians from different cultures and styles. He had no interest on working in traditional method books with me and I agreed with him entirely.

If so, did you feel he was successful to help you improve the weakness by the time you were done studying with him?

He was brilliant at making think about <u>*why*</u> *I was doing certain things and then he just left me alone to come to my own conclusions.*

What was a typical lesson like? How would you describe his teaching style?

Laid back and informal.

Was his teaching very structured?

Entirely unstructured in a formal sense. He improvised according to what the need was that day. He was always fully engaged and interested in making me think!

What was the balance of working on fundamentals vs. repertoire?

Never worked on fundamentals with me and repertoire was driven entirely by what I was bringing to prepare for solo competitions and concerts.

How did he balance technical vs. musical and stylistic issues?

All issues were related. One simple truth…beauty of tone at all times.

What kinds of musical ideas did he talk about/emphasize during lessons?

Phrasing and tone. Beauty of tone was always paramount. He would always say you could get away with artistic murder if you had a good sound. As for phrasing, it was always about connecting notes but the most memorable version of that was to connect the 'end of one note into the beginning of the next.' I guess it's the way that he said it, but I have connected things that way ever since and, and as a result, have proudly carried the mantle which he also emphasized which was 'NOT to sound like a trumpet meathead'.

Would he say certain things that motivated you to practice more?

He relied on the student to decide on his/her level of motivation. Mark was not the flag waving kind of teacher that used excitement to motivate. Not that there is anything wrong with that, but it just wasn't his style. He made you think and when you did that, you came up with your conclusions and that would dictate your own level of motivation. I think that is absolutely brilliant because it puts the onus where it belongs, on the student and NOT the teacher. Figure

out a way to satisfy yourself and you could take pride in ownership. If you are doing it just to please the teacher then you really don't understand what growing up and finding your own voice really means.

What repertoire/method books did you work out of?

None. The day he asked me if I wanted a little gold star in my Charlier book every week was the last day I showed up with a method book. Mark made you take ownership over what you wanted to do and if you were incapable of researching and bringing your own material to the table (whether method books, solos or excerpts) then I really don't think you were ready for everything he truly had to offer.

Was that to address certain weaknesses you had or was it to just learn that particular music?

No books! Think for yourself, be curious enough to ask questions, research, and then come to him to try and fix specific problems.

How was he different from other teachers you had studied with?

Mark got into your mind. It was brilliant if you were open to that concept and let him in because you learned things about yourself. Without a doubt, he was the most influential artist I ever worked with. I was at a stage in my life and playing level where I was ready for Gould. He was not structured and that made me take ownership over my own work habits. He was not about to coddle me and I didn't want him to.

What was the most profound thing he said or most vivid memory you have of him during lessons? And outside lessons?

"You are a meathead. Stop listening to trumpet players and start listening to strings, voice, piano…pretty much anything else and you might make it" (this was clearly infused with much more colorful language…it made an impression and he was right!)

Did he demonstrate by playing a lot in lessons? If so, was that helpful?

Occasionally. I was always struck by the smoothness in his phrasing and how he connected everything.

Was there a certain aspect of trumpet playing he emphasized over others?

Emulating the human voice and phrasing in that manner at virtually all times.

Did you ever work with him outside of one-on-one lessons? If so, did his teaching style vary at all in that context?

Not while I was a student, but many times professionally afterward. I was always struck by the depth of his intelligence and curiosity to push the envelope.

Why would you say his students have had a lot of success?

Gould made you think. He wanted you to find your own voice. That sounds corny as a general phrase which is used all too often. However, in Mark's case, he meant it and inspired you to go looking for it. He was also so relaxed all the time that it inevitably made an impact. Too many people take the trumpet too seriously and that impacts their ability to actually play it with ease. Instead of being tied up in knots, having a relaxed, focused approach to improvement should be the way to go. I have encapsulated that credo into a simple philosophy. "When you really stop caring about what other trumpet players think, then you actually <u>*start*</u> *caring more than you ever could have before that."*

Are there any aspects of his teaching that have carried over to your own teaching?

Teach the student and NOT the curriculum.

Do you think you would be where you are today had it not been for Gould?

No way. It has taken me many years to truly appreciate how important he was in my life and I suppose that is the case with almost all students and their teachers. However, as I get older, I realize more and more that he was planting the seeds that would prepare me for things that normal trumpet lessons could not have. He kept my mind open and that allowed me to truly believe that there could be many paths to success outside of the traditional ones.

Have you ever sought his help during your professional career?

Many times. He is always keen to hear about what I am doing and then offer advice or thoughts that inevitably make me think about things over and over again in a creative way.

What do you think his legacy will be as a teacher and performer?

One of the most brilliant teachers ever. When you have truly studied with Gould, there is an understanding that you have with all others who have done the same. It is a unique club of people who all think differently and stay open to the idea of thinking outside the box. His legacy must be continued and that will happen with those of us who worked directly with him.

Any information/stories that I did not mention above that you think should be included, I would love to hear about as well.

I will defend Mark Gould forever. I say it that way because great teachers can (and should) occasionally be controversial. I have found him to be nothing but the most caring of mentors who will do pretty much anything for his students. His methodology can be crass at times but that is intended to shock one into thought and never meant to harm. People who are too sensitive to understand that simply don't appreciate the full extent of why Mark is the way that he is and

says the things he does. Mark Gould has had one of the most interesting careers in history as a trumpet player. His degree of stylistically flexibility is second to NO ONE in the history of the trumpet and he must be respected as such. Going from major orchestral principal to Brandenburg Concerto to jazz artist and beyond with the ease that he does has been overlooked in my opinion because he can be such a polarizing figure. Further, as a teacher he has mentored some of the most important players on the scene today and it is not an accident that he is revered by those understand him best.

Appendix G

Kevin Cobb Interview Transcript

Email Responses: February 22, 2019

Early musical life:

I began playing guitar at age 7 and started trumpet at age 10 in the local band program. I'm unsure what brought about my interest in music - neither of my parents were musical - but it was always there. Perhaps because my parents listen to music, and took me to concerts, but I've always had an interest in music and performing as far as I can remember. My first memorable trumpet influence was my dad taking me to hear Maynard Ferguson. It was unbelievable and I really wanted to just do that. Until I realized I couldn't do that! But my first teacher, Martin Porter, was in a quintet and was a wonderful teacher - positive and supportive. I would never have gotten into music without his influence.

Studies with Gould:

I studied with Mark for my master's at Juilliard from 1993-1995. He was a crucial teacher for me at the time because the greatest virtue of Mark's teaching is that he is able to understand the ***person*** *behind the playing; he's able to cut to the quick of why you're playing, and what the motivation is behind your approach. He is able to shake loose the veil of conformity that we all get lost in as we pursue some type of security in an otherwise insecure profession.*

After taking a couple of lessons with him during undergrad, I felt like Mark understood me as a person and was very supportive. He had no illusions of seeing himself as some type of guru or master teacher. His lessons encouraged individual thinking, rather than just a dictum. I think many of his students felt his enthusiasm about music and learning and I always felt that I was achieving new insight after every lesson.

I'm not sure anyone can talk about a "typical" lesson with Mark. The balance of teaching at Juilliard for years was absolutely wonderful in my opinion as you had Ray Mase who would, like a doctor, give you a precise prescription of what you needed to get better; "take these three etudes and come back to see me next week!" Mark was more like a psychologist where he was really interested in talking to you about music, unearthing - and sometimes upending - some traditional thoughts you might hold about why you're doing what you're doing. Mark would certainly give you structured things to work on to help your playing as well. I think one thing that gets lost with Mark is that his playing was truly unique. The way Mark would connect the notes of the phrase was something I'd not heard before hearing him play, and rarely heard since. It's something I aim for daily.

In terms of my own success, I can only say that I owe Mark a tremendous amount and I don't think I would be where I am without his guidance. He allowed me to blossom at my own pace, and pushed me to investigate music that is meaningful for me. We would sometimes share "listening sessions" that I feel was equally important in my advancement. I got closer to my own

musical voice with Mark, which is something I think some players never truly find. Mark's legacy will be in cultivating the individual, not simply churning out the same type of player year in and year out. An artist in trumpet player attire, I believe people will look back and see a rare teacher who was dedicated to his students, to music in each and every form, and truly enjoyed supporting the uniqueness of each and every individual.

Appendix H

Mark Inouye Interview Transcript

Phone Interview: November 14, 2018

What was your first experience with music?

My first experience with music… my oldest brother, he played clarinet in the school band, so I would attend his band concerts. I interpret this as my first experience with live music. My family did not take me to kid's concerts or anything like that. My mom was British, so she had Beatles' albums, but my first live experience was my older brother's band concerts, which were equally as exciting as putting on a record because it was live music.

The other experience of live music was that I went to basketball and football games at UC (University of California) Davis as a kid and I loved the marching band. Loved the marching band! And that was as early as maybe 5 or 6…maybe that was my first experience. Loved the marching band!

How old were you when you started playing trumpet?

I started playing trumpet when I was 10, in fourth grade.

Did you take lessons then?

When I was 10, I took group lessons and I didn't like the trumpet teacher, so I quit that and then I didn't take another formal lesson until I was a freshman in college. This was when I was a civil engineering major, so I didn't go to music school. I wasn't even a music major.

Who were your early musical influences?

Clifford Brown was the first trumpet player that I listened to regularly, but then the first person live was Wynton (Marsalis) and to this day. Your jaw is on the floor and it's innovative, things you never heard before or thought of trying. And Wynton is such a great guy, such a friendly and helpful guy and for students is so nurturing. So, Wynton was one of the earliest influences.

Was he teaching at Juilliard when you were there?

He was. I would go to his apartment and I always had a question that I wanted to ask him and then something I could play for him. I didn't want to just show up and be like "Hey, it's Wynton Marsalis and I'm at his house." I wanted to make it productive and I was always really respectful of his time. I never wanted to waste his time and it was impossible to sort of make an appointment. You just went to his doorman, he rang up if he was there great and if he wasn't, you would come back. I think he really appreciated that because he had so many Juilliard and other New York trumpet players always popping by. One of the first times I went by, he asked if I liked and could play basketball. I said, "Yeah I like it." So immediately we dropped everything

and went to a park and played two on two with two high school kids. That became part of our routine as well, so I always wore basketballs shoes and shorts to his house just in case. So early musical influence…Wynton was probably number one.

What years were you at U.C. Davis?

I was there for two years; I was there in '89-90 and '90-91.

That meant I studied with Ray (Mase) '91-93, and I studied with Phil (Smith) '93-94 and then I studied with Mark '94-95. And my lessons with Mark, maybe three weeks of the month I played for Mark and then one week I went out to (William) Vacchiano's house. Vacchiano was old and at that point he wasn't coming to Juilliard anymore and had zero students. His health wasn't great, so I went to him. I remember taking two subways and a bus, so it was literally a two-hour one-way trip, so it was a whole day. He was generous, he would give an hour and a half or two-hour lesson and then I took the bus and two subways back. So, it was about a seven-hour commitment.

Did you rotate between the three teachers (at Juilliard) or did you get to choose who you wanted to study with?

I studied my third year with Phil because he was not faculty at Juilliard for a while and then he decided that he was going to join the faculty, but that he only wanted one student. That happened to be the year I auditioned for the New York Philharmonic and I got into the finals as a 21-year-old and when I found out Phil was going to be teaching a year later, I asked if I could be that student. That's why I studied with Phil my third year.

Then did you study with Gould after that year with Phil?

Mark was my last year. I just did three years of my undergrad and then I did one year of master's and that was with Mark. I didn't complete my master's because I was on the road with Empire (Brass) and I wasn't around for classes, so I'm a college drop-out.

Is there a reason you chose to study with Gould for that year?

Ray (Mase) had told me once you study with someone for two years at a school, you've pretty much gotten everything you're going to get out of them. There were eight trumpet faculty when I was there: Ray, Gould, Chris Gekker, Wynton, Phil, Vacchiano, Ed Treutel and Mel Broiles. They were all very cool about taking a lesson or two with other guys. I remember Ray saying after two years you should try to study with someone else and there are all these trumpet teachers here. I took two lessons with Mel Broiles and I took a couple with Chris Gekker. Ed Treutel was also old and not at the school anymore, so he was one guy I was never able to get a lesson with. I remember studying with Vacchiano and we just had a lesson, it was all about fundamentals, and I thought this would be good. We worked out something with Gould where I would do three weeks with him, one with Vacchiano, and it was all fluid.

What was your impression of Gould when you first met him?

My first impression was he was not ordinary, he was unique. If there's one thing you can get from Mark, it's to champion your uniqueness. He was not a cookie-cutter, this is the one way it has to be guy. I would have to say I was way more structured than Mark was. I went into my lessons with a plan and agenda. I remember Phil telling me that too as I got older. I was one student he didn't have to worry about; "well what are we going to do this week or this month?" Phil said I ran the lessons. With Mark, I think it was a little bit like that, I would tell him, "ok I'm having a problem with this. Here's what I'm doing to try and fix it and it's not working." I went into a lot of my lessons that way: "here are my issues, here's what I'm trying to do to fix it, is this good or bad?" My lessons with Mark were not very structured. It was pretty much, "ok, what is in your future this next month?" It was my first year of master's at Juilliard, so either I had an audition that was coming up or there was something with my playing I went in with. I can also say that a handful of the lessons, what we did because I loved jazz so much and had no real training, we just put Aebersolds on for the whole hour and traded solos back and forth. We'd stop from time to time and Mark would give me some tips on improvising, but that was my entire hour. That would happen if we were between auditions or projects. I'm not sure if he did that with other students, but I think he enjoyed it because it was a total change from his regular student itinerary and it was fun.

When you first studied with him, was there a weakness that you hoped he would help you address?

I had problems with soft attacks like a lot of people. He was the first person who got me to use "poo" attacks. I had never heard that before. There were a lot of things I had never heard of, no one talked about buzzing. Ray was not a big buzzer, that wasn't even part of my warm-up or daily routine. Never did I buzz or use a visualizer. The first time I really talked about visualizers or buzzing was when I went into a lesson with (Vincent) Penzarella. He made a prototype of what is now the Berp (Buzz Extension and Resistance Piece); he made a thing he called the "Buzzarella." It was just a little adapter you put in the lead pipe and then you put the mouthpiece in the adapter. It's exactly the Berp, the only difference is because it went in your lead pipe, it was maybe an inch or two long, you would accidentally bop your teeth with your mouthpiece because you were so used to muscle memory of where to hold up your trumpet. Now all of a sudden you have these extra two inches and so many times I hit my teeth really hard, but it's the exact concept of the Berp. I still have my Buzzarella, "20 bucks kid, 20 bucks." (Penzarella imitation). One specific thing I remember him helping me with was soft attacks and in the early 90s I had never heard that.

Was there anything he did in particular to help you with soft attacks? Any drills or exercises that he prescribed?

I just remember doing some simple Arban's/Schubrek exercises using "poo" attacks. I remember almost like the first time someone makes you do "k" attacks, like "what is this new concept?" This is a decade before the internet where you could just look up stuff online or go watch a master class on YouTube. I can remember him helping me with that and that was a specific thing. A general thing was Mark often, and this was the number one thing I took away from him,

tried to get me to thinking as a musician and not as a trumpet player. He would constantly reference singers and this was a guy who played his career in the Met, he heard the best singers in the world making phrases. I remember Mark would constantly get me to play phrases vocally, constantly. He would reference singers more than trumpet players.

What was the balance between fundaments and repertoire?

I always went in there with a "hey, can we do this today," or "can we work on this next week?" I was pretty much more of an orchestral guy in school especially by the time I got to Mark. I was less of a soloist guy, so I wasn't working on many solos, unless it was required in some jury or recital. Most of my memory was playing solos and orchestral repertoire for Mark and I think that's because I always had auditions, summer festivals, or something I had to make a tape for. This was my fourth year at Juilliard, so I was really focused on jobs, festivals, or New World (Symphony), and if I could try and find one every month, then that was my project that I had my eye on. I was also very interested in festivals, so every time spring rolled around there were auditions coming up and thankfully living in New York a lot of them came there. I saw the value, especially my last year, in recording yourself, so if for example Tanglewood came to New York, I would practice making a tape, even though I was planning to audition live. I saw the value of that. I would say most of it was orchestra rep and solo rep, maybe two-thirds of it that, and one-third fundaments. And that could have also been the year I was in. Maybe if I was a first or second-year student, that ratio would be different.

Would he tend to emphasize more technical or musical issues?

Always more the musical side. Especially when I was in college, I was never afraid to try some crazy phrase that I would come up with, but I was not as careful with phrasing and the line as much. Mark would constantly be telling me about other singers and one of the first ones was (Dietrich) Fischer-Dieskau. He was famous for singing lieder, that's what made his biggest impact. We're talking simple melodies, The Art of Phrasing, the back of the Arban's book, just line. I cannot tell you all the other names he dropped on me, but he was much more of the older tradition. Enrico Caruso was another name. He was constantly trying to get me out of the trumpet-head and more into the musical, lyrical, bel-canto style.

Like I said earlier, he would champion the uniqueness of your playing. I think I was a student that he never had to encourage to make a phrase because I was always trying to do something crazy. I was really green, I had listened to true artists and maybe that's one reason he started leaning on all of these singers, but that's a good thing in general for students. This was a guy who played in the Met for thirty years.

Were there any things he talked about that resonated with you or motivated you to practice more?

I will never forget one conservation we had. He said, "Mark, you practice too much, you need to practice less." My answer to him was, "are you kidding me? No Mark, if anything, I need to practice more." Now, there are smarter ways to practice; I remember saying, "ok, maybe I'm not the smartest guy that practices." He encouraged me to be more efficient and wiser in my

practicing and not practice until failure, until your lips are shot. This is a common theme that I see with my students, or younger students, is that when they practice, they don't understand the concept of pacing and they don't stop soon enough. They only stop when everything just goes to hell and fails. I realized students, especially when you're in a conservatory, when you're in a studio of only six to eight players and you're like the violinist of the brass section, you're leaned on to do everything, from trumpet ensemble, to brass quintets, brass class, and orchestra. In some ways I loved that because I got to play more, but in other ways, I didn't want to always have to do the new music ensemble, as well as this quintet, etc. This is something that he encouraged me to just be wiser in how I practiced and how I paced. Not go the Superman complex, not go and think "Well I can keep going and going." A good practice session is only when my lips are totally frayed; we need to get away from that. My necessity, because I'm older, I can't do that and I will pay the price for that and I have to pace myself to the point where I will set timers. It not only keeps me from practicing too much, too fast or too hard, but also keeps me from getting bogged down on one thing for too long. Not just from fundamentals, but from learning music I've never played before. So, I would say in terms of practicing, he got me to be wiser with how I practiced and how I paced.

How was Gould different from other teachers you've studied with? If you could sum it up with one word…

Individuality. I think I was easier in that because I already had a pretty decent sense of who I was. I met a lot of college players and even guys who are out of college, and they have no idea what kind of player they are, they're just in a fog. I met a lot of guys who thought if they just go take lessons with people and all of a sudden something will click. There's a certain amount of "it starts with the player." I was a very enthusiastic student and most things I embraced and I went 110% at; there were a few things I knew I didn't like or I didn't pursue at all. I'd be lying if I told you I wanted to be an orchestra trumpet player when I studied with Mark, this was just something I was very interested in and was able to improve at. But I knew I was more of an orchestral or ensembles guy versus a soloist. Now that I'm teaching more and my students are learning solos, now I'm actually practicing more like a soloist to try and keep up with my students. I was never lost for motivation, ever. You asked who were some of the people who motivated you and of course Wynton and Clifford for trumpet players, but I would find motivation from the first clarinet player in the Juilliard Orchestra when I was there. Steve Williamson was at Juilliard with me, who's now the Principal Clarinet of the Chicago Symphony. It was very easy for me to find motivation from anyone at any time for any duration. It's almost like the athlete looking for someone to piss them off so they can be motivated. It was very easy for me to find motivation and find inspiration; I never had a lack of that. I didn't have to go into my dorm room and put on a recording of the Chicago Symphony to be inspired. That helped, but that was a smaller portion of my life in school when I was studying with Mark. So, in that sense, individuality might have been a little easier for me because I think I had more of a sense of who I was as an individual. So, one word: individuality.

So, Gould was able to help you figure out who you were as an individual player?

No, not so much, but he encouraged it. Like I said, I was not a student who was lost and looking for some guidance. I already had an idea of the kind of player I was, but he was great in getting

my mind out of trumpet and more into music. More into a bigger picture. Wynton would do that all the time. If you ever chatted with him he would constantly reference paintings and if you're playing Jolivet or Tomasi he would say you need to go look at impressionist paintings. Mark was like that, but just not with trumpet playing. He would do it with singers mainly.

Did Gould play a lot during your lessons? If so, was that helpful for you?

When we did our Aebersolds, yeah, he'd be playing half the time and I'd be playing half the time. He didn't play a lot. Of course, I would hear the (New York) Philharmonic a lot, but every now and then I would get tickets to the Met and that's where I got to really hear Mark at his finest and hear the lyricism that he played with. I think Phil (Smith) would consider himself more lyrical, but man when he wanted to put out in that brass section and Mel Broiles was older when I was there, so Mel had a more aggressively enthusiastic way of playing. It's funny, Mark was the refined musician, and this was something I was lacking as a student and still work on to this day. Hearing Mark play was of course an inspiration, but also informative. Also, being more interested in jazz back then, I was really interested in mimicking and copying. You would hear a lick and then you would transcribe it. So, when I would hear Mark play I would blatantly try to copy him sometimes and it was different from how I would play it and it was more musical than how I would play it. He didn't play a ton in my lessons; I was always trying to get my teachers to play. Now I understand why teachers are hesitant to play; they're beat up or they're not warmed up.

So, his lyricism was very inspiring to you?

Oh yeah it's like out of my mind, absolutely. Also, I remember Mark played with a vibrato I was not used to or was different. It was very lyrical, very Italian vocalise. I wasn't used to that.

Did you find yourself trying to imitate that aspect of his playing a lot?

Oh, absolutely and I wouldn't hide it too. I would go and try to play something exactly like that. This was another thing that I do regret; I did not record any of my lessons. That was a relatively new thing.

You had mentioned you had him for orchestra rep class; would you say his style was more or less the same as your lessons?

I think he put on a little bit more of a show; he had more of an audience, he was a little more unique. Mark loved seeing a new audience that didn't know him and didn't know what was going to come out of his mouth; he relished that.

I will say with all of Mark's antics, he made me a more thoughtful musician. Mark would bring up current affairs and politics and I was pretty conservative as a college student. Mark is not conservative. We would have discussions about that and he would make me stop and think sometimes about what I was thinking or positions I took and that made me a more thoughtful musician. It made me think about my phrases and it was all related to the bigger picture of when he would reference singers and how they would phrase. Go get this album and listen to that.

*Mark would reference movies; I remember he referenced an old movie by one of my favorite actors, Paul Newman, and he made a movie called Cool Hand Luke. I remember Gould saying, "you know Mark, you are Cool Hand Luke." I remember I had no clue what he was talking about and he told me there's this movie called Cool Hand Luke, Paul Newman. It wasn't until years later I went and saw it and it was the stubbornness of the character and never say die, you have a goal and you never stop. The guy gets arrested and was trying to break out and he gets into fights in the prison and he never backs down. That was inspiring to watch the movie because I was like, "hey, I'm this guy? This guy is cool." So, Mark had a way of expanding your mind beyond the trumpet, the full scope of music, and then also beyond music. This in turn made me, actually maybe this is more than individuality, maybe it leads to the uniqueness of each player, but he made me a more thoughtful person. That way when he said something ludacris, I could tell him, "you're full of sh*t." I see Mark every year, every time San Francisco (Symphony) goes and plays in Carnegie. I call up Ray, I call up Mark, and Wynton, and when Phil was living there, I called up Phil and I would get together with them individually and it was an annual thank you, I would thank them for being my teachers. It was interesting, the older I got, the way that they would remember me as a student because my mentality has totally changed over twenty years, but they have this memory of me and I remember Phil Smith said, "Mark, I never had to worry, you always came in with an agenda." He said, "you ran the lessons," and I said, "what, really, are you sure?" Even when I saw Mark, I didn't get to see him this last time, but we talk the least about trumpet. I do remember one time Mark talking to me about something political in disagreement and he hit me in the chest and without thinking I hit him back in the shoulder and it was hard. It shocked him, and he never hit me again. Mark's always constantly pushing your buttons and music is just one sliver of that. If there's anything about Mark, if you listen to what he says at the very least it will make you think. That's not to say everything he says is profound, you know all you have to do is go watch a video.*

What do you think his legacy will be as a teacher?

If you look at the diversity of his students, and by diversity I mean who's doing what and where, I think illustrates the flexibility and championing the uniqueness of each individual. He is able to help students find out who they are. Like I said, this was easier in my sense because I had a pretty good sense. I see so many students who have no idea what they're doing, no motivation, no discipline, no idea of how to practice. I think if you just look at his students, maybe the orchestral people who we see or hear of the most because that's generally what we're in school for, but you look at the guys who are playing solo stuff or teaching, they reflect his style. It's pretty broad, you never know what you're going to expect.

Are there any aspects of his teaching that have carried over to your own teaching?

It has made me stop and think, no idea is absurd, initially. No initial idea is absurd. Teaching style, Mark is pretty hands-off, at least he was with me, and I have to say that does not work with a lot of my students. Mark maybe saw that I thrived with a little more freedom and that worked. Again, being more thoughtful and trying to recognize students' strengths and not just passion, but talents and what they might excel at or not as a teacher. Yeah, as a teacher, no initial idea is absurd. I just wish more of my students had ideas. I encourage my students to go ahead, come up with an absurd idea, let's see how absurd it is and then we can go from there. I will say, I loved

Mark as a teacher, he was helpful, he was supportive with me, he never babied me, he's a teacher I keep in touch with. Every time you're with him, he's always pushing your buttons, the lesson's never over. There aren't very many cerebral guys like that in the field. He'll make you think, at the very least. I think a good teacher can help you whose principles and philosophies help you with or without the trumpet.

Appendix I

Benjamin Wright Interview Transcript

Email Responses: January 14, 2019

What was your first experience with music? (age, what instrument you started on, etc.)

I started Suzuki at 3. My dad and grandparents were/are professional musicians.

How old were you when you started playing trumpet?

10.

How old were you when you started taking trumpet lessons?

10.

Who were your early musical influences? (teachers, parents, famous musicians, etc.)

My father is an excellent clarinetist and I grew up with that sound and ability in my ear. My first trumpet teacher, Jim Bursen, had a gorgeous sound from the beginning that I tried to imitate.

What age did you realize you wanted to pursue music as a career?

13.

What years did you study with Gould?

1997-1998, although I could say that I have taken lessons from him over the years up through 2015.

Why did you choose to study with him?

He was the only one I was sure could help me get better and work through my issues.

What was your first impression of him when you first met him? And after your first lesson?

Brash/cocky/funny.
Same, but also very knowledgeable.

Where was your playing level when you started with him? Were there any weaknesses that you hoped he would help you address?

Very high, but with surprisingly large technical holes.

I had a break at the top of the staff and bottom of the staff, three separate sets that I had to makeshift through which made me very inefficient.

If so, did you feel he was successful to help you improve that weakness by the time you were done studying with him?

Wouldn't be sitting where I am had I not studied with him.

What was a typical lesson like? How would you describe his teaching style?

Workman like, I'd bring in music, he'd address what he heard and give me things to work on. The eye was always on how to fix the overarching technical deficiencies.
It was built around the learning style of the student.

What was the balance of working on fundamentals vs. repertoire?

Fundamentals most of the time unless I had an audition in which we'd cover rep.

How did he balance technical vs. musical and stylistic issues?

We didn't talk about musical anything hardly at all.

What kinds of musical ideas did he talk about/emphasize during lessons?

Singing long lines.

Would he say certain things that motivated you to practice more?

I didn't need more motivation, I hated New York City.

What repertoire/method books did you work out of?

Gekker, Bai Lin, Irons, Arban's, Colin.

Was that to address certain weaknesses you had or was it to just learn that particular music?

The former.

Was he different from other teachers you've studied with?

Yes, except for Chris Gekker, who was also a master.

What was the most profound thing he said or most vivid memory you have of him during lessons? And outside lessons?

"I want to teach you to be your own teacher."
When I was denied tenure in the CSO he was incredibly supportive and understood the personalities I'd been dealing with better than anyone.

Did he demonstrate by playing a lot in lessons? If so, was that helpful?

Not much, but when he did, it was helpful.

Was there a certain aspect of trumpet playing he emphasized over others?

No, just singing.

Did you ever work with him outside of one-on-one lessons? If so, did his teaching style vary at all in context?

Just in classes at Tanglewood. He's very good at reading people and figuring out what they need.

Why would you say his students have had a lot of success?

First of all, like any teacher at the great schools, his students were of the highest ability when they reached him so that helps a lot. See above reasons.

Are there any aspects of his teaching that have carried over to your own teaching?

So many. Especially teaching to the student. Early on in my teaching I would do the same fundamentals with every student until they got it. That didn't always work though so you learn to adapt your teaching style to the student.

Do you think you would be where you are today had it not been for Gould?

No.

Have you ever sought his help during your professional career?

Yes.

What do you think his legacy will be as a teacher and performer?

His students are principals in three of the major orchestras in this country- certainly he will be remembered as one of the greatest teachers of the modern American orchestral era.

Follow-Up Phone Interview: January 22, 2019

Did you study with Gould during your master's?

Yeah, I worked with him for a little bit less than one school year. I started a master's in September and I left as soon as I could which ended up being in March. I left as soon as I possibly could. I hated Juilliard, but I loved Mark. I also had lessons with Phil Smith, Ray Mase, and quite a few lessons with Jim Pandolfi, but Mark was my teacher at Juilliard.

You said you wanted to study with him because you were sure he could help you get better and work through your issues. Did you have a lesson with him beforehand?

Oh yeah, definitely. I had my first lesson with him…I'd be surprised if it wasn't during my sophomore year, if not then during my junior year, because I was sort of shopping for teachers. It was just very clear to me from the lesson I had with them that he could help me sound better. I sounded better at the end of the lesson and just the way he talked about teaching his students how to become their own teachers was really important to me.

Another thing you mentioned was your trouble with shifting throughout the different registers. Was there a certain way he helped you work through that?

Yeah, mostly a lot of it was changing from thinking of things as, like if you made a leap from low to high, I would sing it when I started studying with him, I would sing it like, "dah ee," and everything I switched to was "ee," so I sang "dee ee." A lot of it was tongue level; I had a tendency to drop my chin and then my lower lip would disappear from the mix. You can look online, there's a picture of me playing at the ITG (International Trumpet Guild) in like 1996 or something like that and I almost don't recognize myself because you literally can't see, I have a very imbalanced embouchure, which looks a lot different now.

You mentioned that his teaching was based on the learning style of each student. How did he adjust his style to meet your needs as a student? Were there any friends or colleagues that you know of whom he taught differently?

Mark knew that I had no interest of being in school and that I was there for information and that I was motivated and I wanted to get out school and start working. The stuff that he had me work on, we just focused on fixing the technical issue with that part of my production that was very inefficient.

You said that you didn't talk about "musically anything hardly at all." Would you say it was more technical and stylistic, or what did you mean by that?

I would say that most of it was technical. It's funny because I talked to somebody before I came to Juilliard who now teaches at Juilliard and I remember him saying, "yeah, if you have a technical issue, you don't want to go to Mark for it." Which I thought was funny because the only time we worked on music was when I was getting ready for auditions and we'd talk about, particularly the opera audition that I won at the Kennedy Center, I didn't know any of that music

and just to learn it from somebody who played it so much, it was so easy to learn. When we did talk about musical things, it was extremely easy to pick up on what he wanted and a lot of it was through singing, honestly. Not operatic singing, but with my students I call it "trumpet singing." You tend to move your air the same way when you sing as when you play. I had a kid today who's playing Hummel (Trumpet Concerto) and he sings it the way he plays it, like totally vertically. If you get them to sing it more horizontally, they end up playing it more horizontally. All of that came from Mark.

Did he ever recommend that you listen to opera singers?

*We talked about how singers breathe, but I don't remember him every saying specifically, "go listen to Caruso." I never had a problem expressing an emotion in the music, it was about being able to convey it consistently because of my sh*tty technique. I think that's why we worked so much on that.*

Do you remember any specific pedagogical ideas that you only heard about from Gould?

I would say definitely learning to play excerpts from Götterdämmerung and Italian opera, like Rigoletto. I still remember very clearly learning the opening to Rigoletto from him because it was on that Kennedy Center audition and playing the sword theme from Götterdämmerung, that was the kind of thing that I was best at, that style, honestly that's probably still my best, my bread and butter. Simple, loud, bravura kind of solos, that's my thing, along with half the other trumpet players in the world. I think that was the main thing, I can still play things from memory from that audition. I feel like I learned that music so well from him because it wasn't like he was like, "oh here, play it like this." He was like, "this is how it goes," and then he helped me figure out how to play it myself. Mark got me to play the way I play, whatever that was then, it was great. He was a great teacher.

Did you ever get a chance to hear him play at the Met when you were in school?

Oh yeah. The performance I remember hearing at the Met the most was Peter Grimes and he was not playing that night; it was Mel (Broiles). And Mel was a freak, oh my gosh, it was so good. But I don't remember hearing Mark play anything big that year. I don't remember hearing him play anything big at the Met. I didn't go to many concerts in New York, I just put my head down and practiced and just tried to get the hell out of there.

What about New York did you not like? Was it the school or the atmosphere in general?

*I think a lot of it was I came from Cleveland where I basically didn't pay anything for school. And I got to Juilliard and I know that I had beat some really great players to get into school there and I got like almost no scholarship. I'm like, "are you f*ckin' kidding me? I have to pay this much money to go to this school?" All I really wanted was the lessons and every teacher that taught at Juilliard just thought that Juilliard was so amazing. Even Ray Mase was like, when I got my job at the Kennedy Center, he was like "you never know when you're going to want to come back to Juilliard, you should really finish your degree." I'm like, "no, I'm not going to*

finish my degree and I'm never going to come back here." So, I mean I took out a $28,000 loan for five months and this is in 1997, that's a lot of money back then.

When you said you wouldn't be sitting where you are today had you not studied with Gould, can you elaborate on that at all?

He was the perfect teacher for me at the perfect time in my life, he was great. I have gone back to him for lessons over the years, a lot of people don't talk about it, but a lot of us go through stuff in our playing. When you play four concerts a week, any weakness in your playing can get found out pretty quickly. Even after I had tenure in either of my jobs, I'm always trying to get better, more efficient, and it makes me a better teacher. I also tend to be a really emotional person. He was good at just getting me to chill out when I needed to chill. He's a good friend. When I got denied tenure in Chicago, he was there for me. Gould was there, he was amazing.

Appendix J

David Gordon Interview Transcript

In-Person Interview: April 12, 2019

What was your first experience with music? Whether it was playing an instrument, or listening to a live concert or recording?

Both of my parents actually were amateur classical musicians, my dad had been a trumpet player growing up and they both kind of played piano and my mom sang, so music was always something that was around the house. It would be hard for me to say what my earliest musical experience was because it was always something that was around, it wasn't something that was in a cabinet or hard to access.

How old were you when you started playing trumpet?

I actually started in band in third grade, so however old you are in the third grad, I think 9 or 10.

Did you start taking lessons right away?

My dad started me off, he had been a pretty successful amateur trumpet player up until college, he actually played first trumpet in the National Youth Orchestra of Great Britain. He was English and the joke was two of the guys in his section were John Wallace and Crispian Steele-Perkins when he was there, and he stopped playing and was never a professional and both of those guys went and had very distinguished careers. So, he sort of started me off in terms of how to hold it and what buttons to push and all that stuff, but pretty much I just came up through the band program in my elementary school. I started taking lessons when I got into the youth orchestra, the Rhode Island Philharmonic Youth Orchestra, and it was a requirement that you had to take private lessons in order to play in the orchestra, so I got in in seventh grade and had to find a teacher very quickly, so that's when I started taking lessons.

Who were some of your early musical influences, whether it was trumpet players or other musicians?

Probably my earliest trumpet influence was Wynton Marsalis. My parents had his album of Haydn, Hummel, and Leopold Mozart and it was just amazing. For me, it was incomprehensible that you could do that one the instrument, especially after I got one and tried to make it work, I thought, "wow, this is totally transcendental what this guy does." So, trumpet wise that was probably my earliest musical influence. And then later as I got into youth orchestra, I sort of was introduced to the oral tradition of recordings and that was when I really got into listening to recorded classical music. People would say, "hey, you have to check out this album and this album." That was when I really dove into it.

What age did you realize you wanted to pursue music as a career?

Pretty young, probably by 13 or 14 years old, I knew I wanted to do it and I was still studying academics seriously, my degree is academic, so it's not like I became a singular person, but I was definitely aware that I wanted to give it a shot. I was never sure if I would be good enough or if I would succeed, I knew it was an incredibly competitive field and I'm from Rhode Island so it's not like I was from a huge metropolitan area and I was always sure that over the next hill or big city a whole bunch of people who were going to take me to the cleaners in terms of playing.

What years did you study with Gould?

I only studied with him as a principal teacher in 1998-1999. I started playing for him '96 or '97 casually, just a lesson here or there on the side, and obviously I knew him because he was a faculty member at Juilliard and I knew him from playing in his orchestral repertoire class my first year at Juilliard and I was also aware of him because my teacher in high school, Nato Pandolfi, who was also a very formative influence in my music career, his son Jim Pandolfi played at the Met with Mark Gould, so he knew who I was more than I knew about him, but I was always aware of him through that connection.

Why did you choose to study with Mark that year?

I chose to do it and there were a couple things, part of it was I was just coming off of a difficult period in my playing; my junior year I had some chop stuff that went wrong that I had to fix and I thought a new perspective would be helpful in terms of doing that. It turns out that's not the work I did with Gould really at all; that got resolved actually before I started studying with him and sort of worked it out on my own. I was studying with William Vacchiano at that time and I'd studied with him my last year in high school and three years at Juilliard and I felt like I was pretty committed to trying to go out and get into the workforce and be a professional. I didn't want to go to grad school and I felt like I wanted another perspective to compliment the work that I had done with Vacchiano. I had always found Gould's teaching intriguing in terms of what he did; I respected him as a musician, I respected him as an artist and an intellect, and I felt like it would be a good thing for me at that time.

What was your first impression of him when you first met him?

*Actually, the first time I met him, one thing about Mark Gould is that he likes to mess with people and if he can make you uncomfortable or throw you off your game, that's something he tends to do with a lot of people. So, the first time I met him was at the first trumpet class at Juilliard and he knew who I was because he had a colleague who had worked with me, so he came up and he didn't really introduce himself. He asked me if it was true if I had gotten into another academic institution and I said "yeah, that's true," so he said, "well, what are you doing here then?" And I said, "well, I want to be a musician; I want to play trumpet and all the people with whom I want to study, all the people I admire are all here, they're all in New York, so that's what I'm doing here." He looked at me in the eye and said, "you know what, you're a stupid ****," and then walked away and I didn't see him for two months after that. That was my introduction to the great Mark Gould, basically he came up and insulted me and called me an idiot and then walked*

away. Now knowing him, I realized that's par for the course; it's an unorthodox style, but that's just something that he does.

What was your playing level like when you started with him and were there any weaknesses you hoped he would help you address?

My work with Gould, we didn't work on trumpet issues at all. I basically had my trumpet chops together; I was lucky I had great teachers and my stuff wasn't really embouchure stuff per say. I'd had great primary teachers, I was set up reasonably well, I had a really strong background in fundamentals. I had already gone out and had some success and done well in some professional auditions by that time, so I didn't go to him for trumpet issues. My work with him was musical and stylistic and I guess to a degree, trumpet finishing school. What he did for me was he got me playing in a way that was more immersed in the musical ideas I was trying to convey and he was able to find strengths in my playing and unbeknownst to me, teach me how to show those to audiences. So, a lot of the work I did with him was repertoire stuff; it was style stuff, it was expanding my pallet. I was a very sort of traditional American school of brass playing trumpet player. I had a pretty narrow set of goals in terms of real fundamentals, making a beautiful sound, and he really encouraged me to be more wide ranging in what I was trying to achieve.

What was a typical lesson with him like? Also, how was his teaching style reflective in the lessons?

There was no typical lesson. With him, I think you had to be smart to get through the whole thing. For me, he was 10 percent trumpet teacher and 90 percent totally brilliant amateur psychologist. I didn't realize until years after studying with him really the extent to which he was doing what he was doing. For me, what he really did was he knew how to have the right conversations and ask the right questions and make the right references, which would lead me down a path of figuring out what he wanted me to figure out, but he would never tell me. When I went to him I had made some big finals in auditions and like many brass players at that age, I just wanted to go get a job and I was willing to do whatever it takes. I was like if I have to move to Afghanistan and live in a cave for four years and have a sex change, I was gonna do it. That was my thing and I went to him looking for answers. I need the answers, give me the answers, if I have to practice twelve hours a day, I'll do it; just tell me what to do and I will do it. And he never gave me a single answer, not once. Actually, I attribute a lot of the success of his teaching to that. Many teachers, their students fall under their sphere of influence and they become very successful, but then as they move away from the teacher, they start having problems because they don't have that constant guidance. Gould as a teacher really would make you self-sufficient. So, in terms of typical lessons, I don't think he almost ever assigned me anything to play, I would come into each lesson and he'd say, "so, what do you have?" And then he would drop references to things that he thought I should play. I mean there were a few things that he would assign, but it was not a structured approach at all. It was a lot of musical stuff, it was a lot of stylistic stuff, it was a lot of finding my identity as a musician and a trumpet player, but in a really back-handed way. He was really dropping breadcrumbs, which I would have to go home and think about. He would make suggestions about things to listen to, he would ask me what I was listening to, so really there was no typical lesson.

What kinds of musical ideas did he talk about or emphasize during the lessons?

Getting at the essence of the style of what it was you were trying to play and he wouldn't have framed it this way, but taking musical risks. An interesting thing about him was he would have this way that he would sing things and my best attempt at describing it would be if there was such thing as a profane, cynical Buggs Bunny for adults almost making fun of music, that's what it sounded like when he would sing. I later learned it was actually a brilliant thing; if I went home and tried to play exactly like he sang, obviously I couldn't do it, but if I tried to do that, it would be right, every time, every time. For me, it was really eye-opening because I had come from this very clean, sanitized version of music making. Everything is about getting rid of imperfections, everything is about purity, everything is about beauty, everything is about not making mistakes, not doing things wrong, owning the instrument, and he really encouraged me to take risks and I think a lot of the reason it was good for me is because I had come from that background; that was really helpful for me. I didn't have to worry about making an ugly sound because I was so trained not to do that that even if I tried, I wouldn't do that, but I think he got me playing with a lot more style and a lot more character and a lot more personality.

Was there anything he said that motivated you to practice more?

I was pretty motivated coming to him and I think that's something that most of his really successful students share. I don't know how he would do with an ambivalent student who needs a kick in the pants to get motivated; I don't think that's necessarily what he brought to the table. A lot of the students I talk to, he would change your approach to music making without you realizing it and I had a lot of people who I respect tell me about studying with him before I did. They said, it's weird, you go study with him and you don't really feel like you're doing anything different, but then you start winning. You go out and people start telling you you sound better and you start doing better in auditions and you start having more success in the world and it's weird, you don't really feel like you're doing anything different and I think that's a tribute to his ability to help you become the best you that you can. I feel like where he really was brilliant as a teacher was helping students harness their trumpet skills and find their voices. While I was studying with him, I didn't really think about it, I knew first of all he was a seriously intelligent guy. I knew whatever his plan was, he wasn't going to tell me what it was, but I knew there was something going on. So, I guess that was really the most motivating thing about studying with him.

When you would bring in things to play for him, was it mostly repertoire or would you also bring in etudes or fundamentals as well?

It was both, he would talk to me about etudes, he'd saying why don't you bring in a Charlier or a Bitsch or something like that. I brought in Werner etudes for him, I brought in repertoire, I brought in solo stuff, I brought in orchestral excerpts, I brought in a Bach cello suite for him once, which was interesting because that was later in studying with him and he was a little bit skeptical about playing cello suites on trumpet. I told him look obviously I would never do this in public, this is for me, this is for my growth as a musician; I'm not gonna go out and actually do this in public because I didn't feel like I could do it justice. It was interesting having

conversations about that with him and then you go back to being motivated. He would encourage you to think. In that case, we sort of sparred over like should you do this, or what are you trying to do with this, and what are you trying to get out of this? What are you thinking about this, like what are you working on? For me, that was a motivating thing to realize, I'm actually thinking about my practicing in a different way; up to that point I had been really focused on music through the lens of a certain school of brass playing and he encouraged you to really step outside of that and look at things in a more wide ranging way.

How would you say he was different from other teachers, like Vacchiano or Pandolfi, that you studied with?

My teachers, Nedo Pandolfi, who was my first teacher in Rhode Island, he was an amazingly old-school teacher, very strict, very rigid, hot-blooded Italian. He taught through discipline, I mean I went into every lesson scared, just a huge personality. He had an incredible command of fundamentals; he really could build players and to this day I'm thankful to him for setting me up with a foundation of really addressing the instrument. My studies with Vacchiano, they were also very stylistic; we didn't work on a lot of trumpet mechanics issues, but Vacchiano was incredibly old-school. We would work out of Sachse, Saint-Jacome, tons of transposition, a lot of very old-school style things. Now, Tom Stevens, before he passed, was doing a lot of work on Vacchiano's rules and by the time I studied with him, I was actually his last full-time student, he wasn't teaching it in that way and sort of a rigid rules based context, but a lot of the work that we did was very much derived from those systems. Watching that, which had originally come from sort of rules of musicianship, so there was a lot of work on that.

With Gould, he was a total departure in that he was so outside the box in the way that he would suggest you think about music from the tradition I had come from. For me, and I'm sure everyone else's experience was different because he was not a formulaic teacher at all. For me, it was really about encouraging risk taking and new ideas and new styles and more colors and really thinking about how I could broaden my pallet. For many people, to go back to your earlier question, if there was something that was motivating about him it was his mercurial personality. He was sort of the antithesis of professorial in his demeanor and in how he conducted himself and in how he ran lessons. I think in a way, for me, that was a motivating factor because I felt like, ok there's something there. I know I'm playing better; I know he has this incredible pedigree as a teacher, there's something there and he's not just going to give it to me. I'm gonna have to pull it out of him, I'm gonna have to ask questions, I'm gonna have to come in and play stuff for him and that was really motivating.

What is the most vivid memory of him you have or something profound he said that has stuck with you?

There were a lot of them, but with me he was so not didactic as a teacher. It wasn't like he had aphorisms that you put on the wall; he was very much not that. Although, before I studied with him, I came to him, I think this was my second year at Juilliard, and I was working on the Böhme concerto and I played the opening phrase of the slow movement for him and I breathed in the middle of the phrase and he sort of looks at me funny. He had this way that he would get this sort of sly, but somewhat sneering look where he'd sort of tilt his head down and peer over his

*glasses at you. So, he did that and he says, "what are you doing? Why are you breathing in the middle of that phrase?" He picks up his trumpet and he hadn't really played that day and he played through it and it was not the quality of playing that you would hear if you went to hear him at a performance. It was fine, it wasn't bad, but it wasn't like it was earth shatteringly great playing. I certainly heard him do earth shatteringly great playing, but not always first thing in the morning in a lesson. He played through the phrase and he played it in one breath and then he looks over at me and he goes, "see, I'm a broken-down old Jew f*ck and I can do it, what's your excuse?" And then he reaches in his drawer and pulls out a pack of cigarettes and hands it to me and says, "here, have a cigarette, maybe that'll help." It's funny like, ok he was being a shock rocker in a way, but I think what he was really saying is you don't need to be thinking about limitations; the fact that something is hard doesn't matter and you see people all around you doing stuff that might transcend what you'd imagine their ability wise. Here I was, you know I'm six foot two, physically fairly big guy, he's a much smaller, he was much older, at the time I was 20, and he was saying, "hey, you think of this as a physical thing making it through a long phrase in one breath, I have nowhere close to your lung capacity and I'm much older than you and I can do it. So, go figure it out."*

Did he play a lot during lessons? And if so, was it helpful to hear him demonstrate things?

No, and for me that was ok; I'd never actually had a teacher that played in lessons. My first teacher didn't play in lessons, Vacchiano never played in lessons. I mean the only teacher I'd had that played in lessons was Jim Pandolfi, my first teacher's son and his (Gould's) colleague at the Met, and he was never a principal teacher for me, I went and played for him regularly, but he was the only teacher I'd ever had that played in lessons at all. He (Gould) would every once in a while and that was an interesting thing, when he would play in lessons you could tell he wasn't worried about warming up before lessons; he had a wide range of how he could sound and in ways I would wonder, that was sort of an education as well because I would hear him play in lessons when he hadn't warmed up or played or anything like that and it was nowhere near the quality of playing that I would hear when I would go hear him play an actual performances. I would hear him play in actual performances and it's like, "wow, this guy really sounds great." And then I would hear him in lessons and think, "is this the same player?" He sort of had this tongue and cheek thing; he would play something and it wouldn't go the way he wanted it to and he'd sort of look over and say, "ah well, you get the idea." In a way, for me, you did get the idea. Even if he would miss a note or get some fuzz in his tone or whatever, he had a way of conveying the musical idea and the approach and sort of the kernel of what you were supposed to do on something, even if all the details weren't in place.

Did his teaching style vary between your lessons and the rep class?

Absolutely, yeah. I think for me he knew where I was coming from; he knew I was very motivated and as a musician maybe a little bit one dimensional when I came to him. I certainly had some success, I'd done very well, but I was definitely out of a school and I think he saw my potential was to step outside of it and get really wider ranging, but he knew I was working hard and I was highly motivated, so he was looser. In rep class he was actually very funny, he loved to push the envelope in rep class and he was more of a disciplinarian and I would see him get mad when people weren't bringing their best work and then he could be pretty derisive. I remember I was

subbing in rep class and we were playing Petrouchka; I was playing in the section and another player was playing first and this person, who is now a quite famous trumpet player, hadn't looked at the opening and made a couple mistakes on the rhythm things at the very opening, not the solos, I mean they could play the solos all day, this person is a very fine trumpet player. So, Gould stopped and looked over his glasses and this person was from Texas and makes a joke about "I know y'all ain't got nothin' but football down in Texas, but you might wanna take a look at this." That was very much his style in rep class, but I think he liked to push the envelope and again he would walk that line as he did in lessons. He would get as close as he could to making fun of the music style wise, but you always wondered, does he actually mean for me to play that way? He was trying to encourage you to go as far as you could toward the character that you were trying to get and towards the essence of what it is that you were trying to do. He had this rye, cynical way that it would make you wonder, "is he making fun of this? Is he making fun of me? What am I actually supposed to do?" So, yeah, lessons were definitely looser and less structured than rep class.

Why would you say a lot of his students have had the successes that they have in a wide range of musical styles and ensembles?

I think with him, that really is the essence of him as a teacher. He's one of the only teachers I've ever run into at that level of teaching that didn't have an agenda about what he thought his students should be. I remember talking to him about assembling his trumpet sections over the years and I was having an audition and he said, "I think it's a real mistake the way people assemble sections now. People assemble sections based on similarity, you get people that sound like you, so you have this unified voice. I think that's a mistake; in my sections I always encouraged hiring different players so that they would bring different perspective and people who didn't sound the same, people who had different strengths and weaknesses." He felt like that would bring a wider pallet to the section and then as long as people were collaborative in spirit, you could find ways to play together in a way that would work, but then you'd have all these different perspectives. I feel like his teaching in a way was the same. He didn't really care what it was that you wanted to do, he was about figuring out your own attributes and helping you find your voice and helping each student be the best them that they could possibly be. He didn't have any systems and it's interesting in a world where great players and great teachers tend to have a certain amount of ego in their playing and in their teaching, they want to show you what they do and they want students that in some way try to emulate them; Gould was not like that at all. He had students running the gamut from Mike Sachs all the way to Caleb Hudson. Both absolute unquestionable virtuosos, but night and day different players.

Are there any aspects of his teaching that have carried over into your own teaching?

Certainly, asking questions. I don't do it in the same way as he does, but the idea that a lesson has a lot more value if you can find a way to make a student come to a conclusion on their own rather than telling them. I didn't do much strict mechanical trumpet work with him, but whether it's that or whether it's musical, the idea that if you can help a student figure something out on their own and help them figure out the questions to ask and the ways in which to answer those questions, that's much more powerful and beneficial than if you just tell them and you fix them in

the lesson and then they have to go home and try and replicate that; they may or may not be able to.

Do you think you would be where you are today had you not studied with Gould?

It's a highly competitive field, it's hard to say. I was lucky, I had some success, not winning, but getting pretty far down the path. I had some success in auditions when I was quite young. I could do that, I don't know in terms of empirical success, it's really hard to say, but I feel like I am definitely a wider ranging and a more inquisitive musician as a result of studying with him. There's no doubt the year I studied with him I did very well. Within a couple months of studying with him I made my first final in a while and then I made a number of big finals, I won a job as an undergraduate while studying with him. I think he definitely put me there faster than I would've been otherwise, who knows, maybe I would've figured it out, but I definitely saw more success while studying with him and looking back on it, I feel like he definitely did change my perspective on making music and open a lot of doors to me that I don't know if would've been opened if I hadn't had the opportunity to work with him.

Have you ever sought his help during your professional career?

*Absolutely, yeah. My first couple years as a professional when I was still actively taking auditions, my first job was a small orchestra so I was still actively taking auditions, I was back in New York regularly and I would go back and play for him all the time, which is funny because it leads to another story about him. This was my second year as a professional, I was back playing for him and I came and took a lesson and at the end he said, "sorry, but I'm charging you for this." And I was like, "alright ha ha, that's funny." He's like, "no, I'm charging you." "Come on, really?" He said, "yeah." I said, "ok, how much are you charging me?" And he says, "how much do you have?" I was not making a lot of money at that time, so I looked in my wallet and I think I had $84 or something like that and he looks over and reaches in my wallet and grabs all the money and says, "yeah, I guess that will do. Get the f*ck out." And it's funny, by that time I knew him well enough and I knew what he was saying. What he was saying is, "ok, you need to go out and do this on your own. You need to finish the process of becoming your own teacher and I've given you the tools to do what you need to do, now you need to go do it; you need to go own it and take responsibility for it." And I think he was saying, "you need to stop being a student and go be a professional." It's great, at the time I had two jobs and I had already won two auditions; I was principal in Charleston and principal in Grant Park, Chicago, but he was saying you need to go act like what you are, which is a professional who's aspiring to something. Don't come back and ask me my opinion; go listen to yourself and figure it out and that was very helpful. But I have been back, I've played for him a few times since then. He's always an interesting perspective and I feel like he's a good reminder of roots and he's always been an interesting musician. I haven't played for him in a long time, but yeah, I've been back a couple times since.*

What do you think his legacy will be as both a performer and a teacher?

As a perfomer, he was interesting, I feel like he was out of the mainstream of the tradition of American trumpet playing. There was this tradition of American trumpet playing, which in a lot

of ways derived from (Bud) Herseth or it could be argued Georges Mager, Herseth's teacher, as well. There was a tradition of playing that really came out of that and there was a certain indominable quality to it, there was an athletic quality to it; it was sort of a muscular virtuosity that in a lot of ways, to my ears, sort of defined the American school of trumpet playing. There were so many great players that came out of that and he really didn't play that way at all. He was not a muscular or athletic trumpet player; he was really a stylist. His Goldenberg and Schmuÿle from Pictures (at an Exhibition), I feel like he really gets at the essence of what that is in a way that, while they are many great trumpet recordings of it in terms of trumpet playing, I don't feel like I have heard another recording that really conveys the character in the way that one does. To hear him play Parsifal, many people think of Wagner in this athletic way and he went at it a totally different way. His Berg, I had a recording of him playing Berg Three Pieces, Wozzeck fragments, and Lulu Suite as a kid and he just got this amazing quality that's not what at least I at the time would've thought of as typical American trumpet playing, but it was this really artistic, out-of-the-box approach. He wasn't bound by the instrument and I don't know if he could've done that if he wanted to; I don't know if he was that kind of player. When I met him, he was definitely not this sort of muscular virtuoso player at all, so I don't know if he could've gone that direction, but he certainly chose not to go that direction, so I think as a player, that would be his legacy. The idea that things that are different than what you would think of as the typical American school of trumpet playing are possible.

As a teacher, I think obviously his legacy will be first and foremost his stable of students. Just when I was in school, I was only kind of at Juilliard because I did the double program with Columbia, but in the four years I was there some of my classmates were: Jack Sutte of the Cleveland Orchestra; Balázs Nemes, Solo Trumpet Frankfurt Radio Symphony; Billy Hunter, principal at the Met; Mark Inouye, principal in San Francisco; Kevin Finamore in the Dallas Symphony was there. I'm sure I'm forgetting a whole bunch of different players, but it was just there were all these players who were there, most of whom either as principal teacher or tangentially studied with Gould. All of whom who were completely different players and that was just one four-year period. I mean I can't imagine what it was like when Bilger and Sachs were there together. And then after I left, my associate principal Alexander White studied with him, Caleb (Hudson) was there, Chris Coletti was there, but I think aside from the sheer number of people who are really influential in the business having gone through his studio, I feel like his legacy is going to be this idea that you incorporate tradition into diversity. That you can be a part of a tradition without having to be rigidly beholden to it. There's not one right way to play and I think that was really a change. I work in Chicago in the summers and you still hear people talk about, "well, Herseth did it this way," and you have to try and as closely as you possibly can imitate that because Herseth was so great, which of course he was, but I think Gould took a different perspective on that idea of tradition in that it's like, "ok, why are you going to try and go imitate another player when they're going to be them better than you are?" No matter how great you are, you're not going to be them as well as they are. So, I think expanding the realm of possibilities really will be his biggest contribution to trumpet legacy in America and the world.

Appendix K

Billy Hunter Jr. Interview Transcript

Phone Interview: December 19, 2018

What was your first musical experience, either playing an instrument or exposure to live music?

We started sixth grade band in Texas, and they had general music in the schools and they bought instruments and I was like, "alright, I'll play the trumpet." The only thing that stood out from my youth was in junior high school when my junior high band director, who was a trumpet player, played Maynard Ferguson for me. I had no idea what it was and in a way, I started practicing. From there, I grew up playing in bands, I played high school marching band and I really didn't take lessons until junior/senior year of high school that my band director paid for because I couldn't afford lessons. Then I did my undergraduate at UT (University of Texas) Austin. I did my groundwork with Ray Crisara, fantastic. Then Ray Crisara suggested I go to New York and study there and I got into Juilliard and stupid me, I had no idea who any of these trumpet players were and so I kind of wanted to study with all of them. Juilliard would only let you study with one teacher per year and so my first year I studied with Ray Mase and then my second year I studied with Mark Gould, but my first year there I played in an orchestral rep class, which is how I got to know Mark Gould.

Who were some of your early musical influences?

For me, I would have to say Maynard Ferguson, Wynton Marsalis, Louis Armstrong, and as far as teachers are concerned, Ray Crisara, Mark Gould, Ray Mase. All those guys I was lucky enough to study with, all of my trumpet idols.

How old were you when you realized you wanted to pursue music as a career?

Grade eight, which was about 12 or 13 years old.

What year did you study with Gould?

I graduated in 1999, so 1998-1999.

Was there a particular reason why you chose to study with him?

Well, after meeting him, I didn't really know who he was, being ignorant, and I was like "Oh this guy," he was very funny, but all of his students were killing the audition circuit and it was around that time I was like, "well, I guess I should give this audition thing a try." And so, I was like, I'm going to study with this guy and see what he can do to help me win an audition. So consequently, when I started studying with him I took the first audition and got nowhere and in my second audition I got to the finals for St. Louis (Symphony) second trumpet. And then it was a long journey after that.

What was your first impression of him?

*Is your book rated PG or…? I'll just describe my first lesson. So, when I first met him, I was like "hi, I'm Billy," and he was like "I know who you are, I heard your audition." Kind of like, get out of my face, it was like his MO or something. My first lesson I sat down and he goes "play something for me." So, I played the opening of Tchaikovsky 4 and I thought I did it pretty well. After I played the last A-flat it was like silence, then I look over at him and he's got his head down, then he looks up; I shrugged my shoulders, then he shrugged his shoulders, and I said "well...?" and he turns his leg up, the one closest to me because he had his legs crossed, and farted and said, "that f*cking sucked." So, that was my first lesson. And he was like "Hunter, what the hell, you play way better than I can play, but I can still kick your ass in an audition." With his students, he gets them to almost teach themselves. For me this was very different because Ray Crisara who was a gentleman, old-school, wore a tie to work every day. With Gould it was like, "oh my gosh, I can't believe you said that." But he's great, there's lessons I still remember, like I'm sitting in orchestra today playing and I'm like, "son of a b*tch, Gould, he was right." He was totally right, like years later. It's really incredible. He puts on this tough guy façade, but he actually gives a sh*t about his students. When I was there, a conductor Otto-Werner Mueller was very mean to his students, he would kick them out of class and would say, "you shouldn't be playing music, you should be selling stocks." He (Gould) was one of the few teachers who went up to the administration and said, "this is wrong, these kids are paying money to get an education," and he stood up for these students, trumpet and non-trumpet. The things that I learned from him like phrasing, how he turned phrases, that's kind of like what his forte was.*

When you first started studying with him, were there any weaknesses you wanted him to help you address and if so, was he successful in helping you overcome them?

I just needed to know how to audition. I felt I played well and he kind of guided me, "well look, yes this is in the orchestra, but you can't play like this when you're by yourself." It's two different things, playing in an orchestra and taking an audition. This method was kind of interesting, you're playing and playing and he's like, "what the hell was that? It sucked, blah, blah, blah," but come audition time, he was very good at getting you pumped up, even if you didn't sound that great. There's a way he would say something; I remember playing something and he's like, "Billy man, Mike Sachs can't touch you on that excerpt," and I was like, "yeah! Let's go!" Stuff like that. At the time, that got me going, but he's very different with other students. There was another kid who needed more pushing and we did different things for that.

What did a typical lesson look like and was his teaching style in general more structured or less so?

It's weird because when you have a (audition) list ready and you play for him, he's very specific. "You're playing this slow." If you started dragging, he'd pull out the metronome. Or with Petrouchka, "you're rushing here," or making sure you're getting into the sound. "You need more spin in the sound," he talked about that a bunch. And he has great analogies, but some of them are R rated, but he was very good at giving different examples. "You want to think of this when you play this excerpt, or this when you play this piece of music." One of the things he told

me, he goes, "when you're practicing something technical, play something lyrical to counter that." With me, he suggested that a lot. And listening to all different kinds of music, he was always getting into that, but I would say his big thing would be he would never say, "oh you need to change your embouchure," or "the sound, blah, blah, blah," he said you have to play the way you play and that's how you become successful. I remember one time I was at his house and I asked him, "you have so many different trumpet players who are like principal trumpets all over the country and they all sound different, what do you tell these students?" And he looked at me and goes, "didn't tell them anything." And it kind of threw me for a loop and I said, "what do you mean you didn't tell them anything?" And I think what he meant by that was like he tries to get his students to accentuate their strong points in their playing and go develop your own person. And now even more, he's kind of anti-orchestra, he's very into being very creative and I would say that would be the most that I got from him was to be creative. Don't be a stick in the mud, same-old same-old, blah, blah, blah.

What was the balance between fundamentals vs. repertoire?

With, him I pretty much just worked on music. I really didn't need fundamentals because I do my fundamentals every day, but for me it was just music, all types, like solos and excerpts, which is the best thing to work on with him.

When you worked on solos and excerpts with him, what was the balance between talking about technical issues vs. musical and stylistic ones?

A little bit of both for sure, depending on what time it was. If it was close to the audition, he would talk about the music, but further out he would say like, "you gotta get your tongue working here," but I would say mostly like musical stuff. Like stuff that you wouldn't necessarily think about, musical things and making sure your sound is the proper style. He assesses the situation and based on that, well I'm just going to make sure he stays in the lane, stay on track.

Were there any overarching musical ideas he would talk about or anything in particular he said that resonated well with you?

Not that I can remember right off hand. I do remember going to a lesson, he played something in my lesson and I was like "oh man, that sounds terrible," but then I went that night to the show, he was doing Rake's Progress and there's a couple trumpet solos in there and I'm like, "wow, who in the world is that?" And I looked and was like "oh my gosh, you (Gould)." I was just really amazed at how even something that's very simple as like a three-bar solo, it would just sound so beautiful. So, one of the things I do remember was him talking about shine in the sound and brilliance. He always talked about being able to play soft and present. It's soft, but you gotta be heard. Not loud, but present. He always talked about that if you have that presence, you don't have to play that loud. Sometimes I would like kind of beat it down and he would say, "no, no, you want to be a lover, not a fighter."

Did he ever assign music to you, like fundamental exercises or etude books?

Nah, he never assigned that. I always had stuff for him to play. I remember one time I had a gig for some ballet company, it was really contemporary, and I brought it into him and was like, "how would you do that?" And he said, "look man, you can do that better than I can. Give me something that I know." So, he trusted that I had knowledge enough to do this on my own. Then I brought in a sonatina and he had things to say and at that point I was taking auditions, so I was preparing these licks and he was giving me advice. I knew most of the repertoire, but I'm still listening, trying to gather, and he's like "when you do this think of this," you know, he's really helpful. For example, in (Bartok's) Concerto for Orchestra, one of his big things was in the section with the muted trumpets he said, "this is all about groove, man. You have to groove and be laid back, don't rush it," and I was like, "oh, ok." Ever since then, that excerpt is so easy for me and I think about that when I play that excerpt all the time. So, his thing was about thinking about everything simple.

How does Gould compare to other teachers you've studied with, like Ray Crisara or Ray Mase, in terms of teaching styles?

Well, he's different than Ray Crisara, definitely. He (Crisara) emphasized fundamentals, that's like his thing. You go in and do fundamentals and I mean when I studied with Ray Crisara from where I studied with Mark Gould are two different points in my life because when I studied with Mark Gould I was older, I already had my fundamentals down, I didn't need to practice my scales. My time with him (Gould) was almost 100% musical, although I don't want it to sound like he (Mase) was a technician, but Ray Crisara also, within his fundamentals teaching, he would always emphasize playing music. I mean you talk to any of the greats and that's one of the big things. Make music when you play music, don't just play the trumpet.

Did Gould play at all during your lessons and if so, was that helpful for you?

I would say about 40% of the time he would play. If there was something and I couldn't get it right, he'd play it and I'd be like, "oh, ok." For me, it was usually something soft and present. It was like a certain sound that I was searching for that he had that I was trying to get.

Would you say his teaching style was different in orchestra rep class vs. your lessons?

*No, not at all. In fact, he was always mean to the trumpets. I'll never forget this rep class, we were doing Petrouchka and I came in at the beginning and he was conducting, and I looked up and I'm like "What in the world is he doing?" So, he stops, and he looks up and goes "Trumpets, New York City, Juilliard, room 305, beginning, let's do it again." So, we did, and he did a completely different pattern and so he stops again and goes "Trumpets!" and I go "I'm sorry," and then he turns to the woodwinds and goes "First rule about playing in orchestra, you never apologize to the conductor." And then I looked up and I got confused and then he looks over again and goes "Second rule about playing in an orchestra, you don't look at the conductor." I'm sitting there many years later at the Met and we had some guy up there waving his arms and at that point I knew the music and I'm like "What in the world?" And then I had a flashback, "Oh my gosh, son of a b*tch, he was right." Don't look up at the conductor, that's what he meant, you can't trust them. It was like an aha moment.*

A lot of his students have had success in many different areas: orchestra, chamber music, pop music, etc. Is there a reason you think his students have had success in a wide range of musical settings?

I think it's because like we were talking earlier, he gets the individual to think for themselves and become their own teacher essentially. If it doesn't work this way, try it this way. Or with his more recent students, you have to be creative, think about some new things you want to do. You don't just have to play in orchestra, there's a whole world if you just think about it and find your own way. That's the only way I can glue together his students who have had success.

Have any aspects of his teaching carried over into your own teaching?

Oh yeah, absolutely. This whole concept of being present and playing soft, all that stuff. Figuring stuff out, like troubleshooting, phrasing music on the trumpet, all that stuff. One of the things he used to tell me was "The trumpet is like the tenor; you need to sound like a tenor." And I use a lot of these references to try to help my students play the instrument. I encourage them to listen to all types of things, that's another thing he did was listen to all sorts of music.

Did he reference singers a lot having spent his career playing at the Met?

Oh yeah, absolutely. One of his favorites that he recommended to me was (Jussi) Björling, an old-school tenor. He was great, even when I got the job here I went over and played for him and he would say "oh here, you want to do this and this." He really helps you on the job, a real support. The tough guy is a façade, deep down inside he has a heart of gold.

Do you think you would have gotten as far as you have today without Gould?

Oh no, I don't think so, there's no way. After that year I'd call him up for lessons and then I had gotten into New World Symphony and he would quite often come down there as well. Him and Ray Crisara I always had contact with. Ray Mase not so much. Mark's demeanor and personality was really fun to hang out with and talk music and not talk about music, he's great.

What do you think his legacy will be as both a teacher and a performer?

I think he'll be remembered for both actually. He was a player in the height of the James Levine era, back in the golden age of the Met. Then when that was done, his students are principal trumpet in the Met, San Francisco, Cleveland, Philadelphia, all over. He'll definitely be revered as one of the great teachers of our time.

Are there any other stories or information that we didn't cover?

Anything I can do to support him is great, he did a lot for me, he really helped my career tremendously, it's invaluable. Every time I see him I always say I'm gonna take him out to dinner and he says he gets to pick the place, so he names somewhere that's like a thousand dollars a plate. He's great and always very supportive and I really appreciate that from him. He helped me out and maybe other students and other people tremendously.

Appendix L

Louis Hanzlik Interview Transcript

Email Responses: February 18, 2019

What was your first experience with music? (age, what instrument you started on, etc.)

My parents were both band directors, so I was consistently exposed to music through my parent's concerts and student lessons at our home. My first instrument was trumpet.

How old were you when you started playing trumpet?

9.

How old were you when you started taking trumpet lessons?

9. My parents found me a private teacher, right away. Although my mom and dad actually started me on the trumpet. I benefited from having parents that understood the value of having a private teacher at a young age.

Who were your early musical influences? (teachers, parents, famous musicians, etc.)

My first teachers; Tom Tressler, and Derek Stratton (both former principal trumpets of the Des Moines (IA) Symphony). I was listening to recordings of trumpet players very early on, especially the Empire Brass, Doc Severinsen, Maurice Andre and Wynton Marsalis. Wynton, in particular, was especially influential because he recorded in both classical and jazz genres – something I aspired to do as a young player.

What age did you realize you wanted to pursue music as a career?

That is unclear to me, but because I had early success with chair placement, solo contests, and playing in general. I certainly identified as a trumpet player and musician as early as the fifth or sixth grade. I really became intrinsically motivated to practice in the seventh and eighth grade.

What years did you study with Gould?

1998-2000.

Why did you choose to study with him?

I didn't choose him. But assume I was assigned to his studio by Juilliard. I didn't know Mark, but had studied with Ray Mase at the Aspen Music Festival, while an undergrad at Iowa. I'm glad I was assigned to Mark, for whatever reason it happened. Like Ray, he was perfect for me at that particular time as a student.

What was your first impression of Gould when you first met him? And after your first lesson?

A few things come to mind. Observational and thoughtful. A musician, not a trumpet player. He seemed always aware of how "I" processed information, and how "I" practiced and worked on concepts independent of our time together. He sent me messages about my playing in a way that only Mark can; direct, but certainly never obvious. I had to reflect on what he told me for days, even months, after the moment. In fact, I think he was the first teacher that ever told me that I would figure out a particular concept "in about six months." I wasn't very patient and demanded quick results from myself. This was an important lesson for me.

Where was your playing level when you started with him? Were there any weaknesses that you hoped he would help you address?

In my mind, I didn't have weaknesses to fix when I came to study with him. I certainly hid weaknesses well and always played to my strengths. But, he made me face weaknesses that he noticed, and worked with me to correct them.

If so, did you feel he was successful to help you improve that weakness by the time you were done studying with him?

Yes, without a doubt. He helped me understand how to work on a weakness (long term, with patience) in the practice room, and then go to the concert hall and just do whatever it took to play the trumpet. In other words, how to address weaknesses, but not debilitate myself.

What was a typical lesson like? How would you describe his teaching style?

Conversational. He would ask lots of questions. We would talk about music we were both listening to; genres both in and out of western art music. We focused on sound placement and fundamental technique. Imitating singers, often, was the point of comparison for finding a great trumpet sound.

Was his teaching very structured?

Not in a "course of study" way. I was given etudes or exercises he thought would be good for me to work on. But typically, I brought music to him that I was working on. I wasn't a student that ever needed an assignment, but if I was deficient in a technique of concept Mark thought I needed help with, he would ask I bring in specific material.

What was the balance of working on fundamentals vs. repertoire?

Year 1, heavy with fundamentals. Year 2, heavy with repertoire.

How did he balance technical vs. musical and stylistic issues?

From what I remember, style and musicianship were always first with Mark. If technique was getting in the way of being able to express myself efficiently or effectively, we would address technique.

What kinds of musical ideas did he talk about/emphasize during lessons?

Listening to singers. Listen to where they place notes. Where they put the vibrato. Also, he always supported and encouraged me to experiment and listen to new music(s) (especially non-traditional combinations of instruments). I was pretty chamber-music oriented, even then.

Would he say certain things that motivated you to practice more?

No, I didn't need motivation.

What repertoire/method books did you work out of?

Werner, Bitsch, Brandt, and Gekker Studies (Schlossberg and Clarke-type exercises). I prepared solo repertoire with him, too (for recitals).

Was that to address certain weaknesses you had or was it to just learn that particular music?

The exercises for weaknesses, such as keeping consistent corners during extreme flexibility. We worked a bunch with Gekker's arpeggios; especially two-octave. Another concept we worked on was finding efficiency, ease, and balance with "FF" playing (Werner and Brandt). Vibrato and note placement were also a common topic for us.

How was he different from other teachers you had studied with?

Mark knew how I thought and practiced. He taught me a lot about patience (i.e., "You'll figure this out after you graduate from school. When you're listening to other players, on the job.")

What was the most profound thing he said or most vivid memory you have of him during lessons? And outside of lessons?

"You sound like you're from Iowa" (first lesson). Also, the frequent bits about patience, such as "You'll figure this concept out once you've graduated" or "six months from now."

Did he demonstrate by playing a lot in lessons? If so, was that helpful?

Yes. The way he placed notes, vibrated or floated a note, were incredibly influential.

Was there a certain aspect of trumpet playing he emphasized over others?

Be creative. Be your own artist. Sing.

Did you ever work with him outside of one-on-one lessons? If so, did his teaching style vary at all in context?

He coached my brass quintet once or twice. The concepts were very similar.

Why would you say his students have had a lot of success?

Well, he does get to work with great students! But, working with students at that level is tricky. Half of it is staying out of their way! That is no easy task. But, most notably, he consciously gets his students to stand apart from the consistent pressures to conform (i.e., sound a certain way, etc.).

Are there any aspects of his teaching that have carried over to your own teaching?

To help students discover and present their artistic selves and to become independent, reflective practicers; equal to, if not more important than, becoming an efficient trumpet operator.

Do you think you would be where you are today had it not been for Gould?

No.

Have you ever sought his help during your professional career?

Yes.

What do you think his legacy will be as a teacher and performer?

He was balanced and practiced what he preached, demanding the same creative and reflective practice from himself as he did his students.

Appendix M

Brian McWhorter Interview Transcript

Phone Interview: January 16, 2019

Do you remember your first experience with music, whether it was hearing music or playing?

Well, I grew up in a very evangelical family, this weird patriarchal, fundamentalist, Christian thing where my grandfather was a pastor and we'd go around on a bus, church to church, and one of the things I was supposed to do was to do the offertory and I would often just, I think it was singing with my little cousins, I was maybe 4 or 5. We were totally unpaid, non-union musicians in a church environment trying to make a buck for the church and it was quite a spectacle. Everyone in the family would sing or play some music; it was almost like a traveling show where I look back on it, it was more of a circus vibe than anything that had to do with any religion. Anyways, that was my first musical thing and then school happened. The only reason I played the trumpet was because, like many people, my uncle had a spare trumpet laying around. I wanted to play drums, but the trumpet was free, and we were poor, so I played the trumpet.

How old were you when you started playing the trumpet?

Fourth grade.

Did you have lessons right when you started?

No, I was pretty quick and had a natural talent at it right away, so I didn't do a lot of stuff and lessons started for me when I was in high school.

Was there a point when you realized that you wanted to pursue music as a career?

I remember in middle school, I don't know what I was thinking, I remember sometime in seventh grade feeling like yeah, I want to go to Juilliard. I mean, I had no idea what I was thinking. It may have been I saw a poster for Juilliard or saw some ad or saw some video of a player saying they went to Juilliard and I was like, "I'm going to go there." So, I had no idea what the music business was of course, who does at that age, but around middle school I was like, "I'm going to Juilliard."

So, you did your undergrad at the University of Oregon and then Juilliard for your master's?

I did, that's right. As it happens, I will say this out loud, Juilliard was the only grad school I got into.

Wow, probably not many people can say that.

*Well, I didn't apply to that many, but I got wait-listed a couple places, but Juilliard was the only one I got into, which I still think is so funny. I hope people will begin to understand that I truly think that in spite of everyone's best intentions, I truly think that auditions for schools are a luck of the draw kind of thing. It means nothing and I try to tell people that when they say, "wow, you went to Juilliard," I really try to deconstruct that to saying at that time there were fifty-two applicants for two spots and the panel at Juilliard, when I auditioned in 1998, was Gould, Ray Mase, Chris Gekker, Mel Broiles, Phil Smith and Vacchiano. And who the f*ck knows how they make a decision, those people. And I've talked now enough to Gould, during audition days he goes crazy during those days. I know certainly here at U of O (University of Oregon) with our auditionees, it's not nearly as much as what goes on over there, you don't have presence of mind during audition days. You're lucky if you can pick anybody. My audition was seven minutes long, I mean it's not to say I didn't deserve to go to Juilliard, but it is to say everyone else also probably also deserved to go to Juilliard that year, it doesn't mean anything specifically about me.*

Did you study with Gould both years you were there?

*So, the story with that is I got in to study with Gould, he was my preferred teacher. I can back up and tell you about the lesson I had, the one lesson I had with him prior and that will be important. So, February I went out there, I had lessons set up with Phil Smith, Ray Mase, and Gould. Phil Smith bailed when I arrived, had a really good lesson with Ray and then I met Gould. I went to his place and played the Vannetelbosch 1, a little stupid lyrical etude which I had been working on, kind of a warm-up thing for me. And he stopped me and said, "Nah, you gotta play something harder than that if you're going to play for me." He said, "Play Charlier 2." I knew it well enough, so I played, I started f*cking up in the middle, trying to play by memory and he said, "Ok, that's enough. Play an excerpt." And I said, "Well, which excerpt do you want to hear?" I gave him a short list of things I had and he said, "Well, play Petrouchka." And this is when I made what I now see as a fatal error; I pulled out an E-flat trumpet and he said "you gotta be f*cking kidding me." By all appearances he looked really pissed. "What does it say there?" I said, "It says trumpet in B-flat." He said, "That's right, you should play it on a B-flat, but go ahead, play it on f*cking E-flat." So, I played it and he was visibly agitated and getting more aggressive, kind of in my face and he started calling me a f*cking pu*sy; he's like "You're a f*cking pu*sy," shouting it in my face. "You're a f*cking pu*sy from Oregon." You know this thing he does, call you where you're from, which I still don't really understand. Anyways, long story short, he kicked me out after twenty minutes and charged me $100. And at the time, that's like a highway robbery. I was pissed, like what the f*ck is this? I left and I was shaken, I had never seen anybody teach this way. I'm a hippie from Oregon so I had no idea that kind of sh*t went down. And then I walked around Riverside Park for a little while and then something came over me and I just called him again and said, "I want another lesson." And this is my first day in New York, basically. The weird thing is that I had somehow in that twenty-minute lesson divulged to him that I was a vegan, I was vegan at the time, which did not go over very well and he said, "I'm not going to give you another lesson, but I'll let you take me to lunch." So, the next day I met him at Lincoln Center and took him to lunch and he said, "Here, you're vegan, right? Well, you're going to have to buy me a tongue sandwich." So, he made me buy him a tongue sandwich and it came to the table and he opened the mother f*cking sandwich up and he sent it back saying it wasn't prepared right. And he was staring at my eyeballs the*

*entire time trying to egg me on. But I did it, I gave him another f*cking tongue sandwich and I left that day thinking I had never seen anything like this. I was shaken by it, but I also thought he was right; I knew what he meant. And then I decided at that point that I was going to select him to be my primary at Juilliard. So, he was at the top of my list; I get into Juilliard and I remember getting the letter that said I was going to study with Mark Gould, I was overjoyed. The letters came out in April or May, it wasn't until September when I got to school, the day before classes started just texted him or something like that saying, "Just wanted to check and see when we're going to meet," and he said, "Oh yeah, I don't have room for you, you'll have to find another teacher." So, he kicked me out before I even started studying with the mother f*cker. So, that was a whole little drama. I talked to the registrar who said if you can't find a teacher, then you're not admitted. I was like, "What!?" So, fortunately, I went and talked to Ray and he understood the situation and he said, "No problem, you're welcome in my studio." And I studied with Ray for both years.*

My lessons with Gould were very minimal. I had that one lesson in February '98, I might've taken a couple lessons when I was in school on the side with him, but really the primary time I spent I studied with him was right after school and that's sort of what led to our collaboration.

So, you studied with him in your transition from finishing school to finding a job?

*Yeah, I stayed in New York for six to seven years after school and I was sort of building a freelance career at first and I was doing projects. He was aware of the projects I was doing at school, I was the black sheep of the studio, there's no question. And I look back at that particular crew, what a f*cking crew that was. Just unbelievable players: David Gordon, Billy Hunter, Lou Hanzlik was there, he was the other guy that came in with me. He was studying with Gould during the two years '98-2000.*

When you took lessons with him after you finished school, was there anything you hoped he would help you address?

*Well, the idea at Juilliard was, and Jack Sutte told me, most people at the time were studying one year with Mase and then one year with Gould in that order. And part of that was, Sutte told me, you know Mase kind of got your sh*t together; he was really diligent. We had a notebook, I still have it and look at it every now and then, like really prescriptive, one of those kinds of teachers, just a great, awesome teacher in many respects. I like to try and model my teaching after him in some ways more than Gould even though I would still say that Gould is probably the most important teacher I had. Then Gould would try and like shake you down a little bit, which seemed to be important.*

*My feeling about how other people dealt with Gould, other students when they were studying with him, I never felt like people really got what he did. I felt like people kind of studied with him like a joke, like it was more of an experience to take a lesson with Gould and there were always stories about their lessons. Years later that would start to really bother me and it still kind of does. I don't really like to hear people, like when we would teach together at Banff or Chosen Vale, people would come up to him sort of star-struck having heard all of the stories, gearing up to hear the f word and when they finally hear it, they freak out. That sh*t bugs the f*ck out of me.*

*Cause there's so much there and I think he's not always aware of it; I think there are reasons why he does all the things that he does. So, I studied with him because I felt like it was time, not for any other reason. I wasn't looking for anything specifically, but the first few times I had lessons with him, they were long. The longest lessons I've ever had. We played maybe twenty minutes and then hours of listening. That was incredibly influential for me. Just listening with him, how he listened to music, what he got turned on by, what he was interested in, and when he got bored and hated some sh*t, cause he hates more than he loves sort of thing. That was really cool and I got really into hanging with him. I started doing copying work for the Café 1930 album and some other things that he was doing around that time and in exchange, because I was broke, he would give me lessons.*

When you talk about the twenty minutes of playing and the rest of the time listening, was that what a typical lesson was like for you with him?

Well, probably every other lesson that I had scheduled with him he'd cancel. I'd be at his door and he'd bail on me. It was always hard to predict, not only if the lesson would happen, but what would happen in the lesson. With Ray I could tell you the exact format of the lesson front to back, the whole thing. I can't even think of how a lesson would go with Gould; I don't know what that would even look like. I mean if I think I was honest, a couple things: I think Gould was my most influential teacher, but also, I might have only had six or seven lessons with him. My experience with him is hard to extricate the collaborative experiences that I had with him from the teaching part. It's like I learn as much working with him on stuff, certainly in those first few years.

When you would bring in certain pieces to work on with him, what was the ratio of him talking about technique vs. stylistic and musical issues?

*My experience with him was that he would rarely talk about technique. Maybe there were a few exceptions, like when he got on a trip with tonguing. For example, if we were working on Goldman and he told me to have to do it a certain way. But, for the most part, his approach was mostly psychological, and I think he firmly fits into the category of pedagogy that I would call conceptual. A pedagogy that is more top down rather than bottom up. A pedagogy that asks the students to conceptualize the music they want to make and then let the body kind of acclimate, as opposed to try and get the body in a position to music. It's imagination first. He would never talk about in those ways; I think his genius was that he could detect barriers in a student. He would see the barriers and I think what is fortuitous about his personality is that he sees these barriers and not exactly have compassion for those barriers and try and help you through them, I think he would really get frustrated in seeing barriers in students that he just wanted to tear them down. And he could deal with people, I mean he sort of senses people in a really interesting way that not a lot of teachers do. He's not afraid of that in a way and I think that's what is so great about his teaching style. He can hear in my playing things I was doing that had some block or wall and he would just go to town on that thing. I know Kevin Cobb would always describe him as, "He had a gift at seeing what your buttons are and then he has a tension for pushing them incessantly until they go away." It's hard, he would piss people off and he certainly pissed me off. He said some of the most offensive things to me, like if I get bugged about my playing, or even now doing those videos, he's on me and gets so personal about sh*t.*

Were there things he talked about in your lessons that stood out and you still remember to this day?

*It was just this sort of attitude like he used to value this certain kind of attitude and was trying to always get me to move into a certain character. Like a more confident character, like owning what I can do. And he was critical of me, but there were a few times where he would compliment that were ridiculously empowering kind of compliments. At the height of my career as a trumpet player, I found myself owning those qualities he made fun of and I knew if I could make him laugh with how I would play a phrase or a recording of mine, I got a lot of joy out of that. I got a lot of joy out f*cking with him in that way and he would constantly call me names, but then we would laugh about it and then I kind of figured out my own voice worked. It's really like a father figure kind of thing where you fight and push back against the father figure until you come up with your own identity.*

What was the balance of time spent in lessons on solo repertoire, orchestral excerpts, and fundamentals, etc.?

I never really did excerpts; I had resolved early on that I was going to never do that myself. So, I was often doing solo stuff and chamber stuff and I was probably just joining Meridian (Arts Ensemble) and I was struggling and kind of getting through things, those shows were just terrifying. Looking back, I don't know if you know, but I'm not playing anymore because I have a diagnosis in my throat, I have nerve damage, which prevents me from playing. Yeah, it sucks and this all happened a few years ago, it happened in a recording session. I had surgery when I was at Juilliard my first year to try and mitigate the problem; I had this congenital disease in my throat and that surgery worked and then everything fell apart a few years ago so I don't play anymore and that's been tough. It's been weirdly tough on our relationship. I was still dealing with some of those physical problems when I was taking lessons with him, so I was probably looking for advice on those things, but he never wanted to talk too much about physical stuff. He would just lash into musical things and I think that's correct, that was the best thing for me to hear at the time. It wouldn't have helped too much to talk about more physical things.

Did he play at all during your lessons and if so, was that helpful?

*He would play, man and he played Petrouchka in that first day; he picked up his B-flat trumpet and put it right in my f*cking face and he sounded like ass. It was so gravelly and f*cked up and I loved it and I heard it in a totally different way. He's not a careful player and thank God somebody's not a careful player. So, it was never his tone that was like, "Holy sh*t, wow," it was those moments when he would play a phrase and I was like, "Mother f*cking hell." When I would go hear him at the Met, I used to go a lot because I was an usher there, I heard his last show and all that, he would just play these phrases and knock your socks off.*

Did you get a chance to work with him in the orchestra rep class?

Only once or twice as a sub because it was an undergrad thing at that time. It was kind of funny, he would just rag on people and had his way of disarming anybody that's in front of him. That's

again sort of his genius as a coach/director/conductor, he can disarm people and get them laughing and then they can play.

What do you think attributes to why so many of his students hold positions in the country's best orchestras and chamber music ensembles?

*Well let's put it this way, if he were not any of these cat's teacher, I think they would be more neurotic. I think they'd take it way too seriously, more seriously than maybe they already do. I think we're plagued by that in this field of taking everything too seriously and that's one thing that people can probably be like, "Well, I'm gonna play this like Gould." And then they relax and allow their own personality to come out a little bit more. I think he had a way of getting everyone's personality out. Oh man he's calling me right now, that's funny, I'm not gonna get it mother f*cker, I'm too pissed.*

Have you taken any of his teaching aspects and applied them to your own teaching?

*Yeah absolutely, I mean I wouldn't be who I am were it not for working with him. He was such a shocking kind of teacher. Irreverent, shocking, such personality and heart-breaking musicianship. I think he still longs for something important and meaningful in art and he's okay with dismissing some of the sh*t, like a certain composer, some people of course might like that composer, but why not have someone who feels strongly about that and of course we should assume that somebody like that would exist in our field, it's surprising that more people don't. He doesn't shy away from his own opinions and I think that's a lesson in of itself. So, I think for me, when he comes into my teaching, I just allow my own personality to be out there a little bit more and allow my own opinions to be there a little more. There's a humanity to Gould's teaching that was so refreshing in a time of over serious pedagogy. That's really what it comes down to, I think.*

What do you think his legacy will be as both a performer and as a teacher?

*Well I think, it'll be curious in twenty years to see what happens with his recordings at the Met in the whole (James) Levine thing. I wonder how that will shake down. I think if they go bye-bye, he doesn't have that many recordings that will really speak to what he could do. There are several, but I think his reputation as a player is like what I've described, he never had the biggest tone or had the highest range, but he had attitude no one else had. And maybe more than that, he will be known as probably the greatest trumpet teacher of the second half of the twentieth century. I mean, I don't think that's hyperbole. He was the only cat at Juilliard to teach both jazz and classical, he could do any of that sh*t, willing to do it, he had an ear for something that was beyond genre and he influenced all of these people to kind of play with more personality. What I often tell people is that there are two things I learned from him: one was to know my own personality and then second thing was to invest everything I have into it. And not to try and play like someone else or whatever. But those two things are so important and I think I hear that from other people too.*

In your collaboration with him doing Pink Baby Monster, are there any experiences you've had that you think should be included in this project?

*Well yeah, I mean he's not easy to work with and I was warned about that early on and he had all of these ideas for projects and then he would start something up and then burn bridges and piss people off. He's a nightmare, the hardest mother f*cker I've ever worked with in my life and I still consider him one of my best friends, there's no question. Just the day to day of trying to do a video or do shows, we toured the country doing shows, like Dessert Jews from Jesus to Oppenheimer. We toured this show and I still can't believe he had the gall to do this sh*t. It was so offensive in some places, stuff that would never be ok now. The album was really interesting, and I still think about it, whenever we get together, we'll almost always listen to a track and just think we can't believe we did it. Such a weird thing and he was after something that I still don't quite know what it was. Even now, fifteen years after the album came out, and I still don't quite know what he was looking for. That struggle really resulted in something pretty amazing, even though four people heard the album and I still think it's one of the things I'm most proud of in many ways. The shows, he was after telling stories and trying to make people laugh and he also wanted things to be provocative. He was an entertainer, there's no question he could be put up in front of an audience and do things no one would do and then he could do something so absurd, tell some stupid joke, fall flat on his face and then he would pick up his horn and break your heart. It was incredible, just seeing him on stage was liberating in a way for me, seeing him sing, holy sh*t. And to go back to some of The Way of the Blade stuff in particular or the conducting videos which I can't get enough of those in many ways. But Mahler 5, I remember when we did that, the first Way of the Blade, I remember getting emails from so many people, so many great trumpet players saying how they had to do Mahler 5 that week or maybe next month and just seeing that video made their nerves totally vanish. Like they were not as concerned about it. There's something really true about that and the video itself was kind of disarming to the excerpt for a lot of people at that time. I remember I was traveling with Meridian to Japan and Korea a couple years after that video came out and people would come up to me at the shows with Sawzall blades and asking me to sign, which was so messed up. It seemed to really hit a chord for people and I also think he was sort of the first person, I think, to really put out comedic videos like that. Certainly, the first serious Juilliard professor, nobody was doing that sh*t. And I think that was like disarming on its own.*

Appendix N

C.J. Camerieri Interview Transcript

Phone Interview: January 16, 2019

Do you remember your first experience with music? Either listening to music or playing.

My father is a middle school director and was a church choir director, so he was always teaching lessons at the house or we would go to church and I would see him conduct the choir so a big part of my upbringing was wanting to take lessons and wanting to sing in the choir he was conducting. So, my first musical memories are of me begging him to take piano lessons from him. I was 3 years old; he wouldn't let me start until I was 4. I started on piano and then he was my elementary school band director so he started me on trumpet when I was in third grade because it didn't look like I would need braces. Basically, he was certain I would be a pianist because I took to the piano quickly. But as soon as I started playing trumpet, I really loved it and it was much more social. I loved being in a group, sitting next to and playing music with people; I just loved the social aspect of it versus piano where you're just playing by yourself. So, I put the piano on the backburner, and sort of very early on that I wanted to do this (play trumpet) for a living.

Then I was mainly playing jazz, I was a lead trumpet player in big band and also improvised as a be-bop player and that's what I wanted to do and moved to New York to do it, but I was always practicing classical music, to get fundamentals and trumpet playing together, but I never played in orchestra. I didn't play in a brass quintet or anything like that, I was always in jazz groups, but people encouraged me to audition for classical music schools and at that point, Juilliard didn't even have a jazz program, they just had a classical school. So, I auditioned for conservatories and I remember of the schools I got accepted to: Curtis, Manhattan School (of Music), Juilliard, Cleveland Institute (of Music), places like that. I was noticing that all of the teachers have studied with Mark, so I was like, "Why don't I just go to the source?" So instead of studying with Mike Sachs or Dave Bilger, I was like, "Why don't I study with the guy they studied with?" I had one particularly amazing trumpet lesson with Gould before I entered Juilliard where basically he was the only one that wasn't trying to recruit me. He was like, "Well, you're good at this and this and you're not good at this and you need to work on this. You've never listened to any music, you're a kid from the suburbs, you need to read more books, listen to more music, become a more interesting person." And everybody else was sort of recruiting me. With Gould and Juilliard at that point I sort of played pretty well in a proficient way, but I had never listened to any music. I never read books about music, I had never really talked about music, so a lot of my education with Mark was listening to records. We'd talk about it, he'd give me a reading assignment every week of a book to read, literature or about music, and we'd talk about that. It was the idea of molding me into a musician.

My whole career I can sort of boil down to one-piece advice he gave me, which was to align myself with musicians who play and think about music the way I do. So, when you find somebody that's on your team and you have an aesthetic musical connection to align yourself with, start a group with and make music with them and that's been what I've done with yMusic. We're all

people I was in school with and then all the rock bands and artists I've worked with, it's the same exact thing. It's through community building, through aligning yourself with who you're aesthetically drawn to. And that was just really direct advice; the only thing you need to know is somebody that plays like you and thinks like you, hold on to them and don't let go. I still am doing that.

One thing that I really loved about Mark's way of teaching was he was different from anyone else I've had experience with. He didn't have sort of a "pedagogy," he didn't have a way he taught. He wasn't like, "Well, you're going to buzz everything on the mouthpiece," or "You have to play things this way or use this kind of instrument." He didn't really have a teaching philosophy; he just sort of took each student and had a different teaching philosophy for each student. I really thought that was wonderful and is why all of his students have such varied careers. He really sort of takes each student as individual molds over the two to four years and teaches you a tailor-made curriculum for you. I didn't know certain things, but I didn't grow up in New York City, but I had practiced a lot. I didn't need to learn all of these etudes or how to transpose so I didn't need that part of the education, but I did need an artistic aesthetic direction. He highly discouraged me from pursuing an orchestra career because he thought I would be miserable. Whereas every other teacher at Juilliard promotes that sort of career because that's what they had so despite the fact that he had twenty plus years in a major symphony orchestra. He didn't want that for me and I'm so happy about that.

Did you study at Juilliard for your undergrad?

Yes, I just did undergrad.

Was Gould your teacher for all four years or did you have other teachers there as well?

He was my teacher for all four years. Most kids did two years with Ray Mase and two years with Gould. Gould was excited about the fact that I was a jazz player and Ray was teaching more fundamentals and more of a classical music approach. I had a great relationship with Ray, he was a great mentor, but more of a mentor figure than a teacher.

What years were you in school there?

2000-2004.

And you talked about how you liked Gould and was drawn to Juilliard because he wasn't trying to heavily recruit you? And did you end up choosing to study with Gould because he had a more varied musical background?

I went to Juilliard just to study with him; it had nothing to do with Juilliard as a name, it was just because I wanted to study with the guy who taught my favorite trumpet players. I also had a really positive experience with Ray and I was excited for there to be more than one kind of trumpet player on faculty. Ray coached my brass quintets a lot, so I had a great relationship, and still do, with him. But I chose Juilliard for Mark. I was really drawn to the one lesson I had before. I felt like he wasn't recruiting me and that he wanted what was best for me. Also, people

discourage you from playing certain kinds of music and really want you to be a certain type of player with a certain type of job who helps their pedagogical brand if they have students placed in orchestras and I had no interest in being a part of that, the whole cookie-cutter thing.

Was that lesson with Gould your first encounter with him and do you remember what your first impression of him was?

Yeah, I remember he was very sort of intimidating, but really kind and I remember he just wanted to hear me play like myself, so he kept asking me to play different things. Play this, play this, alright, play a song, play My Funny Valentine, play this etude. It seemed like his main idea in that first lesson was to figure out who I was as a musician and as a person and I was really touched by that. Whereas, that wasn't my experience with other people. He really seemed to be about who are you as a musician and as an artist, not "Ok, let me hear you play Pictures at an Exhibition. Alright, try it again this way. Alright, breathe deeper, blah blah blah."

When you first decided to study with him, was there anything in particular you hoped he would help you out with, whether it was something with your playing or career related?

I had very little experience playing in an orchestra or playing classical music, so that obviously I needed help with. He conducted the rep classes at Juilliard so that was really helpful and I definitely wanted to be able to sit in an orchestra and play classical chamber music, which is still a giant part of my life. So, I definitely wanted those things, but I more just wanted to think about the kind of career I wanted and music I wanted to make and be able to talk to somebody about that. So, while there were tons of practical trumpet playing issues I wanted to tackle, I also wanted to be able to talk about what kind of life I could have because that wasn't a big part of the education at Juilliard. There was training people to be in an orchestra.

What was a typical lesson with Gould like?

Always different. Sometimes it would be at a coffee shop, or lunch, or we would play chess and talk, or we'd listen to records, or we'd go over orchestral excerpts or etudes, or we'd improvise together. Sometimes he would be like, "Alright, next week I want you to listen to these following things and tell me what you think." Sometimes a lesson would be, "I want you to come back and play this melody in a way that makes me feel a certain way." He had me writing a lot of music, I had to write a tune every week. So very different than conventional orchestral trumpet playing. But that's what I think is so special about what he teaches is he takes every student and sort of singularly and molds a curriculum for them. It's not about his branding as a teacher, it's about what they (the students) need.

When you would work with him on certain pieces or etudes, what was the balance between technique vs. musical and stylistic issues?

Way more on the stylistic and musical issues than technique. One thing that I like and still think about with Mark was that he sort of didn't just have one way he liked to play. Certain trumpet things didn't come super naturally to him, certain techniques, and so he had a toolbox full of ways to solve a trumpet playing problem. So, maybe this will work, or this will work and so I like

to think there wasn't just one way of, "Hey, well if you breathe right it will work," or "If you buzz the mouthpiece it will work." He sort of had a bunch of different tricks to get through a gig and I loved that. As a trumpet player, it's not always working as you wish, so I think he really gave me a lot of tools to be able to get through whatever that particular challenge of the day was. But definitely it was much more music and style and I got the feeling it was like you can practice on your own, but let's talk about music together.

Do you remember any specific musical ideas he talked about that really stuck out for you?

Basically, to play everything with intention was always going to be talked about and is still something I think about. What is the intent behind the way you play that? What is the point? How are you trying to make someone feel or react? Play every single thing with intention. I still think about that every day. Why am I doing this? Why am I playing this way? For me, when I'm playing trumpet and I don't have an artistic intention behind what I'm playing, the trumpet becomes really difficult. When I'm only concentrating on that intent, the trumpet sort of plays itself because your mind is elsewhere.

Did he ever assign you certain pieces or etudes or did he just want you to bring in whatever you wanted to work on?

I guess I don't really remember. You know, the regular stuff.

How did Gould compare with other teachers you had studied with?

In high school I studied with a guy in the Philadelphia Orchestra named Roger Blackburn, he was the fourth trumpet in the orchestra. He took my extremely jazz centered self and was very encouraging about me doing all different kinds of things, but taught me to transpose and he'd assign me a ton of etudes every week from all of the Charlier, Brandt and all those kinds of etude books. He would just sort of make sure I played all of that music. I'd come in and play ten etudes and then he'd be like "Great, do eight more next week." So, he was great for me, really encouraging me and not "my way or the highway." I was really lucky, he never really discouraged me from any particular thing. I also had a jazz teacher in Philadelphia named Rick Kerber and he was really important to me and my career. He passed away my senior year of high school, but he was a really big figure in the Philadelphia music scene. A lot of his students are major trumpet players. I also worked a lot with Ray Mase when I was at Juilliard and I also had the occasional lesson with Jim Pandolfi, who was super awesome. I had one great lesson with him and it was a very memorable experience. But Gould was my main teacher. I was one of the few undergrads who studied with him all four years. A lot of people did two years with Ray and two with Mark.

What is your most vivid memory with him, whether it was something he said, or did that has stuck with you?

I definitely remember clearly playing for him the first time and feeling like I was playing the instrument really well and him being extremely bored by the lack of artistic intent behind it and saying he could tell through my playing that I had never read a great book or been to the opera

or seen a great singer sing. All this he could tell in my playing and realizing that was true and that I wasn't drawing upon experiences through music, but I was just operating the instrument on a high level. I was like, oh my gosh, I don't have things to draw on in that regard, things that I'm excited about. So, the first lesson wasn't pressed by trumpet tricks and sort of correctly diagnosing me as sort of a one trick pony. And then just being really excited to be in New York and get better at that.

Did he play much during the lessons and if so, was that helpful for you?

Yeah, for sure. I remember being really amazed by the way he could change his sound and that being really important and inspiring. It wasn't always demonstrating things, but there was a healthy amount. He didn't always demonstrate things, just whatever was called for at that moment. I don't think he ever came into a lesson like, this is what we're going to do today. In that regard he also helped me take ownership over my education. If I didn't want to actually do anything, I probably wouldn't have had to, but I was there to become a musician and so he let me draw what I wanted to draw out of the experience. And that's scary to think of; you're in charge here, what do you want out of this?

Did you ever work with him outside of a one-on-one lesson and if so, was he different in that setting?

Yeah, we played gigs together sometimes. It was always amazing. We played some chamber music together while I was still a student. I remember we did an M&M's jingle together. He was really supportive of the needs of other people.

Did you experience his teaching in a large group setting?

Yeah, rep class was always really interesting and to see what kind of musicians he liked in class and was less taken with. It wasn't different with how I was experiencing, but it was all about intention and what you're supposed to be thinking about; what the piece is about, what the intent is behind why this person wrote this for this instrument at this part of the piece and what the harmony implies. What are all of the non-fundamentals of playing things going on in this music and seeing how that approach translates to all of the different brass instruments and rep class was always really cool. It's the way I play now, I have a contemporary classical sextet called yMusic and we all switch playing. There's one piece where I am supposed to be indistinguishable from a cello and then there's another piece where all of the strings have to sound like trumpets, and I think back on those rep classes for whenever we're working on stuff and so many of us had that class.

Why do you think so many of his students have been successful, in terms of being on the rosters of many major symphony orchestras and chamber ensembles?

I think because they didn't have to fit into a box; however, they came to him and he let them be themselves. He's into players like the guys with major symphony orchestra jobs, they all sound different and not alike. All of Joe Alessi's students sound like Joe Alessi. Mark Gould's students don't sound like Mark Gould. I think that that's incredible because only Joe Alessi should sound

like Joe Alessi and everybody brings out this way of sounding like yourself. Even if you're doing the same kind of job, both principal trumpets at the Met studied with him at some point, both students of his, play his job and sound completely different doing it from each other; that's so cool.

Of all the students I'm speaking with for this project, you seem to be the most diverse in terms of doing various projects and playing different styles of music. Is that the career you envisioned for yourself going into school and did Gould help guide you down that path?

One hundred percent, totally. I wanted to make tons of different kinds of music and I consider myself very lucky that I get to play a lot of different kinds of music at a very high level. That was always the goal and he was always supportive of that.

What do you think his legacy will be as both a teacher and as a performer?

I think as a performer he really has a singular way of playing and you can recognize it immediately. The lyricism of his playing is very singular and as a teacher I think that it's just really interesting that he has so many successful students doing so many different things. Everyone sounds different and started at the same place, everybody went there for conservatory trumpet training and people end up in brass quintets or symphony orchestras or pop bands or running festivals. I play French horn a lot and I do a home studio and I write a lot, there's super varied experiences that are all connected by this one guy. It's different than that sort of Joe Alessi legacy.

How did you get involved in touring with Paul Simon and Sting?

I've been a member of Paul Simon's band for about five years now and they did a tour together and Sting didn't carry horns in his band so me and a saxophone player in Paul's band had to the horn section for both bands for tour. Yeah, it was amazing.

Well, we made it through all the questions, is there anything else you want to add?

I think we got it all covered.

Appendix O

Chris Coletti Interview Transcript

Skype Interview: February 19, 2019

What was your first experience with music, whether it was listening to music or playing?

My first memory was seeing Itzhak Perlman on Sesame Street and I wanted to play the violin. My parents got me a baby violin. I went to a small school in the area; I grew up in Staten Island, New York and it was just a few people and they were all older than I was. They weren't as serious about it and so I told my mom eventually, "I don't need these lessons anyway, I already know how to play the violin." So, she stopped the lessons and then I quit the violin. When I picked up the trumpet when I was 9 years old in the school band, I actually chose the clarinet at that point. I was afraid of the trumpet because everyone can hear you make mistakes, but the band director made me play the trumpet. I told her, "Don't you let me quit the trumpet like you did the violin."

How old were you when you started taking trumpet lessons?

Soon after joining; the band director told all the parents that if you're serious, you should get lessons, that's the way to do it. So, I had lessons early on.

Who were some of your early musical influences, whether it was trumpet players or other musicians?

I definitely loved Itzhak Perlman and my mom had a lot of classical records; she was a classical guitar player. She had guitar records and a lot of Bach transcriptions and we would listen to that. She also had a lot of CDs that were part of a series called "The Great Composers." It was like a Wagner CD, Beethoven, so I got to hear all of those and I really liked it. Then as a trumpet player, I had only heard my band director and my fellow fourth graders and then I heard my parents got me a recording of Wynton Marsalis' In Gabriel's Garden CD. I had never heard a trumpet like that before and I just remember thinking, "That's what a trumpet sounds like?" And I never sounded the same since. I feel like I was playing for years and years and finally being like, I still have so much more to go, but I actually feel like it sounds like a trumpet now.

Was there a point when you realized you wanted to pursue music as a career?

My first trumpet teacher was a total nut job and I can't remember if he was a good teacher or not because he didn't really say much, but he did make us play as loud as possible and tongue as hard as possible and he was mean about it. I only bring that up to answer your question because when I was in fourth or fifth grade he would hit my leg if you would get the answer wrong to his questions; he was really intense. He was like, "So, is this what you want to do? Do you really want to do this?" And I didn't really have a choice, but to say yes. I can't remember if I really meant yes or not, but I said yes.

What years did you study with Gould?

2007-2009.

And that was at Juilliard for your master's?

Yeah.

And then you did your undergraduate at MSM (Manhattan School of Music)?

Right.

Was there a particular reason why you chose to study with Gould?

That was my choice. There was a couple of reasons: I loved him as a coach at Manhattan School and my teacher before Manhattan School of Music; I studied with Laurie Frink and then I studied with Dave Krauss and this sounds so dorky, but I would go to the Met just to hear him play. I had no interest in opera, but I just wanted to hear the first trumpet. And then I became interested in opera. I loved that Dave had studied with Mark and I loved Mark's playing. I heard all his old Met recordings and I just realized how awesome he really was. And also, so many other great people had studied with him. I think everyone knows, but I feel like young kids don't realize that he's one of the most legendary teachers ever.

What was your first impression of him, in either meeting him or during your first lesson?

I remember quintet coachings first and noticed that the comments were never "trumpety." They weren't your typical comments that you'd get from brass players. They were almost never about the instrument and if they were it was always something mental and he would look at you like suddenly you were looking into a mirror. You were like, yeah, why did I play like that, that was stupid. Just do it again. I was just blown away at his ability to communicate with no words. And his musical comments were always just so effective, they got results immediately and they cut through the fact to real musical things. That struck me and so it was great studying with him and of course at Juilliard he does the rep class, which was really cool because you got to go through so much rep, like a different piece or two every week with him.

When you first started studying with him, were there any weaknesses you had in your playing that you hoped he would help you address?

When I started with him, I knew what I thought my weaknesses were and I was probably right, like consistency with articulation and I had a bunch of really specific things that a bunch of people had said that I had studied with. Mostly that I've had lessons with, not necessarily anyone that I studied long term with. What I think was amazing about studying with him is that he instantly recognized that what I really had an issue with was that I was being told how to do too many things by too many people, like most people are by the time they go to their master's. It was causing all sorts of issues because I was overthinking everything and so what I remember him saying was, "Man, you just practice too much." I was like, "Yeah, but I don't really even

practice, I feel like I'm getting turned off to practicing," and I didn't really practice that much as it is. He's like, "Man, you practice too much." And he wouldn't stop, and I just don't think he's right and so I tried it. I'm not going to practice because maybe he's right or maybe I just get worse. And I got better! It was the weirdest thing. He knew that I probably wasn't practicing right at the time. So, it wasn't like I stopped playing completely, but I did figure out how to practice better.

What was a typical lesson with Gould like?

I would come in totally confused about what I wanted to do with myself and we would almost never play, but we would talk about music a lot and I remember graduating and thinking, "Wow, that was the best teacher I ever had," but I don't think I played in my lessons more than twice in two years; it was that extreme. So, the lessons were we talked a lot and if I played it was because I had something specific going on and the comments were either, "Yeah it's fine, what do you need me for?" Or that facial expression that said everything; it was basically like reminding you whether it was good or not, which is what most people probably need to hear at that point in their master's. "You need me to pick that a part for you? You already know what's wrong." (Gould). So that was the lesson and it was great because he teaches you to trust yourself. At least that's what I needed at the time and that's what he taught me. And bring out confidence in your own ears and the desire to fulfill your ears is the natural next step.

Was his teaching very structured or was it more unpredictable from lesson to lesson?

For me it wasn't structured at all. I was struck when speaking to other students of his just how little the lesson experiences had in common with each other. I heard from some people how he made them do this and that and was super rigid and tons of assignments. For me, I would come in and at first I almost felt guilty because I didn't even know what to play because it's something that I'm either going to sound good on and he's going to look at me like, "Why are you playing this for me?" Or it's going to be something that I'm bad on and he'll be like, "Why are you playing this, go fix it." I would have a million questions for him. I kind of caught an interest at the end of my time at Manhattan School after seeing David Taylor. He was a coach of mine as well, and there were a few things: he was always just incredibly musical and had amazing insightful comments as well and was also always so busy. He's like, "Oh yeah, I have this brass quintet in France and then I'm also with this trio in London." I was like, "That's awesome, you can do that?" He would be gone a week and then he's always flying all over the place and I thought that was so cool. I mentioned that lifestyle and mostly his music was inspiring to me, although looking back, I just liked the fact that he was able to do whatever he wanted.

So, we would talk about music a lot, Gould would show me recordings and I would bring things to show him, so the answer to your question is "no."

When you guys did work on playing, what was the balance between fundamentals and technique vs. repertoire?

It really depended on what I had going on and he had his timing down perfect to make sure he didn't tell me to do fundamentals if he knew I was in a place mentally that I couldn't, or I

wouldn't benefit from it because again, he was still trying to tell me not to practice so much even though I wasn't practicing. Everything he said I think in the two years I took lessons with him was to get across the message that you really have to sing when you play and that was it. So, he never really said anything specific.

When he would talk about things to work on, was it more technically based or more musical and stylistic?

It was always music and style, for sure. I'm trying to think of a word that describes it, but when somebody really carries a phrase, and he would refer to it, he would show recordings of people that I wouldn't have heard of probably. And he would point out, even if it was something he didn't necessarily like, he could point out the fact the way they carried the phrase is alive from beginning to end, even in the spaces. He was trying to get me to hear that so that I could implement it. So, it wasn't even as specific as phrasing and musicality, it was that, trying to keep it alive throughout.

Were there any other musical ideas he would talk about which resonated well with you?

Sound was huge; I remember something he said a lot was "get into the sound." He wanted you to be mesmerized by your own sound. My issue, which he never really pointed it out, but he would make fun of me for, was that everything would be going strong and then I guess I would just lose presence or attention. At least the way he said it, it was like night and day. It would be sounding great and then I would space out and it was like a completely different person. He liked to call me "Rain Man" for that reason, which I'm not sure if that was a good thing or not, that was my nickname at school. I didn't see the movie until way later and then I was like, "I'm not sure."

Was there anything he said that motivated you to practice more?

I always felt that way which was so cool because he was literally telling me not to practice. Psychologically, the guy is such a genius. A lot of people are always like, "Man, he's crazy," and I always thought, "Literally I don't think I know a less crazy person." I think he can be wild, but he was never like that to me. I think his genius, again, is in being able to read people and say things that gets you out of your shell.

Did he ever assign you anything from an etude or method book, or did you just bring in whatever you wanted to?

Yeah it was more free, like I would bring in stuff I wanted to work on. I was really struggling to figure out what I wanted to play, I was sick of playing in orchestra. Again, I don't think that was true, but I thought I was sick of orchestral stuff. I think what I was sick of was the mentality that went along with training for orchestral playing where it's nit-picky to the point of where, in his (Gould's) own words, is like Olympic figure-skating. So, I just started feeling like I'm cool with the nit-pickiness; I like details, but I just felt like the details were things that were completely uninteresting to me and it was bothering me. It was frustrating looking back on how much of an idiot I was and it was a similar story to why I quit the violin because I kept thinking that I don't

want to audition for all these orchestras when they're listening for this and that. I had actually never taken an audition before, so here I was like bad mouthing the scene without ever having been part of it. But it was super free; he let me basically uncover myself, which is what he does for everybody.

How would you say he was different from other teachers you've studied with?

Well the fact that there was zero structure is pretty unusual; he didn't have it because he didn't think it would work. I think what sets him apart, and all my teachers have been great and all for different reasons, but he stands out for being so good at being able to communicate and read what you need to hear and say what you need to hear, not saying what he hears. A lot of teachers say what they hear, but he said what you need to hear, even if it wasn't what he was hearing.

What is your most vivid memory of him, either in your lessons or outside of them?

I feel like there are so many moments like that. I do remember him showing me this violin player who carried this phrase and the first time I heard it it sounded a bit flat, but then when he pointed out why it was a good example of carrying the phrase and singing through every millisecond of every note. He showed me how to listen to it differently and made me realize that's basically all a teacher can really do anyways. I have a young child; I can't teach him how to walk. The more I try and help, the worse it is, he just has to figure it out. But he can watch you sort of show him the kind of things that he should be looking for. He was really good at pointing out cool moments in music that I liked, but I wasn't listening to the same thing.

Did he play a lot for you during lessons and if so, was it helpful to hear how he would play certain things musically?

Yeah, he did, and we would play duets a lot and I did feel like it helped a lot. He was not sounding as good as he did probably when he was still in the Met, but I always felt like I got the point really really strong, like that didn't to me have an impact, it wasn't like it needed to be something he'd been practicing. I always wondered that in my own lessons when I'm home and I'm not practicing as much as when I'm touring; I'm like "Should I demonstrate this?" Sometimes I demonstrate it and I don't sound good, but I know that I made my point. So, I found it extremely valuable to hear him play. I also think it helped that I knew his playing so well from recordings.

Do you have any favorite recordings that he is on?

Yeah, I love that video, it's on YouTube, of the opening of Parsifal, the video is also really cool. He just has a not giving a dang type of vibe when he plays and at the same time it's just so beautiful and the sound is never forced. Do you know those recordings, there are two of them, of the Met Opera with (James) Levine doing Wagner opera overtures? They're kind of hard to find, I don't know why, but there are two of them and they're both unbelievably good and they're all with Gould playing.

You mentioned working with him in the brass rep class; how was his teaching style different in that setting vs. in your lessons?

Different in the sense that you got to see him work with other personalities and other instruments. So, the way the rep class worked was really cool; it was all brass, woodwinds, percussion, everything minus the strings basically. You were reading through it as opposed to just having a trumpet rep class. So, you're reading through these pieces and the conducting majors would play the string parts, which was also impressive to watch, just right off the score. It was amazing because I realized that what he was working on with me was the same thing he was probably working on with virtually all of the students there, regardless of instrument. There was an oboe player that was playing this big beautiful solo and it was kind of perfect in every way; the sound was mature and beautiful and the phrases were long and the technique really couldn't be any better, but the difference between this person and a recording that you would actually want to buy was that one was interesting and beautiful and the other one sounded like a machine could have done it. That's a frustrating thing to deal with as a teacher and the way he dealt with it was he said something so offensive and whatever it was, it worked, instantly. The person was immediately like, I don't know if they got mad or if they knew what he meant, but suddenly it was perfect. That would have never worked for me and he never said anything that shocked me in lessons, but a lot of people come away from lessons hearing him say really wild things. Again, that's what I thought was really cool to watch him as a teacher working with other instruments and instantly get them to sound their best.

What do you think attributes to why so many of his students have had a lot of success?

First, he teaches you how to listen to details that you might not learn if you didn't have that type of level of teacher. And he does it in a way that's encouraging so that, I think the extreme case being me where he said, "Don't practice," and meanwhile I was so inspired. I would practice more than ever without even thinking I was. And he teaches you how to sound like yourself, that was really the biggest part. I think that's probably what he was most known for; he was like a finisher. He would take people that sounded great, but they sounded like each other and then suddenly they'd finish with him and they'd sound like a person, which is really pretty remarkable.

Are there any aspects of his teaching that have carried over into your own teaching?

Yeah, I strive to really get into my students' heads because I know that's really what matters and I think my challenge for myself is to do it in as few words as he did. He'd mastered it to the point where he might do a whole lesson and say nothing; he'd just look at you and you got it and went home. It's harder with younger students, but with the students that are good, it's true; the less you say, the better they sound.

Would you say you would not be where you are today had you not studied with Gould?

I think that it's hard to say, but it's hard to imagine it would have worked out as well as it did without him. Again, that doesn't diminish how much I learned from my other teachers, but I do think that because I took, for a person who's not very traditional, about as traditional of a path

as you could. I started young, took private lessons since then, I went to a music high school, I went to LaGuardia High School, do you know the movie "Fame"? There was like a whole song about it from the '80s. Anyways, that's the school, very music in the hallways type place. And then I went to Manhattan School of Music Prep; I had like theory and ear training and all that stuff coming out of my ears by the time I was in my master's. I was like, "Man, I have to take these classes again?" Without really saying it, he was able to recognize that and not burn me out. I was pretty burnt out by the time I got to my master's. So yeah, I was frustrated, and it was also scary to see how unlikely success was. At the time, I didn't really have any interest in teaching, which a lot of people in performance majors feel at that age, so my options were extremely limited.

Have you sought his advice or taken lessons with him during your professional career?

Yeah, I've reached out to him and we started hanging out a bit. I ran into him at Ryan Anthony's Cancer Blows thing, so Caleb (Hudson) and I hung out with him a lot. That was also really cool, even though I was already in Canadian Brass for a good while, maybe six years at that point. It was cool to hang out with him because what we all did was just sit together and just listen to tons of music, like show each other cool things we'd be into at the time and they were about as different as you can imagine. I think the first time we ever hung out was at my apartment and I was so excited because I was still like, "Oh my God, Mark Gould is coming over to my house, what do I do?" Even though we studied together, I was still star-struck, I was still a kid. I made meatballs and everything and had such a blast, we were laughing so much that he was like, "Man, thank you so much, I needed this." I was like, "Oh my God, I'm so happy you had fun at my house." But I introduced him to a friend that was a funny guy, we were laughing over what this guy was saying. This guy was completely nuts, so we sort of bonded over that.

What do you think his legacy as a teacher and performer will be?

The cool thing is he talks so highly of Mel Broiles and he's written extensively about him; stories he's told about him are things that all of his students have heard and they're amazing, crazy stories. What a storyteller he is. I think that it absolutely shows in his playing, but he's a great writer. So, I think that he's going to be remembered as a third thing too, as a writer. His book (Orchestra Confidential: A Survivor's Guide for Musicians and Those Who Love Them) is hilarious. He let me republish a lot of the stories he'd originally written for ITG (International Trumpet Guild) about Mel Broiles on my blog and he loves that it's driving traffic to my website. I brought up Mel Broiles also because after hearing about him I want to hear him play and there's virtually no recordings of Mel Broiles in the Met for whatever reason. They weren't recording as much back then and there were two principals and I don't know, I kept asking him how to find them and he was like, "Yeah, there's not really much out there." But on the other hand, Mark is recorded on decades of Met recordings and that was just the era, the recording era; a couple of decades where they just recorded everything and man, his sound is just so tasteful. His legacy has a lot of roots and they run deep.

Appendix P

Caleb Hudson Interview Transcript

Phone Interview: January 18, 2019

Do you remember your first experience with music, whether it was being exposed to music for the first time or playing music?

I have three siblings and my sister is the oldest and so I grew up going to her high school band concerts, and there was a local high school trumpet player who basically played a solo every concert and he had a beautiful, lyrical, vocal sound and it was a family rule that we were to choose an instrument in fifth grade and join the band, so I chose trumpet because of that local high school trumpet player. I started taking lessons with his teacher because I wanted to sound like him. Then came all of the recordings, Wynton (Marsalis) and Maurice Andre, but the first inspiration was just a local high school trumpet player.

So, you were in fifth grade when you started playing?

Yeah, 10 years old.

Was there a certain point in high school or college where you realized that you wanted to pursue music as a career?

It was actually right away for me. I started taking lessons that fall and within a few months I knew that was what I wanted to do. I remember being in the practice room just dreaming about playing on stage for a living in the orchestra and as a soloist, so I guess it's weird how soon I knew that's what I wanted to do, but that's where all of my attention went immediately.

What years did you study with Gould at Juilliard?

I studied with Gould 2009-2012, so senior year of undergrad through second year master's, three years. I was with Mase three years before that.

Was there a particular reason why you chose to study with Gould?

I think we were really fortunate at Juilliard that both studios were very supportive of each other. I know that's not the case at every institution which is really kind of mind-boggling to me. I think that balance is really important. I'm sure you've heard a lot of this, but Ray is very structured and is great especially with. I'm mean he's great with everybody, you could go study with him for master's and it would be amazing, but especially for younger students who might not have developed their intrinsic motivation. Gould, he's probably not the best for super young students that don't have that really strong sense of intrinsic motivation. That was my feel for it, but both of those guys together I think really contribute to a really well-rounded experience in terms of teaching.

What was your first experience with Gould, whether it was your first lesson or your first time meeting him?

Once I was at Juilliard, he conducted the orchestral excerpt class. The first class it was me and this guy Clayton, he was the other undergrad accepted that year, and he's from Georgia and I'm from Kentucky and so Gould stopped the class mid-class after we were playing Don Juan and looked back and was like, "Y'all boys aren't from the South no more, you know that, right?" With this hillbilly accent. "You guys probably have shot guns in your pickup trucks." And Clayton burst out laughing. That is my first experience with him.

When you started studying with him, were there any particular weaknesses you hoped he would help you address?

Yeah, his lessons were super valuable to me, as were Ray Mase's in a different way. My time at Juilliard was very unique for me because I was going through some embouchure work; not an embouchure change, and this was not prompted by Mase or Gould, it was just something I knew that I had to do to get over some hurdles in my playing. I discovered something weird, I was working through it through my master's, but I basically was kind of working on two different embouchure settings. They weren't two different embouchures, they were just these tiny changes, but they felt huge to me. For me, my personality is a little obsessive sometimes, so I kind of got into the weeds a little bit analytically with myself and I think Gould really helped me navigate through that in a way that allowed me to be a musician throughout all of that frustration because you know violin players, if they have any problems it's all external, they diagnose it, your teacher can help with that. I didn't really have any teachers that could help talk about the physicality that go along with the embouchure issues so I kind of had to figure it out all by myself. What Gould helped me do was navigate through that and he was very helpful because my approach to it was an all or nothing approach; I've got to make this change and I have to commit fully and it's this huge change. I might not be able to play great for a couple of years, but then hopefully it will be great after those couple of years. In my lessons with him he was kind of like, "You know what, you should approach this from kind of a use your foundation of what you do well, your strengths, and use that to serve as the same foundation for this new embouchure setting." It's kind of hard to explain, I don't want to go into too much detail about the embouchure things I was dealing with, but I did start to approach my routine with that mindset, like let's start from what I do well and not everything has to be a huge drastic adjustment. That helped a lot. It helped minimize the gap between my strengths and weaknesses and I still think about that a lot, but that's just one aspect of my lessons with him.

His lessons weren't super structured so he never assigned me anything and this might vary from player to player because I think he changes as a teacher depending on what he sees his students need. For me, I've always just been motivated and didn't need someone to tell me to go do this and that, so I would bring it whatever I wanted to bring in on a weekly basis, whether it was methods or repertoire or just single isolated attacks. He would help me with that and usually was framing it all in a musical context because his teaching didn't separate musical and technical, everything was part of the whole picture. Even just a single note was to achieve a certain color in the sound. A lot of his comments were kind of guiding me to that kind of thinking and a lot of his comments were just guiding me to new sources of inspiration, whether it was listening to new

things or thinking about programming concerts in a new way. Just thinking that way or getting out of the trumpet-bubble.

Were there any musical ideas he would talk about that really stood out for you that you still remember today?

The best musicians I know always have a listening recommendation to go along with any pedagogical recommendation and he always had that. I remember I was playing some solo and he guided me to this album with a Bulgarian women's chorus, so I checked it out that week and it was unbelievable, and I still listen to it and recommend it to students. So, he would always guide me to new artists to listen to. One of my favorite quotes, when I was studying with him a trumpet player had released a solo album, and I'm not going to name names, but I remember we talked about this album and he said, and I think it's my favorite quote, "If I could play the way he plays, I wouldn't play it the way he plays." I think that's classic Gould right there. I kind of use that with my students a lot and there's a lot of truths to that, honestly because so many institutions honestly are training players to be technicians and that's a very small part of the whole picture.

I think a lot of his ideas are related to the (Jim) Pandolfi approach. I actually took a lesson with Pandolfi because Gould brought him to campus and that was incredible too, wow. So certain concepts that Pandolfi would talk about and Gould would emphasize like "ring and ease in the sound" and kind of getting away from "brass speak." Things like always saying "ah" and always going for the dark tone. Gould was about color in the sound and not always going for this homogenous, super even sound; it was about the color and it was about making a statement based on what the repertoire demanded or what your internal musical intuition demanded from the phrase. I found every week he would give at least one golden nugget of inspiration that I would take away and it would kind of guide my practicing the entire week. It was usually something that was conceptual or musical, it was very rarely anything mechanical or technical. That was probably because I was in the mire of thinking too technical about what was going on with my embouchure and that was dominating a lot of my practice, definitely my routine, and I think that helped balance out my approach because in the midst of all that analyzing, which is definitely important, but I was thinking conceptually and musically and about color in the sound and also letting the sound guide me through that process. Letting my musicality and my musical intuition guide me through the process and not going for mechanics for the sake of mechanics alone. Gould would oftentimes have some really poignant things to say that would I would take away really help me through the week.

How does Gould compare to Ray Mase and other teachers you've studied with?

I think both Mase and Gould care a lot, they really put a lot of thought into their students and I was very lucky because not every teacher will invest that kind of thought into their students outside of their one lesson a week. Sometimes in that one lesson teachers will be absent minded, but Gould and Mase were both, like despite the Gould personality which he's famous for, a lot of people have a certain perception of Gould because they've never met him, they've only seen his videos or heard stories, but he does care a lot about his students personally, as you know. He puts a lot of thought into each of them and it's really apparent.

So, differences between Mase and Gould, besides the structure thing, think that's the biggest one, I think. I would say Mase demonstrated more in lessons, even though he didn't demonstrate a lot. Gould would do it every once in a while, and when he did it, he always got his point across. He always had a way of getting his point across in his playing, that was like, "Oh, I know what you mean," even though it might not have been what people consider recording ready and that's actually helped me in my teaching and I've had a very short teaching career compared to Gould, but in my teaching sometimes I'm reticent to demonstrate because we want our approach is we want everything to be polished, especially in front of our students, but sometimes I'll play something even if I know it's not going to be my best because I know that I will get my point across. Usually I'm able to do that and I think that's something I took from Gould.

Other things that I've passed on to my students from Gould is just kind of his approach and stepping back and thinking on a macro level instead of a micro level. It's so easy in a day full of teaching eight hours, it's so easy to get right to the first little minor thing I hear in a student's playing and alright, let's check that box off, ok let's connect that interval jump a little better, let's make sure that attack is more immediate, let's make sure your sound is even. It's so easy to go to those little, I mean they're big things and they're important, but because of Gould I think I've been able to balance that out more on a macro level, looking at musicality, musical intuition, like what is your source of inspiration this week, what did you listen to in order to develop your inner musical ear and how are you executing that or what are the hurdles between you and what you produce on the horn? Is it clear in your head or is it unclear in your head and that's why it's unclear on the horn? Or is there something in between your head and your bell that's preventing you from executing the way you want to execute. So, just trying to think on an overall more musical context and also trying to think on different non-trumpet perspectives. Gould kind of emphasized collaborating a lot so I try and do that with my students. In an effort to do that, my senior recital at Juilliard I did an interactive computer music piece with percussion, trumpet and interactive computer. It was definitely an experiment and it was also a failure, as Gould called it, "an epic failure," because he came to my recital and my next lesson he was like, "The recital was great, but that piece was an epic failure, but that was probably the most valuable thing you did on your recital because you learned from it and you learned what worked and what didn't work and you had a new experience."

What would you say is your most vivid memory of Gould, either in lessons, rep class, or outside of school?

I think one of his greatest strengths as a teacher is that, in my opinion, he doesn't filter his thoughts super stringently so we kind of get this raw, gut reaction from him which is super valuable in a lot of ways I think because it's not sugar-coated and it's real. A lot of times it seems a little overwhelming and sometimes it's a little jarring, but it's always effective.

Was it helpful for you to hear him play in lessons, like how he would play things stylistically?

Yeah, because like I said, he always got his point across and usually he's such a colorful player, he's able to accomplish a lot of different sounds on the Mount Vernon B-flat Bach he had.

Oftentimes, when he would play, he would achieve this color to his sound that was really amazing and inspirational. Even if it wasn't technically always pristine, it was always effective.

I know he was already retired from the Met when you studied with him, but did you get to hear him perform in any other settings?

Yeah, we played together in the New York Trumpet Ensemble, it was Gould and then usually a couple of jazz guys, and then piano and bass. We'd play some classical stuff and we'd play a lot of jazz trumpet stuff, so yeah, we played together quite a bit. And then we played together in a big band. So, we had some outside things that we did together.

How would you say his teaching style varied, if at all, between lessons and the orchestra rep class? Were they similar or was he different in a large group setting?

Rep class, sometimes in order to get his point across I think he was a little over the top in his comments and very dramatic sometimes. I didn't feel he was like that in lessons because maybe he knew I didn't need that then. Like I said, I think he is kind of like a chameleon, he changes styles depending on what his students need, which is the opposite of the fit inside of the box teaching approach. It's very tailor-fit to his students. So, his lessons with Alexander White I'm sure were completely different from his lessons with me. And it kind of reflects the student's interests and passions and I think, contrary to a lot of professors in conservatories, he didn't approach each student like he had to mold them into what he thought the profession needed. He cultivated a teaching environment where each student could flourish in their own passions and interests. I believe that when working with multiple students on the same orchestral audition list, I think he would let each student play the way they play and tailor-fit his comments to help them in that aspect. So, the way I would play the portamento solo from Mahler 5 would be completely different from the way like Stuart Stephenson would play it. He's okay with that and he wasn't trying to fit us into a mold, which I think is really rare and very valuable.

Why would you say his students have had the successes that they have?

It's hard to say that personally because there's a lot of people in my life I owe a lot to who sacrificed a lot for me and invested a lot in me and he's definitely one of them. I would say that he does bring the new perspective to trumpet pedagogue and I think a lot of the orchestrally minded students who go into Juilliard really benefit from his perspective because it's something different musically, and it's intellectually stimulating and challenging and it forces each student to kind of grapple with realizing what their musical potential is. I think he brings a much different perspective to trumpet playing.

Do you think you would be where you are today had you not studied with Gould?

I could say I wouldn't be where I am today if it weren't for a lot of people, however, I do think that his influence, in addition to Ray Mase's influence, during my most vulnerable embouchure focused years, was very important and helped guide me through it in a way that I didn't get too overwhelmed in the details of that kind of work. He kind of helped me frame everything in a

musical context and I'm really grateful for that and it's hard to speak to how important that influence was, but I do believe it was very important.

What do you think his legacy will be both as a teacher and as a player?

I think his political Facebook posts will be his legacy, nah, I think he wants us to erect a huge statue right in front of Alice Tully Hall of Mark Gould. I don't think his name will ever be lost in terms of trumpet pedagogy and his impact as a performer and as a teacher. I think whether it's conscious or not, his teaching and his approach is going to continue to be passed on. I know for sure that it's something that I'm conscious of on a weekly basis when I'm teaching.

Have you ever sought his advice during your professional career?

Yeah, I have, I reach out to him a lot, especially with programmatic ideas. I think he's got a really great perspective on programming and so when I'm working on recitals or whenever we're thinking about a new recording project, I've reached out to him and he's always been great.

Appendix Q

Pink Baby Monster Concert Review

New York Daily News: April 30, 2003

JUILLIARD REINSTATES BANNED 9/11 PIECE

By CELIA McGEE
DAILY NEWS FEATURE WRITER

Just four hours before its premiere earlier this month, Lincoln Center's Juilliard School canceled a work by faculty member Mark Gould because its video component contained images from the terrorist attacks on the World Trade Center.

But yesterday, Juilliard President Joseph Polisi changed the school's position and asked Gould to present the work, "I Live for Art," at the school in September with other pieces he writes and performs as part of a three-man group called Pink Baby Monster.

Gould, a trumpeter who has taught at Juilliard for 22 years and is a leading figure in his field, was to be part of the school's "Beyond the Machine," a three-day festival of electronic and interactive music organized by Edward Bilous, director of Juilliard's Music and Technology Center.

Bilous had killed "I Live for Art" after a dress rehearsal on April 5. He called the work, with a video component by artist Mark Zansky, "dangerous" and "inappropriate," said Brian McWhorter, a producer and a member of Pink Baby Monster.

"He told me that he was concerned about the safety of [Juilliard] students from the Middle East, and didn't want them to be offended."

Bilous "also mentioned that there would be funders and members of the administration in the audience," McWhorter adds. "He wanted something easygoing, not controversial."

Neither Polisi nor Bilous returned calls. Gould said Polisi "told me he feels strongly about First Amendment rights."

Gould said there had been a delay in showing the video to Bilous but, he says, "that's because it was in no shape to be shown. [Bilous] was uncomfortable with that, and made a wrong call."

Zansky added that a written release that he and Gould sent to Bilous several weeks before the festival included a reference to German composer Karlheinz Stockhausen's notorious comment following Sept. 11 that the destruction of the World Trade Center was "the greatest work of art in the history of mankind."

Pink Baby Monster's intention, says Zansky, "was to explore that terrible position and its tragic overtones."

Louis Schwadron, the vocalist with Pink Baby Monster, left the group following the Juilliard cancellation. He could not be reached.

"He quit because he was upset with me for involving him in a fiasco," Gould said. "This whole thing was turning into a circus. I just want to show my piece."