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Straight Ahead: The Life, Pedagogy, and Influence of Dennis L. Schneider

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STRAIGHT AHEAD:
THE LIFE, PEDAGOGY, AND INFLUENCE OF DENNIS L. SCHNEIDER

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University
and Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The College of Music and Dramatic Arts

by
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I also owe a deep debt of gratitude to my mentor, Dr. Daniel Schmidt. He is like a father to me, and my feelings about him are akin to the feelings that so many of Denny Schneider's students expressed about their teacher. He created the love of music and the love of the trumpet in me, and I'm forever in his debt.

Finally, I'm forever grateful for my family, especially my wife Kristen. She has always been my number one fan, and her love, help, and support have kept me going even during the darkest times. She is more important to me than anything, and the sacrifices that she has made for me to complete my doctorate are testament to the love we share.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	iii
LIST OF FIGURES.....	v
ABSTRACT.....	vi
INTRODUCTION.....	1
BIOGRAPHY.....	4
PEDAGOGY.....	41
CONCLUSION.....	75
BIBLIOGRAPHY.....	77
APPENDIX A: TRANSCRIPTS OF SELECTED INTERVIEWS OF FORMER STUDENTS.....	80
APPENDIX B: REFERENCES TO THE WORK OF DENNIS SCHNEIDER IN THE INTERNATIONAL TRUMPET GUILD JOURNAL, 1976-2012.....	265
APPENDIX C: THE PINK SHEET.....	270
VITA.....	271

LIST OF FIGURES

1. Schneider and Roger Voisin, date unknown.....	10
2. Schneider circa 1997.....	14
3. Schneider and Laurie Frink in his studio, early 1970s	19
4. Schneider with Tim Andersen, circa 1981.....	32
5. Schneider and the UNL Jazz Ensemble circa 1972.....	38
6. Allan Cox, Cecelia Norton, Michael Anderson, Elizabeth Hastreiter, and Grant Peters, accepting the ITG Award of Merit on Schneider's behalf, 2012.....	40
7. Schneider after receiving ITG Award of Merit, 2012.....	40

ABSTRACT

The career of Dennis L. ‘Denny’ Schneider, Professor of Trumpet at the University of Nebraska-Lincoln from 1961-1996, was expansive. From small town Nebraska, Schneider graduated from the University of Nebraska and Indiana University. After serving in the USAF Strategic Air Command Band, and teaching public school music, Schneider began teaching at the University of Nebraska. He served as principal trumpet of the Lincoln Symphony Orchestra, Omaha Symphony Orchestra, and the Nebraska Chamber Orchestra for decades. Schneider also served as principal trumpet for the Cabrillo Summer Festival Orchestra, and performed and recorded with the Summit Brass. He was the recipient of many awards, including the Distinguished Teaching Award from the University of Nebraska and the International Trumpet Guild Award of Merit.

This project examines Schneider’s life, career as a trumpet player, and pedagogy. One of his former students pointed out that “his publications are his students themselves:” evidenced by the large number of successful professional trumpet players and teachers that studied with him. These include Tim Andersen, Michael Anderson, Allan Cox, Laurie Frink, Grant Peters, and Alan Wenger. Through a series of interviews with these and others, themes have been identified in his teaching, which show how he adapted his teaching style to the individual needs of each student. The appendix contains transcripts from the interviews, a listing of references to Schneider’s work in the International Trumpet Guild Journals between 1976 and 2012, and a copy of his infamous “Pink Sheet” trumpet practice routine.

It is my hope that this project will help to preserve Denny Schneider's legacy as a master teacher, world class trumpeter, and human being of the highest quality in the trumpet community and greater music world.

INTRODUCTION

The following study attempts to bring more notice to one of the unsung heroes of the music world, Dennis L. Schneider (b. 1931). Schneider taught trumpet at the University of Nebraska from 1961 to 1997. Although Schneider remained largely unpublished, and only left Nebraska for a short time to attend graduate school, he still left a lasting mark on the trumpet world through the number of successful students that he produced. Through them, his legacy has reached many trumpet players and other musicians. As one of his former students pointed out, “His publications are his students themselves.”

Through a series of interviews with former students, colleagues, and family members, I have assembled a biography of Schneider’s life and identified recurring themes in his pedagogy. Through his character, artistry, and expert teaching, he inspired and educated at the highest level, and produced students that have become leaders in their field. Some of these students include: Tim Andersen, co-principal trumpet of the Dallas Wind Symphony and founding member of the Dallas Brass; Michael Anderson, Professor of Trumpet at Oklahoma City University; Allan Cox, longtime professor of trumpet at the University of Southern Mississippi and current professor of trumpet at Vanderbilt University; Steven Erickson, former principal trumpet of the Omaha Symphony Orchestra; Laurie Frink, freelance trumpet player in New York City and renowned brass pedagogue; David Hickman, international soloist and Regents Professor of Trumpet at Arizona State University; Lester Monts, Senior Vice Provost for Academic Affairs at the University of Michigan; Grant Peters, Professor of Trumpet at Missouri State University; and Alan Wenger, Professor of Trumpet the University of Central Missouri.

Schneider existed for his students. A seemingly simple man, he engaged a complex system of specific pedagogy applied individually to each student—with students largely unaware of it, by his design. This paper does not attempt to understand his thinking, but instead pieces together his pedagogy and how he applied it, as recalled by his former students. Through a chronological biography, components that ultimately comprise this pedagogy become apparent.

How This Study Came to Be

On July 13, 2013, Laurie Frink died of cancer. Because much of the trumpet community remained unaware that she had been ill, her death came as somewhat of a shock. In a conversation with other trumpet players (including some of Frink’s former students), someone mentioned being grateful that she had published her methods, as many of the legends were dying and leaving their legacies undocumented. Immediately, I thought of Laurie’s teacher, Denny Schneider, with whom I had studied in college. (My undergraduate trumpet professor, Dan Schmidt, had studied with Denny and sent me to Lincoln for supplemental lessons.)

I took approximately fifteen lessons from Schneider between 2000 and 2005, and his warmth, amazing playing, and expert teaching have always been an inspiration to me. I consider him my “trumpet grandpa,” and have always had affection for him. While trying to maintain objectivity in the body of this paper, I share some personal reflections in the conclusion.

This project is also timely. Schneider is currently suffering from advanced stage dementia due to Alzheimer’s disease and can no longer communicate meaningfully. Although Mrs. Schneider was unable to contribute, their daughters Cecelia (Cece) Norton

and Elizabeth (Buffy) Hastreiter were very helpful to this project. I hope that this project will help to establish Denny Schneider's legacy in the trumpet community and greater music world. He inspired countless people during his lifetime. The number of successful former students and students of students is a testament to his position as a master teacher, world class trumpeter, and human being of the highest stature.

BIOGRAPHY

Dennis L. Schneider, born April 12th, 1931, in the small Nebraska town of McCook, was the second of four boys; Donald was the oldest, Denny came next, followed by Stan, and then Fred. Coming from very humble roots, Schneider worked in his father's barbershop, and worked a paper route to help the family make ends meet.¹ This constant work as a child helped to instill an unfaltering work ethic that Schneider would exhibit for the rest of his life.

Each member of the family played a musical instrument; his father, Fred, played the fiddle, and his mother, Rose, played piano. Schneider began by following in his father's footsteps by playing the violin, but found it too complex. After hearing the great Harry James, Schneider exclaimed, "Boy, that's for me!" and switched to trumpet. Although he found trumpet difficult, he enjoyed it and persevered.² He took some early lessons from Elwood Best, an amateur trumpet player who worked for the Burlington Railroad.³ Schneider's father also worked as a freelance musician in the McCook area, and would often hold gatherings in the back of his barbershop, making music with his friends. Later in life, Denny received a print of Norman Rockwell's "Shuffleton's Barbershop," and said that it described his childhood perfectly.⁴

This early musical exposure and work ethic guided Schneider on the path to becoming a great musician. Eventually, Schneider began to play professionally with his father, who ran a sixteen-piece big band. Schneider struggled the first time he played a

¹ Cecelia Norton, phone conversation with author, Baton Rouge, LA, February 9, 2015.

² Jeff Korbelik, "Trumpet Calling," *Lincoln Journal Star*, August 15, 1999.

³ Dean Haist, phone conversation with the author, Baton Rouge, LA, August 19, 2014.

⁴ Norton interview.

solo with the band, and began receiving looks from the band as well as from the dance floor. Finally, his father tugged at his coattail and admonished him with, “Sit down, kid!”⁵

In a 1999 article in the Lincoln Journal Star, Schneider recounted a story in which he played in a band for the famous burlesque dancer, Sally Rand, while in McCook in 1945. A fourteen-year-old high school freshman, Schneider initially had no idea who she was, deducing only that she was some kind of dancer during that afternoon’s rehearsal. He was shocked to find out exactly what kind of dancer she was on the job later that evening. That engagement paid \$20, and Denny always considered it one of his career highlights.⁶

Schneider moved to Lincoln, Nebraska during his junior year of high school and attended Lincoln High School, graduating in 1949. Schneider’s father wished to put all four boys through college, but this goal remained financially feasible only by moving the family to Lincoln so that the boys could live at home while going to school at the University of Nebraska. During his high school years, Schneider started trumpet lessons from local music teacher John Shildneck, who introduced Schneider to classical music and motivated him to pursue it.⁷ By 1948, the 17-year-old Schneider was already receiving requests to play with the Lincoln Symphony Orchestra. During those early days

⁵ Korbelik.

⁶ Korbelik.

⁷ Today, a band shell named for Shildneck stands in one of Lincoln’s public parks, and is a venue in which Schneider played principal trumpet with the city’s municipal band for many years.

with the LSO, Schneider recounted, “The orchestra wasn’t very old or mature at the time, but sitting inside that orchestra was a kick in the pants!”⁸

During his time at Lincoln High School, Schneider met another new transplant from Omaha named Judy Overgaard. According to their daughter, Cecelia Norton, Schneider and Overgaard met on the first day of school and immediately developed a close friendship. They started dating soon after, and stayed together through college. Schneider and Overgaard married on June 6, 1953.⁹ They would go on to have four children, two daughters and two sons.

Schneider attended the University of Nebraska, where he studied trumpet with Jack Snider, who taught all brass instruments. He graduated in three years, in 1952, with a degree in music education. Upon graduating, he joined the United States Air Force 702nd Air Force Band (Strategic Air Command Band) at Offutt Air Force Base in Bellevue, NE, as principal trumpet and soloist, where he remained until 1956.

Schneider left the USAF to return to school at Indiana University, studying with William Adam. He graduated with a Master of Music degree in Music Education in 1958.¹⁰ Schneider returned to Nebraska and taught high school band at Falls City High School, in Falls City, Nebraska, remaining there for three years, and worked as a trumpet player in Judge Albert Maust’s local big band. Schneider grew to hate directing high school band and marching band, and began to seek employment elsewhere.¹¹

⁸ Korbek.

⁹ Norton interview.

¹⁰ David Hickman, *Trumpet Greats* (Chandler, AZ: Hickman Music Editions, 2013), 714.

¹¹ Elizabeth Hastreiter, interviewed by author, Bellevue, NE, January 7, 2015.

In 1961, the growing University of Nebraska hired Schneider as a third brass instructor, joining his former teacher Jack Snider, who taught horn, as well as a trombone instructor. In order to prepare for the job, Schneider began trumpet lessons with Daniel Tetzlaff, a member of the Minneapolis Symphony Orchestra. Schneider felt he needed to further hone his playing and teaching abilities to meet the demands of his new position.¹²

That same year, the University hired Vernon Forbes as a new trombone instructor. Schneider and Forbes worked closely together their entire careers at Nebraska; Forbes retired in 1996, only a year before Schneider.¹³ Schneider advanced to Assistant Professor in 1964, to Associate Professor in 1969, and to Full Professor in 1974.

From 1967 to 1976, Schneider directed the University of Nebraska Jazz Ensemble. The group began as a student led ensemble, sponsored by the Upsilon Chapter of the Phi Mu Alpha Sinfonia men's music fraternity. Schneider served as the fraternity's faculty advisor. When the Jazz Ensemble became a school-sanctioned organization, Schneider stepped in as director.¹⁴ The band won the Central States Jazz Festival in Kansas City, Missouri, in 1972, and subsequently performed at the John F. Kennedy Center for the Performing Arts in Washington, DC.¹⁵

Schneider received a Woods Fellowship at Boston University in 1970 to study with Boston Symphony Orchestra trumpeter Roger Voisin. Voisin had formerly served as principal trumpet with the BSO, but at that point played assistant principal/third trumpet,

¹² Vernon Forbes, phone conversation with author, Baton Rouge, LA, February 13, 2015.

¹³ Ibid.

¹⁴ David Grasmick, phone conversation with author, Baton Rouge, LA, December 30, 2014

¹⁵ Don Gorder, phone conversation with author, Baton Rouge, LA, November 26, 2014

having switched positions with Armando Ghitalla.¹⁶ Schneider took a sabbatical from the University of Nebraska and moved his entire family out to the Boston area, where they rented a Cape Cod-style house in Newtonville, Massachusetts. Schneider's children recount that time in Boston as a very happy one for their family, regarding it as a big family adventure.¹⁷ The family as a whole did not participate much in his musical endeavors there, but enjoyed the culture of the Northeast. Although the children attended school for the one semester they lived there, the family made the most of each weekend by visiting historical sites such as Walden Pond. Cecelia Norton, Schneider's eldest child, was 14 years old at the time, and remembers her father going to the wharf every Friday night to buy fresh lobsters for the family's supper. "He was living high on the hog. He thought that was the greatest thing ever," Norton recalled.¹⁸ He took his sons ice skating often as well. Schneider's children considered this the most major "vacation" the family took, as they could not afford to travel often on two teachers' salaries and Schneider's schedule as a freelance musician.

This sabbatical study with Voisin became a turning point in the way that Schneider played and taught trumpet. In addition to having the experience of hearing Voisin play in the orchestra on a weekly basis, Schneider's studies gave him a plethora of new ideas and concepts to teach his students at Nebraska.¹⁹ Alan Wenger recalled

¹⁶ Michael Arndt, "A Tribute to the Life and Career of Roger Voisin (1918-2008)," *International Trumpet Guild Journal* 33, no. 1 (October 2008): 27.

¹⁷ Norton interview.

¹⁸ Ibid.

¹⁹ Allan Cox, phone conversation with author, Baton Rouge, LA, September 24, 2014.

Schneider being very taken with Voisin's mastery of articulation.²⁰ Voisin was well known for his style of articulation, and Schneider followed suit. Daniel Schmidt spoke of Schneider bringing back a set of orchestral excerpt books for trumpet published by the International Music Company of New York City to be used in lessons, and helping to prepare students for auditions of their own.²¹ Lester Monts recalled Schneider speaking of the way in which Voisin projected his sound out over the orchestra, and noticed that Schneider began emulating this in the Lincoln Symphony Orchestra.²² Monts also stated that both Voisin and Ghitalla influenced Schneider in their constant attention to appropriate equipment, depending on the composer and historical period.

Voisin pioneered the use of higher pitched trumpets to play the orchestral literature, and passed this idea onto Schneider during his time in Boston. In a pamphlet advertising a new five-valve trumpet, scholar (and former Schneider student) David Hickman lists Schneider and Voisin as trumpeters using multiple keyed trumpets in order to tackle the literature.²³ According to Schmidt, Schneider informed him that Voisin played the *Concerto for Trumpet and Orchestra* by Alexander Arutunian on the E-flat trumpet, rather than the more commonly used B-flat trumpet, and Schmidt subsequently adopted and taught this practice as well. Schneider also learned how to transpose the piece using Voisin's method of transposition by solfège, rather than writing out parts. Schneider ultimately adopted another method of transposition, as he felt it worked better

²⁰ Alan Wenger, phone conversation with author, Baton Rouge, LA, December 9, 2014.

²¹ Daniel Schmidt, phone conversation with author, Baton Rouge, LA, August 30, 2014.

²² Lester Monts, phone conversation with author, Baton Rouge, LA, January 13, 2015.

²³ David R. Hickman, *Introducing the 5-Valve C Trumpet by Blackburn Trumpets: History and Perfection of an Old Design, Advantages of the Extra Valves, Instructions, Difficult Orchestral Passages Made Easy, Common Questions, and Additional Readings* (Chandler, AZ: Hickman Music Editions, 2014), 1.

for him, but he remained influenced with the amount of ear training that Voisin employed with his trumpet playing.²⁴ Allan Cox spoke of Schneider recalling that Voisin used to say that sometimes composers do not know exactly what they want with regards to minute details in their music, and so sometimes performers could change things around to make the music more playable or idiomatic.²⁵ Schneider and Voisin maintained a friendship throughout the years, spending time together at International Trumpet Guild conferences, as well as during Voisin's residency at the University of Nebraska in March 1996.²⁶ (See Figure 1.)

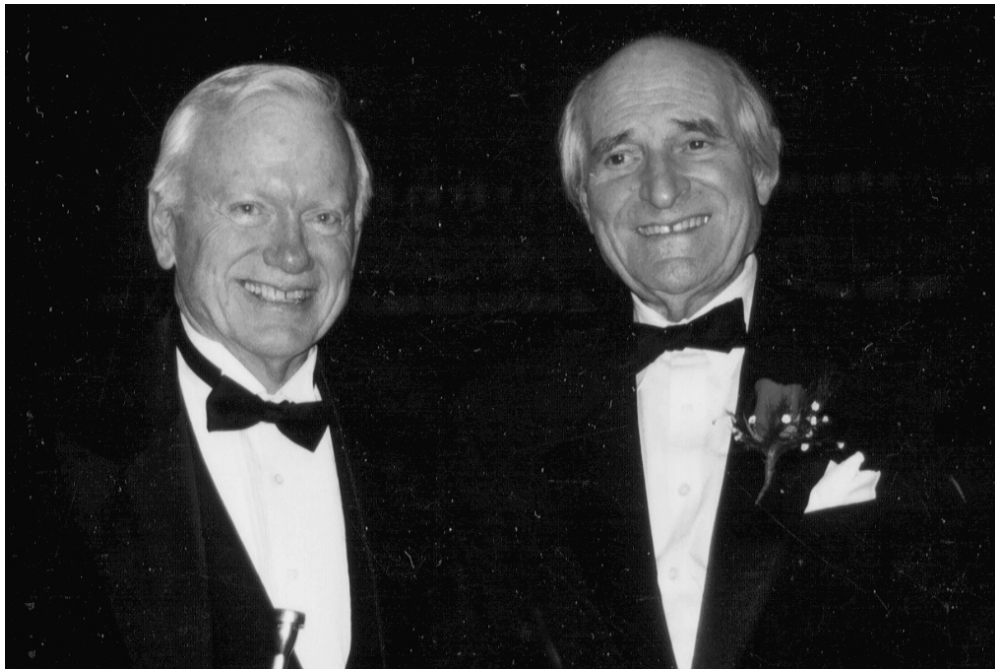


Figure 1. Schneider and Roger Voisin, date unknown²⁷

²⁴ Grasmick interview.

²⁵ Cox interview.

²⁶ Michael Tunnell, "Voisin Conducts Plymouth Brass," *International Trumpet Guild Journal* 21, no. 1 (September 1996): 79.

²⁷ Photograph courtesy of Grant Peters.

Schneider's sabbatical also convinced him in that he could be successful as an orchestral trumpeter.²⁸ Schneider's close friend from his student days at the University of Nebraska, Jackson McKie, played trumpet with the Pittsburgh Symphony Orchestra beginning in 1961.²⁹ McKie and Schneider stayed close over the years, and when a position in the Pittsburgh Symphony opened up in the early 1970s, McKie convinced Schneider to audition.³⁰ Schneider took the audition, making it to the final round. Stories differ on what exactly happened at that point. Some students recalled the committee choosing the other finalist because his sound more closely matched that of principal trumpeter Charles Hois.³¹ Other students recalled that the committee remained divided, and eventually selected the other auditionee. All of his students agree, however, that the experience of that audition motivated Schneider, and gave him new knowledge to impart to his students. Barb Schmit said that Schneider ultimately decided that he could still play trumpet throughout the Lincoln area, remained a devoted teacher, and support and raise his family in the stability of Midwestern life.³²

Schneider created his own opportunities for playing in and around Lincoln. In 1973, Schneider began his own band with Russ Gibson on piano, fellow University of Nebraska professor Al Rometo on drums, former student Ed Love on saxophone, and

²⁸ Grasmick interview.

²⁹ Carl Apone, "Family Life a Symphony," *Pittsburgh Press*, December 19, 1971.

³⁰ Monts interview.

³¹ Ibid.

³² Barbara Schmit, phone conversation with author, Baton Rouge, LA, November 2, 2014.

Keith Heckmann on guitar. Dubbed “Denny’s Band,”³³ the band played numerous jobs around Lincoln nearly every weekend for the rest of Denny’s career.

In 1974, conductor Dennis Russell Davies invited Schneider to join the Cabrillo Festival of Contemporary Music in Santa Cruz, California, as associate principal trumpet. The following two seasons, 1975 and 1976, he returned as principal trumpet, bringing along his student Steven Erickson, who remained a member of the festival orchestra for 17 seasons.³⁴ This relationship with Davies later led to a solo performance with the St. Paul Chamber Orchestra (which Davies also conducted) in 1976.

Throughout the 1980s, Schneider shifted his focus mostly to serve his students at the University of Nebraska as well as the greater Lincoln community, serving as the principal trumpet for the Lincoln Symphony Orchestra, the Nebraska Chamber Orchestra, his dance band, and by substituting with the Omaha and St. Louis Symphonies.³⁵ Susan Slaughter, principal trumpeter in the St. Louis Symphony Orchestra from 1973 to 2013, recalled Schneider travelling to St. Louis to play extra trumpet parts on pieces such as Gustav Mahler’s *Symphony No. 2*, Giuseppe Verdi’s *Requiem*, and Zoltán Kodály’s *Háry János Suite*.³⁶

During the 1980s Schneider was also heavily involved with the International Trumpet Guild. In 1982, Schneider spoke on a panel at the International Trumpet Guild conference in Lexington, Kentucky, with Susan Slaughter and David Hickman on

³³ Michael Thompson, interviewed by author, Elkhorn, NE, January 5, 2015.

³⁴ Steve Erickson, phone conversation with author, Baton Rouge, LA, February 18, 2015.

³⁵ Michael Anderson, phone conversation with author, Baton Rouge, LA, February 22, 2015.

³⁶ Susan Slaughter, phone conversation with author, Baton Rouge, LA, March 1, 2015.

pedagogy.³⁷ He spoke about avoiding “educational overkill,” embouchure development through pedal tones, mouthpiece buzzing, and other topics.³⁸ At the same conference, he played Eugène Bozza’s *Dialogue* with Ron Modell on the “Lexington Trumpet Marathon,” a three hour long concert.³⁹ In 1985, Schneider served as a preliminary judge in the taped round of the ITG student solo competition.⁴⁰

During the late 1980s Schneider presented recitals and clinics at several colleges and universities, including a clinic at Tennessee Tech University in December of 1988 for the Tech Symposium Day.⁴¹ In February of 1989, he presented a guest recital at the University of Southern Mississippi, where his former student Allan Cox taught. He performed works by Rathgeber, Presser, Gaubert, Britten, Clarke, and Goedicke.⁴²

In 1986, after 25 years teaching at the University of Nebraska, Schneider received the Distinguished Teaching Award from the University’s College of Arts and Sciences.⁴³

In 1990, David Hickman invited Schneider to travel to Keystone, Colorado, to perform and record with the Summit Brass at their summer institute. Schneider can be heard on their recording of Gunther Schuller’s *Symphony for Brass and Percussion*.

³⁷ Michael Tunnell, “1982 Artists Confirmed for Conference, May 24-27 at University of Kentucky, Lexington,” *International Trumpet Guild Journal* 8, no. 2 (February 1982): 6.

³⁸ Stephen Chenette “Pedagogy Panel,” *International Trumpet Guild Journal* 7, no. 1 (September 1982): 38.

³⁹ *Ibid.*, 47

⁴⁰ Gary C. Mortenson and Craig B. Parker, “The 1985 Itg Conference: A Synopsis,” *International Trumpet Guild Journal* 10, no. 1 (September 1985): 42.

⁴¹ Michael Tunnell, “Dennis Schneider Presents Trumpet Clinic at Tennessee Tech University,” *International Trumpet Guild Journal* 13, no. 4 (May 1989): 68.

⁴² Dennis Herrick, “Recent Programs,” *International Trumpet Guild Journal* 14, no. 1 (September 1989): 79.

⁴³ Michael Tunnell, “Schneider Receives Award,” *International Trumpet Guild Journal* 11, no. 1 (September 1986): 7.

Schneider served on the faculty for the institute from 1991-1993, teaching master classes and coached brass ensembles.⁴⁴

Schneider retired from the University of Nebraska in 1997 after teaching there for 36 years. (See Figure 2.) On April 20, 1997, the University of Nebraska sponsored a tribute concert for Schneider, featuring his colleagues from the Lincoln and Omaha Symphony Orchestras as well as former students and the faculty brass quintet.⁴⁵ The concert consisted of works by Paul Dukas, de Lassus, Altenburg, Manfredini, and several jazz selections. Former students Tom Kelly, Daryl Stehlik, Michael Thompson, Deborah Bouffard, Kevin Brown, Tom Kelly, Lester Monts, Brian Pfofner, Daniel Schmidt, and Barbara Schmit participated.⁴⁶



Figure 2. Schneider circa 1997⁴⁷

⁴⁴ David Hickman, phone conversation with author, Baton Rouge, LA, January 24, 2015.

⁴⁵ Daniel R. Moser, "Abendmusik closes season with 'Best of All Worlds'," *Lincoln Journal Star*, April 20, 1997.

⁴⁶ "A Tribute to Denny Schneider," The University of Nebraska, April 20, 1997, accessed March 12, 2015, <http://contentdm.unl.edu/cdm/singleitem/collection/music/id/388/rec/28>.

⁴⁷ The University of Nebraska. Web. 2 Mar. 2015.
<<http://newsroom.unl.edu/announce/todayatunl/419/2798>>

In 2003, after playing principal trumpet with the Lincoln Symphony Orchestra for a span of 46 years, Schneider finally retired, succeeded by former student and LSO section member Michael Thompson. Schneider's overall career with the LSO spanned from 1948 until his retirement in 2003, with breaks between 1952 and 1961 for his service in the United States Air Force, graduate work at the University of Indiana, and his time spent teaching high school band. During his final years as a member of the LSO, he participated in several solo engagements, including Antonio Vivaldi's *Concerto for Two Trumpets* with new University of Nebraska trumpet professor Darryl White,⁴⁸ and Leroy Anderson's *Bugler's Holiday* with LSO trumpeters Michael Anderson and Michael Thompson.⁴⁹ Schneider was also honored for being a member of the Lincoln Symphony Orchestra for over 40 years at the LSO's 75 year celebration on February 19, 2002.⁵⁰

After retirement, Schneider continued to affect students and the community at large. He and his wife, Judy, created a scholarship fund in 1998 for future trumpet students at the University of Nebraska, called The Professor Dennis Schneider Scholarship Fund.⁵¹

On June 4, 2002, Schneider performed in the inaugural concert of the Nebraska Trumpet Ensemble, founded by former students Dean Haist, Barb Schmit, Deborah Bouffard, and Schneider's successor as professor of trumpet at the University of

⁴⁸ Jeff Korblik, "Symphony Job Came as a Surprise," *Lincoln Journal Star*, July 5, 1998.

⁴⁹ Jeff Korblik, "Concert Deserved Bigger Audience," *Lincoln Journal Star*, December 5, 1999.

⁵⁰ Jeff Korblik, "Where It All Began," *Lincoln Journal Star*, February 20, 2002.

⁵¹ "Schneider Wins ITG Award of Merit," The University of Nebraska, July 26, 2011, accessed March 2, 2015, <http://news.unl.edu/newsrooms/unltoday/article/schneider-wins-itg-award-merit/>.

Nebraska, Darryl White.⁵² Excited about bringing this new musical group to the community, Schneider continued to perform with the group bi-annually as his schedule and health allowed.

In December of 2002, Schneider was interviewed prior to the Lincoln Symphony Orchestra's holiday concert regarding his performance of the horse whinny at the end of Leroy Anderson's *Sleigh Ride*. Schneider mentioned that he had rendered the whinny hundreds of times, infamously substituting a rooster crow for it during one rehearsal. Always the entertainer, Schneider remarked "I don't think a Christmas has gone by when I haven't played it lots of times. I just love it. It's one of the most fun things I get to do."⁵³

On May 13, 2005, Schneider joined the Nebraska Jazz Ensemble for one of his last public performances, a concert entitled "Trumpet Madness." He performed Duke Ellington's *In a Sentimental Mood* with the band, to raucous, long-lasting applause from the audience.⁵⁴

Schneider golfed avidly his entire life. He became interested while a young boy in his hometown of McCook, but did not have the skill for the high school teams in either McCook or Lincoln. Nonetheless, golf remained an outlet for him, and he eventually became a 9-handicap player. In December 1991, Schneider made the news for hitting two holes-in-one in Lincoln in one week, on December 20th at Holmes Golf Course, and

⁵² Jeff Korbek, "Brass Attack," *Lincoln Journal Star*, June 2, 2002.

⁵³ Jeff Korbek, "Holiday Fare Spruces up Cultural Scene," *Lincoln Journal Star*, December 6, 2002.

⁵⁴ John Cutler, "'Trumpet Madness' Bares for the Crowd at Embassy Suites," *Lincoln Journal Star*, May 14, 2005.

December 26th at Hillcrest Country Club. When asked what his future goals were, Schneider replied, “I’d just like to have a few rounds under 90.”⁵⁵

Aside from golf, Schneider maintained a variety of hobbies and interests. An amateur photographer, he kept a dark room in the basement of his house for developing pictures. Flying interested Schneider as well, and he earned a pilot’s license with money he acquired through the GI Bill. Finally, Schneider gardened for many years, growing vegetables.⁵⁶

Accomplishments aside, the character of Dennis Schneider remains paramount to what made him a great teacher and human being. He has been described as a very sweet man, very kind to others, and always having a twinkle in his eye.⁵⁷ Daniel Schmidt called him a “great man.”⁵⁸ Former student Don Gorder described him as being very down to earth, without pretensions, and always with a calm demeanor—as Gorder put it, “a real Nebraskan.”⁵⁹ Allan Cox admired Schneider for his sense of humanity, warmth, compassion, and caring for others. Cox said “It’s hard to find people who are much nicer than Denny Schneider was, really. That’s the truth.”⁶⁰ Alan Wenger remarked, “Denny was just a wonderful guy and I’d be amazed if anybody would say anything otherwise, if they ever came into contact with him.”⁶¹

⁵⁵ David Swartzlander, “Golfing Music Prof Is a Hole-in-one Whiz,” *Lincoln Journal Star*, December 29, 1991.

⁵⁶ Norton interview.

⁵⁷ Michael Anderson, phone conversation with author, Baton Rouge, LA, August 18, 2014.

⁵⁸ Schmidt interview.

⁵⁹ Gorder interview.

⁶⁰ Cox interview.

⁶¹ Wenger interview.

Schneider's humanity and character profoundly affected the way he taught and influenced his students. According to Michael Anderson, Schneider kept an easygoing, jovial, and laid-back demeanor in lessons--not intense at all. That being said, he worked very hard with his students.⁶² Don Gorder recounts that Schneider was a friend, but always earned respect as a teacher.⁶³ Anderson adds that he was not a disciplinarian, even if a student failed to fulfill expectations. When students disappointed him, Schneider remained patient and advised his students in a fatherly way. Many of Schneider's former students speak of him in a fatherly, grandfatherly, or avuncular way. Daniel Schmidt's father died when he was very young, and he always felt that Schneider helped to fill that role in his life, even to the current day.⁶⁴

Schneider concerned himself with equality, notable during a time of great inequality in the United States. His eldest daughter, Cecelia Norton, recounted that he continued his role as a teacher with his family at the dinner table every night. They grew up thinking that everybody was equal, and that nobody was better than anybody else. Schneider did not treat anyone differently based on social status, religion, color, gender, or any other factor. Norton recalls growing up with their older "sister," Laurie Frink, who was perhaps Schneider's most famous student.⁶⁵ (See Figure 3.) Frink helped break the glass ceiling in the trumpet world, having had a successful career as one of the top call players and teachers in New York City. Schneider's relationship with Lester Monts also exemplifies his views on equality. Monts auditioned for Schneider while he was on sabbatical in

⁶² Anderson interview.

⁶³ Gorder interview.

⁶⁴ Schmidt interview.

⁶⁵ Norton interview.

Boston, sending him a tape in Massachusetts. Upon acceptance, Monts, who was completing his undergrad at Arkansas State University, called Schneider up to inform him that he was African-American. Schneider responded, “Oh yeah? Well, why are you telling me that?” Monts, who grew up in the south at a time when African-Americans had few opportunities, stated this experience was new and special to him;⁶⁶ he went on to serve as Schneider’s teaching assistant from 1970 to 1972. Schneider took everybody at face value, and didn’t treat anyone differently.⁶⁷



Figure 3. Schneider and Laurie Frink in his studio, early 1970s⁶⁸

Schneider always encouraged his students, acting as a mentor to them. He took a special affinity for his students who worked the hardest, but remained encouraging and

⁶⁶ Monts interview.

⁶⁷ Norton interview.

⁶⁸ Photograph courtesy of Elizabeth Hastreiter.

positive even with less gifted or less hardworking students.⁶⁹ Schneider did not exhibit the ego that many trumpet players do, and rarely made anything about him. He was eager to put his students to work and under the spotlight, rather than on himself, telling students, “You can do this; yeah, you’ll do well on this.”⁷⁰ Schneider published very little in his lifetime, in part because of his innate humility. Allan Cox remarked that Schneider had talked towards the end of his career about writing a method book or at least putting his thoughts down for posterity, but never did so. Cox believed that such an act would have been counter to his personality. “That’s what’s great, you know? He was *not* about Denny. He was about *us*. And he was about music. You talk about someone who was not self-centered.”⁷¹

Schneider’s sense of humor also helps define his character. Stories constantly emerge about him, many of them from orchestra rehearsals. Michael Thompson, who played in the Lincoln Symphony Orchestra (ultimately succeeding him as principal trumpet in 2003) and the Nebraska Chamber Orchestra, recounted a story in which Schneider brought a humor book by Alan Raph called *Les Brass*, which essentially is a book full of music jokes and illustrations, to NCO rehearsal. While coming across a page describing how the principal trumpet player saw himself majestically, and the second trumpet player sitting next to him worshiping him (while a thought bubble showed a picture of the principal player hanging by a noose), Thompson and Schneider began laughing to the point of disrupting rehearsal.⁷²

⁶⁹ Cox interview.

⁷⁰ Schmidt interview.

⁷¹ Cox interview.

⁷² Thompson interview.

Lester Monts recalled an instance in a Lincoln Symphony Orchestra rehearsal in which he played second trumpet to Schneider. The conductor at the time, Leo Kopp, had a reputation for dogging various members of the orchestra during rehearsals. During one rehearsal, Kopp repeatedly stopped the orchestra to ask Schneider to play the passage several different ways. Finally, Schneider said, “Leo, you just beat the stick. I can play it any way you want it.” Schneider was aware of the stories of Adolph Herseth, longtime principal trumpeter of the Chicago Symphony Orchestra saying similar things to Fritz Reiner, who was also known for his ruthlessness on the podium. The orchestra broke up in laughter, and Kopp remained angry for the rest of rehearsal.⁷³

Michael Anderson played with Schneider in the Lincoln Symphony Orchestra for many years. He recounts a story during either the 1982 or 1983 Nebraska football season. According to Anderson, Schneider was an avid Nebraska football fan and season ticket holder, spending Saturdays in his seats at the 50-yard line. At one inconveniently-scheduled Saturday rehearsal, the orchestra rehearsed a Mozart or Haydn Symphony, with sparse trumpet parts. During a tacet movement, Schneider kept his head down, listening to the Nebraska game on a little radio with headphones. At one point, during an especially quiet moment in the orchestra, Nebraska football player Irving Fryar intercepted the ball and ran it in for a touchdown. Schneider yelled at the top of his lungs, “Holy shit, Fryar just intercepted for a touchdown!” The entire orchestra, including conductor Robert ‘Bud’ Emile, began laughing so hard that the orchestra had to go on break.⁷⁴

⁷³ Monts interview.

⁷⁴ Anderson interview.

Michael Thompson recalled a story from Schneider's later years in the Lincoln Symphony Orchestra, in which they played Modest Mussorgsky's *Pictures at an Exhibition*. At this point, Schneider no longer owned a piccolo trumpet, and Thompson owned a fledgling instrumental retail business. Schneider asked Thompson, "What's the clergyman's discount on getting a horn?," needing one for the trumpet part in the *Goldenberg and Schmuyle* movement. Thompson acquired a Getzen piccolo trumpet for Schneider to use, although he was not a Getzen dealer at the time. Schneider showed up to the rehearsal, playing it with the tag still attached. Michael Anderson, who played third trumpet, said to Thompson, "You know, he's going to play this and then he's going to say, 'I don't need this horn. Give me my money back.'" Thompson leaned over to Schneider and said, "Hey Denny, that piccolo is non-returnable. You've had it for four months." The next rehearsal, Schneider brought the piccolo back without the price tag on it.⁷⁵

Thompson recounted another story in which the Lincoln Symphony Orchestra was playing Stravinsky's *Rite of Spring* for the Joffrey Ballet while they were in Lincoln on tour. As the piece used a reduced orchestration, the first trumpet part was a combination of the piccolo trumpet part and C trumpet part. Schneider, known for using different keyed trumpets on orchestral literature, also played D trumpet for the part. He brought a table to the rehearsal to set up all of the mutes he would use. According to Thompson, he must have recently acquired a label maker, because he had punched labels for each mute--including the tiny, distinctive, piccolo trumpet mute. Anderson and Thompson gave him a hard time about that, as if he could not tell which mute was the

⁷⁵ Thompson interview.

piccolo trumpet mute. Thompson said that he left the label on there for as long as he could remember.⁷⁶

Michael Anderson recounted the following story, from a performance in which he participated with Schneider:

We were in Plymouth Church, and it was one of those deals where we had either a really long rest, or a long tacet, and you know, he had to have reading glasses then. So he pulls a Golf Digest out of his case, and he crosses his legs and leans back, and puts his horn on the stand, and has his reading glasses on, and he's relaxed that way for about a minute. And I did the deal where I grabbed my horn real fast off the stand, and I really got him good, because the glasses went one way, the magazine went behind him, he literally threw it up in the air, and he's grabbing for his horn, because he thinks he's gonna miss an entrance, you know how that works. But it was a spectacular display of stuff flying in all directions, and I got him really good. Everybody was laughing at him! It was just one of those deals where he kinda exploded, because he was deep into a Golf Digest magazine, and it was just fun to get him with that trick, because he was always pulling little tricks on us in the orchestra, and I got him hook, line, and sinker. It was a very quiet moment in Plymouth, so he made more noise than the orchestra I think, so we had a good laugh over that one.⁷⁷

When playing a Catholic church service one Sunday morning, Monts and Schneider walked out of the church between services with their trumpets in hand. A man passed by and asked how it went. Schneider blurted out, "We gave those sons of bitches hell!" Soon after, he realized that he had been speaking to the head priest. A faithful Catholic, Schneider cowered a bit immediately, but was able to laugh about it more later.⁷⁸

Schneider's sense of humor found its way into the lessons that he taught at the University of Nebraska. His students hold him in high regard for the many quotes that he

⁷⁶ Ibid.

⁷⁷ Anderson interview.

⁷⁸ Monts interview.

would often use with them. Grant Peters remarked that Schneider used to say, “The world does not need any more dumb trumpet players.”⁷⁹ Another quote was, “Never overestimate the musical intelligence of the American public.”⁸⁰ Peters also recalled a lesson in which he showed up wearing ripped jeans. When questioned about them by Schneider, Peters responded that he didn’t know what had happened to them. Schneider quipped, “Well, it doesn’t hurt to advertise!”⁸¹

Schneider’s humor could sometimes be self-deprecating;⁸² this could have possibly sprung from his humble nature. Schneider would often refer to himself in the third person as Leroy, which was thought by several of his former students to be a derivation of his middle name, Lee. “Leroy” was a stereotypical trumpet player that made poor decisions and could only do certain things on the trumpet. For example, Leroy could only play high notes, and nothing else. As Erin Beave remembered, “Every dumb trumpet player in the world was named Leroy.”⁸³

Schneider owned a very nice, thick, leather bound book with gold lettering titled “All That I Know About the Trumpet – By Dennis L. Schneider.”⁸⁴ In lessons, he would have students pull down the book off of the shelf and thumb through it, especially if they made mention that he knew so much about the trumpet. Inevitably, the student quickly realized the book was blank inside. Schneider used this to remind students that there was

⁷⁹ Grant Peters, phone conversation with author, Baton Rouge, LA, December 18, 2014.

⁸⁰ Ibid.

⁸¹ Ibid.

⁸² Schmidt interview.

⁸³ William Erin Beave, interviewed by author, Hastings, NE, August 11, 2014.

⁸⁴ Anderson interview.

so much to learn, and he did not necessarily have all the answers. This light-hearted approach endeared him to many of his students.

Schneider was a master teacher, able to motivate his students in subtle ways. He showed kindness to his students and encouraged them to practice, without pushing them to the point of discomfort. He could instinctually relate to his students. He never needed to raise his voice, and never needed to say anything unkind. He inspired his students to be the absolute best trumpet players they could be.⁸⁵

A naturally curious person, Schneider always looked for new concepts or methods to help students, and remained excited about new things he discovered.⁸⁶ He quickly acknowledged the talent of his students' former teachers and pointed out how they helped his students in positive ways.⁸⁷ He was curious about what he could learn from his students from their previous experiences and previous teachers, and had a knack for finding things that really worked with students.⁸⁸

Schneider never gave a lot of compliments, but when students did receive them, they understood that they had certainly earned them.⁸⁹ He could get students out of their comfort zones, yet in a positive way so that they could improve upon what they could not do.⁹⁰ In addition, he always encouraged students to seek out instruction from different

⁸⁵ Grasmick interview.

⁸⁶ Schmidt interview.

⁸⁷ Monts interview.

⁸⁸ Joyce Johnson-Hamilton, phone conversation with author, Baton Rouge, LA, September 3, 2014.

⁸⁹ Grasmick interview.

⁹⁰ Peters interview.

places and seek other opinions, as he felt that each person was a combination of all their own experiences and knowledge.⁹¹

Schneider's real-world experiences playing with orchestras, auditioning for orchestras, and extensive freelancing gave him a unique perspective in teaching his students. He imparted to students what could happen while out on the job. He prepared students for doing the job that they were going to need to do.⁹² His influence and the way that he operated in those professional situations helped inspire his students to a high level of professionalism. David Grasmick spoke of his arrival on the West Coast in 1976, finding an incredibly competitive environment for trumpet players. He attributes his success in overcoming this community's pettiness to Schneider, for Grasmick was able to remain true to himself, enjoy what he was doing, and ultimately become successful.⁹³ Schneider understood the system of auditioning for orchestras, knowing what it took to win a job and keep a job, and used this insight to guide his students through this process.⁹⁴

Most of his former students considered Schneider to be their teacher long after they had completed formal study with him. Michael Anderson played in the Lincoln Symphony Orchestra with him for 23 years following Schneider's tenure at Nebraska. In that professional capacity, Anderson learned not only ways to interpret literature by sitting next to Schneider and hearing him play it, but also how to handle the professional side of being a symphony musician, such as dealing with conductors and fellow orchestra

⁹¹ Thompson interview.

⁹² Thompson interview.

⁹³ Grasmick interview.

⁹⁴ Johnson-Hamilton interview.

members as well as the musical preparation for each rehearsal.⁹⁵ Michael Thompson also played with Schneider for nearly 20 years in the LSO, and said that he always told Schneider that he should “just pay him for getting to sit in the Symphony next to him, because that was lessons.”⁹⁶ Anderson, who was teaching at Dana College in Blair, Nebraska, at the time, also spoke of learning from Schneider how to teach, how to communicate concepts to students, and how to relate to them, because of the way Schneider modeled what it was to be an effective college trumpet professor.⁹⁷

Always a student of the trumpet, Schneider continually increased his own knowledge. He often attended conferences of the International Trumpet Guild and went to many sessions, even sessions put on by pedagogues with whom he disagreed, in order to try to glean every bit of useful information.⁹⁸ Michael Thompson recounted an instance in which Armando Ghitalla, former trumpeter in the Boston Symphony Orchestra, taught a masterclass at the University of Nebraska-Omaha, several years after Schneider had already retired from both the University of Nebraska and the Lincoln Symphony Orchestra. Thompson greeted Schneider by stating he was impressed that Schneider still wanted to learn even after retirement; Schneider replied that it’s something in the valve oil when you get your trumpet in 5th grade that made you not able to put it down.⁹⁹ David Grasmick felt that Schneider took the audition for the Pittsburgh Symphony primarily for

⁹⁵ Anderson interview.

⁹⁶ Thompson interview.

⁹⁷ Anderson interview.

⁹⁸ Beave interview.

⁹⁹ Thompson interview.

educational purposes, to take those experiences back to his students and impart the knowledge to them.¹⁰⁰

Schneider always encouraged his students and others to do whatever made them happy.¹⁰¹ Some students participated in cross-curricular activities, such as choir, and Schneider went out of his way to positively encourage those interests. Schneider got true joy from seeing his students progress. He made them feel like they could do anything if they worked hard. He was tirelessly devoted to all of his students, both current and former. A laid-back person, Schneider allowed his students to be familiar with him. They called him “Denny,” rather than “Professor” or “Mr. Schneider.”¹⁰²

However, Schneider was a master at knowing how to put students in their place when the situation demanded it. Alan Wenger recounted a situation when he was playing an etude by Vasily Brandt. Schneider detected a certain amount of overconfidence in Wenger’s approach, so they moved on to the next etude, which they played together. Wenger struggled to keep up, and when done, Schneider asked him, “What’s wrong? You’re not going to let an old guy show you up, are ya?”¹⁰³ Lester Monts recalled a situation while working on Eugene Bozza’s *Rustiques*. The end of the piece contains a chromatic, technically-awkward section. Monts exclaimed, “That is impossible to play in one breath.” Schneider said “Oh yeah?,” and picking up his horn, played through the entire passage flawlessly, in one breath.¹⁰⁴ Both Monts and Wenger remarked that their

¹⁰⁰ Grasmick interview.

¹⁰¹ Schmit interview.

¹⁰² Wenger interview.

¹⁰³ Ibid.

¹⁰⁴ Monts interview.

experience of being put in their place was very positive, and they were thankful to Schneider for it.

Schneider was intensely devoted to his students. His demeanor in lessons, socially, and professionally was widely admired. He inspired his students to not only be the best musicians and trumpet players that they could be, but also the best people they could be.¹⁰⁵ Allan Cox spoke of Schneider's humanitarian approach to teaching and to his colleagues as an unerring source of inspiration.¹⁰⁶ He was always in a good mood around the School of Music, and always helpful in any lesson or rehearsal. He took time for his students and was always willing to put the horn down and talk to them about any problems they might be having, musical or otherwise.¹⁰⁷ This care and devotion influenced his students. It motivated them and created a strong studio, fostering a serious approach to playing and learning among all the studio members, ultimately leading to an atmosphere of excellent players.¹⁰⁸ Nearly every member of the studio at any point in his career loved him and wanted to be like him, so they practiced hard for him, to make him happy.¹⁰⁹ Lester Monts likened this atmosphere to a cult, where all Schneider's students gravitated around him communally and shared what they had learned from him to each other, and what they learned from each other to him.¹¹⁰ Monts admitted he purchased a

¹⁰⁵ Monts interview.

¹⁰⁶ Cox interview.

¹⁰⁷ Thompson interview.

¹⁰⁸ Peters interview.

¹⁰⁹ Ibid.

¹¹⁰ Monts interview.

smoking pipe when he took his first job at Edinboro University, just so he could be like Denny Schneider.

Schneider's deep wisdom went beyond the trumpet.¹¹¹ He told his students that he wanted them to be the best musicians they could be, as well as the best trumpeters they could be.¹¹² Schneider creatively assessed and then gave feedback to let students know their strengths and weaknesses in their playing and musicianship, and that was inspiring to them.¹¹³ He stayed open to new ideas, and always kept on the lookout for new materials to help his students. Sometimes, students themselves would bring things to him, and if he liked it, he would find ways to implement it.¹¹⁴ He said, "You can learn something from everybody."¹¹⁵ An example of this was when his student Laurie Frink brought the Carmine Caruso method back to Schneider from New York City, including Caruso's mental approach to playing the trumpet and engaging in musicianship. This was a turning point in how Schneider taught his students. John Mills greatly benefitted from this:

...the biggest change in my life was when we went into the Caruso thing, because I didn't realize that it had had so much to do with the success with the trumpet player. You know, it had not so much of a practice in the lip and all that, it was what he was thinking and how he was practicing and all that. So that changed me more than anything.¹¹⁶

¹¹¹ Anderson interview.

¹¹² Haist interview.

¹¹³ Grasmick interview.

¹¹⁴ Schmidt interview.

¹¹⁵ Cox interview.

¹¹⁶ John Mills, phone conversation with author, Baton Rouge, LA, September 18, 2014.

Schneider also cared about his students beyond the professional level, on a personal level. He spent time with them socially, and even involved his family. Lester Monts felt that he and his wife had a close relationship with Schneider and his wife, in part because Monts was older as a graduate student and in part because of all the performances that Schneider and Monts played together, but mostly just because Schneider really cared about him.¹¹⁷ Schneider wanted his students to be successful. Student remember him saying “I want all of you to become better players than me because that’s the sign I’m a good teacher!”¹¹⁸

Examples abound of Schneider taking care of his students on a personal level. Grant Peters recalled a situation in which he attended a lesson soon after he had broken up with a girlfriend. Aware of the situation, Schneider asked him, “What’s wrong, did your sweetie part you off?” Schneider proceeded to console him, and acted as though he were a grandfather to him.¹¹⁹ Barb Schmit’s son was born a couple of months early, and when Schneider found out, he rushed to the hospital and was the first visitor to see her new son. “He was just so eager to see him, and to be there. That was really special to me. I think that lots of people would say that he took a real interest in their lives as well as their careers.”¹²⁰ From that point on, he was “Grandpa Denny” to her kids. He wanted his students to be happy and to find their place in the world, as well as in the music world. He spoke to them about individual goals that needed to be accomplished to do what they

¹¹⁷ Monts interview.

¹¹⁸ Cox interview.

¹¹⁹ Peters interview.

¹²⁰ Schmit interview.

wanted to do, to make their own thing happen.¹²¹ He was there for his students.¹²² When they were in the room with him, he made them feel like they were the most important person in the world at that moment in time – and they were.¹²³ According to Monts, students simply never said that they disliked studying with Schneider.¹²⁴ Tim Andersen (See Figure 4.) said:

He was very much a servant mindset where he was always working for other people, yeah. And that servant mindset was why it made him just so comfortable with everybody. I mean there wasn't anybody who didn't like Denny. I mean from colleagues to students to -- I mean they may not have appreciated [him].¹²⁵



Figure 4. Schneider with Tim Andersen, circa 1981¹²⁶

¹²¹ Anderson interview.

¹²² Mills interview.

¹²³ Cox interview.

¹²⁴ Monts interview.

¹²⁵ Tim Andersen, interviewed by author, Baton Rouge, LA, February 10, 2015.

¹²⁶ Photograph courtesy of Tim Andersen.

Schneider's encouragement emerged as a common theme discussed at length by nearly every one of his former students. He constantly sought to inspire and encourage students, and to help steer them to meet their goals. He could be stern when needed, but never hurtful.¹²⁷ Joyce Johnson-Hamilton, who was already a graduate student at the University when Schneider arrived in 1961, said that Schneider supported her goals for projects and for her career overall.¹²⁸ His method of teaching specifically focused on encouragement, rather than pointing out fault.¹²⁹ As a result, according to Michael Anderson, students typically never knew exactly how Schneider felt about their playing, as he rarely said negative things but simply gave students a list of things to improve. Anderson believed that Schneider felt that negative feedback would cause students to obsess over trying to fix those things, and those negative comments would eventually hold students back.¹³⁰ He maintained honesty with students, however. For example, he often reminded hot-shot freshmen that although they played very well for their age, they may not be stars immediately at the University because of the number of advanced players there.¹³¹

Schneider loved to use music itself as a vehicle for encouraging his students. He frequently played recordings for them during their lessons and group classes. He encouraged his students to develop a sound in their head, and let that sound be the one

¹²⁷ Mills interview.

¹²⁸ Johnson-Hamilton interview.

¹²⁹ Mills interview.

¹³⁰ Anderson interview.

¹³¹ Gorder interview.

that they made on their trumpets.¹³² He also encouraged his students to pursue difficult literature. Lester Monts recounts being afraid to play Stravinsky's *Histoire du Soldat*, to which Schneider replied, "Oh come on, you can play this!"¹³³ David Grasmick recalled a situation during his first year as a student at the University of Nebraska. He had an embouchure problem, which he and Schneider were working to correct. When proceeding into the upper register, the corners of his lips stretched, and he smiled, limiting his range. Grasmick spent an entire day in the practice room determined to correct the problem once and for all. When he finally figured it out, he increased his range from a G5 to an F6 in one day. He ran to Schneider's studio to show him the results, and Schneider stopped what he was doing to hear him, obviously very pleased at his student's progress. Moments like this inspired Grasmick to follow in Schneider's footsteps and become a trumpet professor.¹³⁴

Schneider's encouragement and dedication to his students even extended to those who did not attend the University of Nebraska. Michael Thompson studied weekly with Schneider from 1982 to 1985 while working as a music teacher in Tabor, Iowa. Thompson felt that Schneider always considered him one of his students even though he never attended the University of Nebraska. Schneider told him as much, and that he wished for Thompson to succeed him as principal trumpet of the Lincoln Symphony Orchestra, which he ultimately did. At International Trumpet Guild conferences, Schneider introduced Thompson to people as his student, and he would call him up late at

¹³² Peters interview.

¹³³ Monts interview.

¹³⁴ Grasmick interview.

night to talk about the trumpet with him. He never treated him any differently than his formal University students.¹³⁵

Schneider concerned himself with the educational welfare of his students, always encouraging them to keep learning. Dean Haist recounted a story in which he was in the trumpet studio with Schneider and Elwood Best, one of Schneider's former teachers from McCook. Haist played in a band that had landed a recording contract, and was contemplating going to California with them. The band had been successful, averaging \$200 pay every night for each member, and playing about 100 shows per year. Schneider, along with Best, convinced Haist to stay in school. Schneider said, "You know, stay in school and get a degree, practice your trumpet, and you'll have other opportunities." Haist eventually became grateful for following Schneider's advice, as the band made one record, disappeared, and while the members went on to have successful careers in the music industry, none of them played music again.¹³⁶ Allan Cox, as he approached graduation from the University of Nebraska in 1968, was interested in attending graduate school for performance. Schneider offered him a teaching assistantship to stay and study with him, but also encouraged him to go elsewhere, get more contacts, and learn what he could from somebody else. Cox ended up at Wichita State, studying with Walter Myers.

Cox recounted another situation where Schneider's encouragement led to opportunity and success. As a sophomore in 1966, Cox played principal trumpet in the University Orchestra. The final concert of the year featured a collaboration between the orchestra and choral ensembles, performing Ernest Bloch's *Sacred Service*. The trumpet

¹³⁵ Thompson interview.

¹³⁶ Haist interview.

part contained many exposed solos, and Emanuel Wishnow, the orchestra conductor, requested that Schneider play the part. “No, Allan can do it,” Schneider told him. The performance went very well, and afterward Schneider told Cox, “You have a great gift, don’t forget it.”¹³⁷

Joyce Johnson-Hamilton remembered a time when the Upsilon Chapter of Phi Mu Alpha Sinfonia, the men’s music fraternity, put on their annual musical. Schneider, who served as the faculty advisor, told them that Johnson would conduct the musical. Although other women were involved in the musical, a female conductor was, at best, seen as a curiosity. He supported her desires to conduct, and provided her those valuable experiences. He also played in the pit orchestra under her.¹³⁸

David Grasmick recalled a rehearsal of a Mahler Symphony with the Lincoln Symphony Orchestra, his first opportunity to play with them. Grasmick played fourth trumpet, and made a transposition mistake in one of the F trumpet parts. The conductor, Leo Kopp, stopped rehearsal to berate him. Grasmick felt humiliated. Afterward, Schneider told him, “Dave, he does that to everybody, I forgot to tell you.” Schneider was there to encourage him to keep working and take things in stride.¹³⁹

Schneider remained very involved with his students in their lives and studies, and involved them in his. When he auditioned for the Pittsburgh Symphony in the early 1970s, he involved the entire trumpet studio with his preparation of the excerpts. Schneider did not disclose his reason for this preparation, as he did not wish to worry

¹³⁷ Cox interview.

¹³⁸ Johnson-Hamilton interview.

¹³⁹ Grasmick interview.

them that he might be leaving soon. But he worked on the excerpts with the students side by side.¹⁴⁰

Noyes 'Bart' Bartholomew was an older student, having returned to school from service in the Vietnam War. At this time, Schneider conducted the Jazz Ensemble at the University (See Figure 5.), and he told Bartholomew, "You know, I think we should open up a Jazz Band II and I think you should run it. I've been thinking about that this summer." They did start a second jazz ensemble, and Bartholomew attributes this event to getting his career truly started.¹⁴¹ Other students also spoke of Schneider putting them to work professionally. Dan Schmidt said that Schneider eagerly pushed jobs his way.¹⁴² Lester Monts said that he introduced him to "every freelance job in Nebraska at the time."¹⁴³

In addition to giving students opportunities, Schneider also did favors for them and helped them out. Student John Mills composed a piece called *Suite for Jazz Ensemble* (1968) for his Master's thesis, and at the premiere performance, Schneider played all of the trumpet solos.¹⁴⁴ As part of a conducting performance for Joyce Johnson-Hamilton, Schneider performed the cornet part for Igor Stravinsky's *Histoire du Soldat*. She also performed Eugene Bozza's *Sonatine* for brass quintet, on her Master's recital, with Schneider playing second trumpet to her.¹⁴⁵

¹⁴⁰ Ibid.

¹⁴¹ Noyes Bartholomew, phone conversation with author, Baton Rouge, LA, December 7, 2014.

¹⁴² Schmidt interview.

¹⁴³ Monts interview.

¹⁴⁴ Mills interview.

¹⁴⁵ Johnson-Hamilton interview.



Figure 5. Schneider and the UNL Jazz Ensemble circa 1972¹⁴⁶

He loved his job, and felt fortunate to be able to do what he did. Moreover, Schneider enjoyed spending time with other musicians—forging that personal connection. In a 1999 interview, Schneider summed up his philosophy:

The performances were exciting, enjoyable, and wonderful, but they pale in comparison to personal associations. The thing that’s important about all those years are the people you’re on stage with. And not just the stars, but the guy who’s sitting next to you. You remember that all your life.¹⁴⁷

In September of 2002, Schneider had a benign tumor removed from his kidney, and suffered affects from the anesthesia. He began to forget things, such as lessons that

¹⁴⁶ Photograph courtesy of Ed Love.

¹⁴⁷ Korbek, “Trumpet Calling.”

he would teach out of his house. Schneider might be out golfing, and his wife Judy would call the golf course to retrieve him mid-game because a student would show up to take a lesson. He also began to forget rehearsals. Later, he had another surgery to remove part of his colon. This caused more complications due to anesthesia, and his memory problems worsened. Schneider was diagnosed with dementia from Alzheimer's disease. When his care at home became too great, Schneider moved into the Nebraska Veterans' Home in Bellevue, Nebraska, where he resides today.

In 2012, Schneider received the International Trumpet Guild Award of Merit, nominated by former students Grant Peters, Michael Anderson, and Kelly Rossum. He received letters of support from David Hickman, Regents Professor of Trumpet at Arizona State University, Charles Gorham, Professor Emeritus at Indiana University, Laurie Frink, freelance trumpeter in New York City, Joyce Johnson-Hamilton, conductor of the Diablo Symphony, and Allan Cox, Professor of Trumpet at Vanderbilt University. Daughters Cecelia Norton and Elizabeth Hastreiter accepted the award on his behalf at the International Trumpet Guild Conference at Columbus State University in Columbus, Georgia.¹⁴⁸ (See Figures 6 and 7.)

¹⁴⁸ Gary Mortenson, "Itg Awards Banquet," *International Trumpet Guild Journal* 37, no. 1 (October 2012): 29.



Figure 6. (Left to right) Allan Cox, Cecelia Norton, Michael Anderson, Elizabeth Hastreiter, and Grant Peters, accepting the ITG Award of Merit on Schneider's behalf, 2012¹⁴⁹



Figure 7. Schneider after receiving ITG Award of Merit, 2012¹⁵⁰

¹⁴⁹ Photograph courtesy of Michael Anderson.

¹⁵⁰ Photograph courtesy of Elizabeth Hastreiter.

PEDAGOGY

Much of Schneider's pedagogy revolves around his philosophies on music and teaching. He maintained close relationships with students, whom he always treated in positive ways, and avoided any negativity. He encouraged his students to work hard, and keep their noses to the grindstone. Schneider maintained high expectations of them, and sought to instill in them his philosophies on music and teaching. He also fostered an attitude of constant learning from his students, one that he himself maintained.

Schneider's teaching approach was largely conceptual in nature, catering his instruction individually to each student. Alan Wenger said that Schneider was less academic than some other teachers with which he had studied, but that his teaching was practical, and worked.¹⁵¹ This practicality led Schneider to being skilled at teaching his students not only to be great musicians and players, but to be great teachers as well.¹⁵² Those looking to this document for specific technical information will be largely disappointed. Rather, this document focuses on how he motivated students to spend sufficient time in the practice room, and helped point them towards being good musicians and trumpet players.

Schneider's relationship with his students was one of the primary reasons for his success in teaching them. Students became devoted to Schneider, and wanted to work hard and create a community of mutual respect and high level playing.¹⁵³ He allowed his students to be familiar with him; they called him "Denny," rather than "Mr. Schneider" or

¹⁵¹ Wenger interview.

¹⁵² Mills interview.

¹⁵³ Peters interview.

“Professor Schneider”.¹⁵⁴ When with students in his studio, he gave them his undivided attention. In interviews conducted for this document, his former students stated they often felt as if they were the only person that mattered during their lessons.¹⁵⁵ John Mills said that one of the principal things he learned from Schneider’s example was that teachers were to be there for their students, rather than the students being there for the teacher.¹⁵⁶

During lessons, Schneider maintained a positive learning environment.¹⁵⁷ He encouraged students with his comments, rather than finding fault in what they were doing.¹⁵⁸ He knew how hard to push his students. He knew what was going on in their personal lives as well as their playing demands in ensembles. Schneider very carefully balanced assignments so as to accomplish what was needed without overloading them.¹⁵⁹

Michael Anderson made the comment that most students often remained unaware of the issues Schneider was addressing through his assignments to each student. Rather than pointing out specific problems, he would simply prescribe a set of exercises that week to improve those areas. He did not want students to think they had deficiencies, as he felt they would obsess over perceived weaknesses to fix them, rather than work toward overall improvement. He believed that this kind of tunnel vision would then lead to a whole host of other problems. Schneider did not want students to think too much about

¹⁵⁴ Wenger interview.

¹⁵⁵ Beave interview.

¹⁵⁶ Mills interview.

¹⁵⁷ Wenger interview.

¹⁵⁸ Mills interview.

¹⁵⁹ Beave interview.

what they were doing; he just wanted them to do it.¹⁶⁰ While maintaining a positive attitude, Schneider abstained from giving too many compliments; he wanted students to continue to work as hard as they could. When students did receive a compliment, they knew it really meant something. He was able to motivate his students to practice without having to continually remind them. He never had to raise his voice, or say anything unkind.¹⁶¹ This patience was key in motivating students to practice.

Many of Schneider's former students commented that at the end of every lesson, he would say "Straight ahead," or "Straight ahead, kid." This was one of Schneider's ways of letting his students know that he cared for their well-being and their success. It helped motivate them to keep practicing and keep their eyes set on their goals.¹⁶² It was also a way for Schneider to let them know that despite a bad lesson, with work and time, things would improve. The same was true for the best of lessons – with work and time, things would improve, as well.¹⁶³

He encouraged his students to "be the master" of the trumpet, rather than being "a slave" to the instrument.¹⁶⁴ This meant rearranging their life schedules to maximize work and practice time, and Schneider expected students to work hard in the practice room to accomplish what was needed. Schneider's approach to practice often forced students to learn how to fix issues on their own.¹⁶⁵ To accomplish this, Schneider always held the

¹⁶⁰ Anderson interview.

¹⁶¹ Grasmick interview.

¹⁶² Beave interview.

¹⁶³ Schmit interview.

¹⁶⁴ Grasmick interview.

¹⁶⁵ Bartholomew interview.

proverbial carrot ahead of his students' noses, assigning them more challenging work than what they perceived as possible. Eventually, through hard work in the practice room, students would overcome these challenges and improve as players.¹⁶⁶ In addition, he expected students to spend significant time practicing fundamentals, and then to apply that work to the literature that they were playing.¹⁶⁷ Schneider wanted all of his students – education majors and performance majors alike – to be good musicians and maintain a high level of performance.¹⁶⁸

Schneider's experience as a well-rounded player helped him to steer his students into becoming well-rounded players themselves.¹⁶⁹ He had extensive experience in playing an unparalleled number of styles and genres of music.¹⁷⁰ He did not teach jazz trumpet or classical trumpet--he taught trumpet.¹⁷¹ Allan Cox called him a "music teacher who taught trumpet, not just a trumpet teacher."¹⁷² Schneider felt that students could then apply their skills as the performance situation required. This training helped to prepare students for working in the real world, outside of the university setting.¹⁷³ If their

¹⁶⁶ Haist interview.

¹⁶⁷ Peters interview.

¹⁶⁸ Beave interview.

¹⁶⁹ Wenger interview.

¹⁷⁰ Thompson interview.

¹⁷¹ Mills interview.

¹⁷² Cox interview.

¹⁷³ Thompson interview.

fundamentals provided a solid foundation, they could then switch styles and genres easily, with the ability to play comfortably in any stylistic environment.¹⁷⁴

Schneider's approached teaching in a very practical, common sense manner.¹⁷⁵ For example, Schneider taught students how to physically hold the trumpet, in a way that does not restrict finger movement or lead to unneeded pressure that may result in interference with lip vibration. He also suggested non-playing exercises to build, to maximize practice efficiency.¹⁷⁶ Michael Anderson learned a lot about teaching from Schneider, simply by how Schneider communicated concepts to his students.¹⁷⁷ Barb Schmit said he was a master at communication, able explain things in several different ways, and able to break down concepts one step at a time.¹⁷⁸ Grant Peters related the following story of Schneider talking about creating a habit of good intonation:

He would always say it's like driving a car. The first time you go out it seems impossible to keep it between the lines and you're freaking out, you're gripping the steering wheel, white knuckles, and he said by the time you really get good at it you're eating a donut, drinking a coffee and driving with one knee.¹⁷⁹

Great sound remained one of Schneider's primary goals for his students in their development as well-rounded trumpet players. Technique merely supported the goal of creating a good sound, and allowed versatility in a variety of musical styles. Schneider adamantly opposed unnecessary analysis when working with his students, and followed

¹⁷⁴ Gorder interview.

¹⁷⁵ Wenger interview.

¹⁷⁶ Dennis Schneider, "Better Brass Fingering," *Kolacny Music Notes*, January 1969, 1.

¹⁷⁷ Anderson interview.

¹⁷⁸ Schmit interview.

¹⁷⁹ Peters interview.

Arnold Jacobs's philosophy of "over-analysis leads to paralysis." He did not want students to become bogged down in large amounts of physical instructions.¹⁸⁰ He simply wanted students to play with a great tone and to have the technique to play what was needed.¹⁸¹ By listening to lots of music, in a variety of styles (and on a variety of instruments, not just trumpet), students formed a concept of what they wanted the music to sound like, and then focused on emulating this sound. Barb Schmit recalled Schneider suggesting she think about playing like a violinist.¹⁸² Lester Monts said that Schneider would often use the trumpet as his own voice, and would demonstrate, saying things though actually doing it on the trumpet.¹⁸³ He would say things like, "Make it sound like this."¹⁸⁴ Allen Cox said that Schneider focused on the same things as the "Chicago school" trumpet players, such as Vincent Cichowicz and Adolph Herseth--using airflow to create and enhance the musical line. Adolph Herseth said, "You have to start with a very precise sense of how something should sound. Then, instinctively, you modify your lip and your breathing and the pressure of the horn to obtain that sound."¹⁸⁵

Schneider synthesized and incorporated what he learned from Roger Voisin about making music sound correct. He felt, as Voisin did, that musicians were free to interpret certain things in the music that may stray from exactly how it was written, if it made more sense another way. Allan Cox related the following story:

¹⁸⁰ Anderson interview.

¹⁸¹ Schmidt interview.

¹⁸² Schmit interview.

¹⁸³ Monts interview.

¹⁸⁴ Andersen interview.

¹⁸⁵ Brian Frederiksen, *Arnold Jacobs: Song and Wind*, ed. John Taylor (Gurnee, IL: Windsong Press Ltd, 1996).

A couple other things he said, something about, maybe they were reading some new music or something, and Voisin didn't observe certain things, changed some stuff, and Denny asked him about it, and he said "How many composers have you ever played for, their music for them personally?" And he says "Well, not very many." And Voisin said "I have. A lot." He said "They don't know what the hell they want, you know? A lot of times we have a better idea than they have." So he might say to them, you might tongue these notes here and slur this way or something, because it makes it much more playable maybe, and more idiomatic, and they'll say "Yeah, fine ok." He said "they really don't know." And so maybe that had some bearing on Denny being free with interpreting some stuff, saying "Well, we don't have to do everything they say if it makes more sense this way." I don't know that, because I never really had those kind of intimate talks with him after that, but I do remember him telling me about Voisin saying that. I've played for a lot of conductors, their music, and our ideas a lot of times are better than what they have, and they're pretty receptive to some of them, you know.¹⁸⁶

Schneider embodied the concept of lifelong learning and passed this on to his students. He told them that their journey as developing musicians and trumpet players never ending, and that they should always strive to improve. He believed that not pushing oneself to improve led to stagnation.¹⁸⁷ He took this to heart as well, constantly evolving his pedagogy in order to better teach his students.¹⁸⁸ He had an antenna for what worked with students, and often asked questions of his new students to learn as much as he could from other sources.¹⁸⁹ He was aware of pedagogical trends, as well as the specific methods used by other teachers, and adapted them to his own use.¹⁹⁰ If students came to a lesson with a new method book or technique, Schneider would try it. If it worked and he

¹⁸⁶ Cox interview.

¹⁸⁷ Beave interview.

¹⁸⁸ Schmidt interview.

¹⁸⁹ Johnson-Hamilton interview.

¹⁹⁰ Grasmick interview.

liked it, he would incorporate it into his studio and have everybody use it.¹⁹¹ He knew that what worked for some players may not work for others, and he encouraged his students to find what worked well for them and to take advantage of it.¹⁹²

One of Schneider's primary focuses in his teaching was to create musicians, not just trumpet players. John Mills said that he wanted students to just focus on making music, rather than fighting the trumpet, or themselves.¹⁹³ Allan Cox fondly quotes Schneider: "You're a musician first, and a trumpet player second, and don't you ever forget it!"¹⁹⁴ Dan Schmidt added that Schneider's goal for his students was not to be the best technician, but instead to always focus on playing the musical line.¹⁹⁵ Grant Peters said Schneider taught him to be inspired by the beauty in the music, to let that inspiration inform the sound, and then to make it happen.¹⁹⁶ He wanted his students to tell as personal a story as they could.¹⁹⁷

Allan Cox recounts a story from his experience with Schneider in 1971. Feeling down about the Vietnam War, he asked Schneider what musicians were really doing to contribute to society. Schneider's response: "There's so much ugliness in the world, we're contributing to what is beautiful. Never apologize for that."¹⁹⁸

¹⁹¹ Schmidt interview.

¹⁹² Haist interview.

¹⁹³ Mills interview.

¹⁹⁴ Cox interview.

¹⁹⁵ Schmidt interview.

¹⁹⁶ Peters interview.

¹⁹⁷ Cox interview.

¹⁹⁸ Allan Cox, "Life, Art, and Craft" (lecture, International Trumpet Guild Conference, University of Denver Lamont School of Music, Denver, CO, June 17, 2004).

Schneider incorporated psychology into his teaching through the Carmine Caruso method, as well as strategies from Timothy Gallwey's *The Inner Game of Tennis*. These strategies helped to take away obstacles from learning by making the mind free as possible. Schneider implemented these strategies by creating a positive learning environment and by not criticizing mistakes.¹⁹⁹ Carmine Caruso, in addition to his publication of *Musical Calisthenics for Brass*, was known for his psychological approach to making music and teaching, and Schneider attended several of his classes while in New York visiting his student Laurie Frink (who had become romantically involved with Caruso²⁰⁰). These classes were not specifically for trumpet players, or even necessarily musicians, but were attended by athletes, actors, and practitioners of other mentally strenuous professions.²⁰¹

Alan Wenger described Schneider's approach, stating that playing the trumpet itself was only a means to an end.²⁰² Schneider wanted students to find and share a profound musical expression, and everything else was entirely peripheral.²⁰³ Michael Anderson remembered Schneider constantly saying, "Sing the song."²⁰⁴ Barb Schmit recounted that Schneider spent a significant amount of time working with her on an arrangement of Bach's *Bist du Bei Mir* (a relatively simple piece technically) in order to hone that sense of musicianship. "He wasn't interested in all the bells and whistles, until

¹⁹⁹ Mills interview.

²⁰⁰ Nate Chinen, "Laurie Frink, 61, Trumpeter and Brass Instructor to Many," *New York Times*, July 18, 2013.

²⁰¹ Hickman interview.

²⁰² Wenger interview.

²⁰³ Cox interview.

²⁰⁴ Anderson interview.

someone could play something beautiful.”²⁰⁵ Schneider was interested in the art of music, and sharing it with others. Allan Cox said:

And I say I’ve been doing what I was called to do. What I was supposed to do. And if it wasn’t that there’s a higher motivating force that music is a great art, and if he never said that to you face to face, you understood it. You got it, you know...through osmosis. And if you’re on that wavelength, and he helped put you on that wavelength, then you never lose that.²⁰⁶

Schneider’s gifts as a trumpet player and musician directly influenced the way he taught and the way his students learned. Dean Haist, who played second trumpet to him in the Lincoln Symphony Orchestra, said, “You could learn a lot from him just by sitting next to him in orchestra.”²⁰⁷ This same sentiment was echoed by Michael Thompson, who later played with Schneider in the LSO: “I always told Denny that I should just pay him for getting to sit in the symphony next to him because that was lessons, you know?”²⁰⁸ His former students describe his playing in a reverent way, and it is clear that Schneider’s playing had a significant impact upon their education.

One of Schneider’s nicknames was “The Silver Fox,” which not only described his white hair (which he had from a young age), but also the presence and suaveness that he exhibited in his playing, which was very emotional.²⁰⁹ Daniel Schmidt described his playing as, “Velvety with a nice articulation, not crisp, not indelible, just a nice attack.

²⁰⁵ Schmit interview.

²⁰⁶ Cox interview.

²⁰⁷ Haist interview.

²⁰⁸ Thompson interview.

²⁰⁹ Anderson interview.

Fluid and relaxed.”²¹⁰ Grant Peters described Schneider’s sound as the “quintessential American trumpet sound,” with some power, yet sweet.²¹¹ “Sweet” is a word that is often used by his former students to describe his sound. Michael Anderson called it the “sweetest trumpet sound ever.” He further explained that Schneider’s lyrical playing was unparalleled.²¹² Grant Peters said that Schneider’s sound was the first thing that people noticed when they heard him play, and that it made one want to cry.²¹³ Daniel Schmidt described Schneider’s tone as being “fluid and tensionless.”²¹⁴ Don Gorder also added that it had a core to it.²¹⁵ Michael Anderson said that his sound was always unforced, never pushed, and resonant on its own.²¹⁶ Grant Peters remarked that much of this was due to Schneider’s understanding of efficient tone production, and that he could walk in first thing in the morning, pick up his trumpet, and make that sound without any effort or warmup.²¹⁷ Daniel Schmidt attributed his own oft-complimented sound quality to Schneider, stating he modeled his concept of the ideal trumpet sound after Schneider.²¹⁸ Tim Andersen added that when Schneider would just pick up his horn and play, he

²¹⁰ Schmidt interview.

²¹¹ Peters interview.

²¹² Anderson interview.

²¹³ Peters interview.

²¹⁴ Schmidt interview.

²¹⁵ Gorder interview.

²¹⁶ Anderson interview.

²¹⁷ Peters interview.

²¹⁸ Schmidt interview.

usually thought that he wanted to sound like that. He wanted to sound like Denny Schneider.²¹⁹

In addition to having a tone revered by his students, Schneider's technique garnered many compliments as well. Grant Peters discussed how inspiring it was to hear Schneider play in every imaginable style, whether it was a solo, in an orchestra, or a jazz improvisation.²²⁰

Schneider's own playing bore testament to his opinion that musicianship came first and everything else followed, and this impacted the way people thought of him as a player. Allan Cox remarked about how expressive a musician he was; every phrase that he played was well thought out and musical.²²¹ Michael Anderson speculated that Schneider accomplished this with the way he sustained lines and connected individual notes, resembling the manner in which a singer would do it.²²² Many of his former students also commented on how precise, clean, and articulate his playing was. Allan Cox said that he had a "Fast, clean tongue," and that "Everything he played was clean."²²³

Michael Thompson said:

A lot of big orchestral players don't sound great right at the end of their horn. They sound great out in the hall, you know? But Denny always made sure that he had his horn out on the stand and that he was pointed into the audience and everything, you know? Which was another thing that, you know, Denny always knew how to get the job done, you know?²²⁴

²¹⁹ Andersen interview.

²²⁰ Peters interview.

²²¹ Cox interview.

²²² Anderson interview.

²²³ Cox interview.

²²⁴ Thompson interview.

In his jazz playing, Schneider was able to play melodically and easily stay within the chord changes without sounding angular, which made his solos easy for listeners to follow.²²⁵ With his amazing sound and technique, Lester Monts described him as the “best all-around player.”²²⁶

Thompson also speaks of Schneider’s intense focus that he summoned during performances. While being relaxed, jovial, and fun-loving in rehearsals, he could also immediately concentrate on the task at hand in performance situations. This resulted on his playing at an even higher level on performances.²²⁷ Lester Monts likened it to him going into an “altered state of consciousness.” Schneider would joke, “Okay guys, see you later!” right before a concert.²²⁸ This focus also brought about a sense of calmness to him, even during difficult or exposed moments. Monts recalled Schneider performing Richard Strauss’s *Also Sprach Zarathustra*, and remaining absolutely calm during the exposed fanfare that jumps from C₅ to C₆. He never missed it.²²⁹ On a performance of Daniel Pinkham’s *Christmas Cantata* in Omaha, Michael Thompson recalled:

I could just feel the energy that he was putting out that he was really concentrating and, you know, was really locked in on what he had to do to play it. He played the crap out of this – It was fantastic, you know? But I probably learned – I learned a lot about how much focus he could have on something and how zeroed in [he could be] because the conductor wasn’t very good.²³⁰

²²⁵ Peters interview.

²²⁶ Monts interview.

²²⁷ Thompson interview.

²²⁸ Monts interview.

²²⁹ Monts interview.

²³⁰ Thompson interview.

Grant Peters recalled a situation in which he was playing with the University of Nebraska Orchestra, presenting Johannes Brahms' *Academic Festival Overture*. Before the concert began, conductor Robert 'Bud' Emile noticed that the principal trumpeter was absent, and left the stage. He was seen talking to Schneider out in the hall, who stood up and walked out of the hall. A few moments later, after having retrieved a trumpet from his studio, Schneider walked on stage in his street clothes, and played principal for the piece, without warming up, and played exceptionally well.²³¹

Schneider also performed at several International Trumpet Guild conferences, and presented the first ITG performance of Joseph Turrin's *Caprice* on a recital. Following the performance, longtime principal trumpeter of the Chicago Symphony Orchestra Adolph 'Bud' Herseth approached Schneider in front of his students and told him that his performance was some of the "prettiest trumpet playing he had ever heard."²³²

Allan Cox played with Schneider in the Lincoln Symphony Orchestra while he was in college. He noted memories of Schneider playing Ottorino Respighi's *Pines of Rome*, and especially the offstage trumpet solo in the second movement, along with several moments during a performance of Gustav Mahler's *Symphony No. 1 in D Major*. He also recalled an instance in which the LSO performed Hector Berlioz's viola concerto, *Harold in Italy*, which contains a beautifully lyrical cornet solo in the first movement. During the rehearsal, as Schneider was playing the solo, the viola soloist turned around,

²³¹ Peters interview.

²³² Haist interview.

looked at him, and smiled and nodded. Cox described his lyrical playing as “beautiful, silky, rich, and round.”²³³

Situations such as these helped to create the “cult following” that Schneider engendered among his students. This environment inspired his students to want to be like him, and helped to motivate them to spend hours upon hours every day in the practice room honing their skills.

Schneider designed his pedagogy to meet the needs of each individual student through individualized instruction as well as in group lessons. Students received a 30-minute individual lesson, and met with three or four other students of similar skill level in a 60-minute group lesson.²³⁴ Schneider’s graduate teaching assistant facilitated the groups of younger students, and Schneider himself taught the groups of older and more advanced students.²³⁵

Michael Anderson described Schneider’s pedagogy as being one-on-one. He individualized his instruction for each student, rather than follow a graded plan.²³⁶ He used etudes, primarily those from Guy Lacour’s *100 Dechiffrages Manuscrits*, to assess and diagnose each student’s strengths and weaknesses.²³⁷ A more detailed description of this will follow. He also engaged in question and answer sessions, asking students to perform tasks on the trumpet to test their skills.²³⁸ Schneider quickly diagnosed issues

²³³ Cox interview.

²³⁴ Schmit interview.

²³⁵ Schmidt interview.

²³⁶ Anderson interview.

²³⁷ Thompson interview.

²³⁸ Grasmick interview.

developed plans to proceed by the second or third lesson with each student.²³⁹ He had creative and unique ways of finding out what his students could and could not do. David Grasmick recalled Schneider asking him in the beginning of one lesson if he knew and could play the obbligato from Bach's *Jesu, Joy of Man's Desiring*. Grasmick obliged, and Schneider asked him to play it in another key. Once again, Grasmick complied, then was asked to play it in yet another key. Eventually, Grasmick was unable to play it in all the keys requested. Schneider never scolded him or even brought it up again; he simply wanted to determine Grasmick's fluidity in each key. He could cater to each student's personality, strengths, and deficiencies in playing.²⁴⁰ Allan Cox, for example, has an extremely high palate, which necessitated a pronounced use of tongue arch to play in different registers, a concept taught to him by Schneider. Cox said that Schneider suggested he think of different syllables for each register: "Ee" for the high register, "Oo" for the middle register, and "Ah" or "Oh" for the low register. Cox also said that his weaknesses included sight-reading and time/rhythm, which Schneider addressed by teaching him how to properly subdivide the beat.²⁴¹

Many of Schneider's students feel that the weekly group lessons helped almost more than individual lessons, especially those students who went on to teach trumpet at the collegiate level. Alan Wenger agrees, and feels that technique can more efficiently be taught in a group setting, rather than individually.²⁴²

²³⁹ Beave interview.

²⁴⁰ Grasmick interview.

²⁴¹ Cox interview.

²⁴² Wenger interview.

Group lessons focused primarily on drilling fundamentals, such as scales, and arpeggios, along with some ensemble work.²⁴³ Michael Anderson called scales and arpeggios “the drudgeries”: things that every trumpet player practiced.²⁴⁴ Each week brought a new key, and the groups would go through the major and all forms of minor scales. Sometimes, Schneider would have them prepare additional scales, such as whole tone or octatonic/diminished.²⁴⁵ Eventually, when all scales were learned, the group would continue reviewing them, around the circle of fifths.²⁴⁶

In addition to scales, Schneider asked the group prepare sections from the Herbert L. Clarke *Technical Studies for the Cornet*. Written in all keys, these exercises apply the techniques learned from scale preparation into their patterns. Schneider quickly assessed how students were doing on their Clarke studies by selecting them at random for students to play within the group lessons.²⁴⁷

Schneider also used group lessons to teach and review transposition with each student. He used Bordogni’s *Vingt-Quatre Vocalises* etude book, which consists of lyrical etudes that change transposition with every phrase. Schneider had students play in tandem, rotating around the room each time the transposition changed. He could then assess how students were progressing with their studies.²⁴⁸ It also provided students the

²⁴³ Peters interview.

²⁴⁴ Anderson interview.

²⁴⁵ Wenger interview.

²⁴⁶ Peters interview.

²⁴⁷ Grasmick interview.

²⁴⁸ Ibid.

experience of listening intently to match the sounds and styles of others as the phrases were passed from player to player.

Schneider would go in phases with other elements of group lessons. He occasionally ventured into the jazz realm, having students play ii⁷-V⁷-I patterns from Jamey Aebersold's improvisation books.²⁴⁹ Although not necessarily teaching jazz specifically, he used this as a way to help develop students' ears and flexibility in playing all keys. Sometimes, he focused on orchestral excerpts, both individually and as an orchestra section. Dan Schmidt recalled that he used Henry Mancini's *Symphonic Trumpet Quartets*, a collection of orchestral literature arranged for trumpet quartet, for this.²⁵⁰ Occasionally, Schneider would also rehearse a trumpet ensemble piece with the group.²⁵¹ When David Grasmick was a student, a trumpet ensemble from the University was invited to perform at the Nebraska State Bandmasters Association Convention, so they used this time to prepare for that performance.²⁵² Barb Schmit recalled that although Schneider would sit and conduct the pieces with his pencil, he expected students to give input and participate in the preparation and rehearsal of them.²⁵³ He would also use these sessions to talk about blending sound, working on intonation, and tuning chords.²⁵⁴ He spent a significant time talking about chord intonation tendencies, and how to adjust the

²⁴⁹ Peters interview.

²⁵⁰ Schmidt interview.

²⁵¹ Wenger interview.

²⁵² Grasmick interview.

²⁵³ Schmit interview.

²⁵⁴ Cox interview.

individual notes within a chord to play in tune.²⁵⁵ Barb Schmit also recalled singing the chords in the group lessons, and working on them in that way.²⁵⁶

This combination of group lessons and individual lessons proved to be an effective way to educate Schneider's students. By focusing on fundamentals, technique, and ensemble playing in groups in addition to having individualized instruction, his students grew quickly and efficiently as musicians and trumpet players. Tim Andersen said:

I remember those lessons almost more than I do the one-on-one time just because what an impact that had on me as an ensemble player and ensemble playing is small ensemble stuff has been my forte for ever. You know, playing quintet Dallas Brass, Imperial Brass, the Festival Brass. I mean, my freelance time with quintets, I mean, I think that's where it started was those class lessons learning how to do tuning. Listening to people, blending in and matching. All that kind of stuff he talked about and I had a pretty successful small ensemble kind of career and then still do in the Dallas area playing quintets and small groups and stuff, because of that training.²⁵⁷

In David Grasmick's opinion, the best teachers are ones who had to overcome their own difficulties with playing the trumpet. That experience of solving problems leads to greater understanding, and more ability to communicate to students.²⁵⁸ Schneider occasionally imparted to his students that he had to "overcome every bad habit there was" while learning to play the trumpet. Identifying these issues and overcoming them gave Schneider a heightened ability to diagnose playing issues and correct them with his

²⁵⁵ Peters interview.

²⁵⁶ Schmit interview.

²⁵⁷ Andersen interview.

²⁵⁸ Grasmick interview.

students.²⁵⁹ Erin Beave described his trumpet lessons as being structured in a way so that Schneider spent a specific amount of time talking about a concept, but also left room for discussion. He would switch between the two very easily.²⁶⁰ Grasmick described lessons as being very flexible and spontaneous.²⁶¹

Schneider frequently used sight-reading to help diagnose problems.²⁶² He also modified existing exercises to meet specific needs or address other issues. For example, he created variations on Caruso exercises, such as the Six Notes (from Lesson No. 1 of Caruso's *Musical Calisthenics for Brass*), created by adding lip bends and expanded intervals.²⁶³

The matter of codifying Schneider's pedagogy is difficult, because much of it centered on truly individual instruction catered to each student, as well as group work. For example, Dan Schmidt recalled Schneider discussing articulation at length. Schneider described every note as a pearl, having a defined beginning, and a defined end. The beginning articulation was to be well-defined, pure, and precise, yet not explosive. The end of the note was to consist of a pure sound. Both of these were to influence the actual shape of the note.²⁶⁴

Don Gorder recalled his lessons centering on embouchure development and breathing. He entered the university playing well, but with an embouchure that might

²⁵⁹ Beave interview.

²⁶⁰ Ibid interview.

²⁶¹ Grasmick interview.

²⁶² Mills interview.

²⁶³ Thompson interview.

²⁶⁴ Schmidt interview.

ultimately hold him back. Schneider helped him to make adjustments, developing his embouchure to its fullest extent from the ground up. He also talked about breathing with Gorder, and worked with him on stretching his lungs to help maximize air velocity. He recalled that Schneider described breathing as using hot air, to help keep his air column open.²⁶⁵

Lester Monts recalled struggling with the angular passages rampant in the French literature that Schneider often used. Monts' previous teacher advised him against using any kind of tongue arch while he played, but Schneider helped him incorporate this into his playing. Once using it, it helped to open up a whole new set of literature for Monts.²⁶⁶ Michael Thompson recalled Schneider talking about playing down the center of the horn, not making too many adjustments for the registers. The high, middle, and low registers were all the same.²⁶⁷ These concepts seem to contradict each other, but this conflict is a great example of how Schneider individualized instruction to the specific needs of each student.

Erin Beave recalled Schneider assigning him to listen to specific recordings of the pieces he was practicing. Beave would listen to the recordings and report back to Schneider on his insights. Occasionally, he disliked a recording, and would tell Schneider that they did not seem to follow the advice that he was giving. Schneider agreed, as he wanted students not only to understand what happened when a piece was played a certain way, but also to figure out how to do it in a way that yielded better results.²⁶⁸

²⁶⁵ Gorder interview.

²⁶⁶ Monts interview.

²⁶⁷ Thompson interview.

²⁶⁸ Beave interview.

Schneider's focus on sound as being paramount carried through into his opinions on warming up. He felt that any time anybody played it should always sound good, even during the warm-up because warming up itself was playing, not merely a physical exercise.²⁶⁹ Schneider wanted his students to start where they already sounded great, and move on from there. He said, "Every morning, the first thing you have to do is rediscover or reteach your body how to make a great sound on the trumpet. You're constantly doing that, because if you don't, your body will forget."²⁷⁰ He wanted students to memorize their individual warm-up exercises quickly and to internalize them, so that while warming up, they could immediately listen to and evaluate their sound.²⁷¹

Schneider focused on the beautiful quality of tone he was making, as well as his students were making.²⁷² He paraphrased Louis Maggio: "A good sound is a sound that's an even sound in all registers and all dynamics."²⁷³ He felt that the trumpet was a singing instrument, and approached it in that way.²⁷⁴ Daniel Schmidt said that Schneider wanted all of his students to be able to play trumpet with a great sound, and the technique needed to play what was needed, whether jazz music, orchestral music, or any other kind.²⁷⁵ Michael Anderson remembered Schneider constantly telling him to be sure that his sound

²⁶⁹ Cox interview.

²⁷⁰ Beave interview.

²⁷¹ Ibid.

²⁷² Bartholomew interview.

²⁷³ Wenger interview.

²⁷⁴ Cox interview.

²⁷⁵ Schmidt interview.

was ringing.²⁷⁶ Several of his students spoke about Schneider wanting students to have a well-developed concept of sound in their head, and do whatever they needed to make that sound happen.²⁷⁷ Each time they picked up the trumpet to play, they were to make a good sound.²⁷⁸ Schneider understood efficiency of tone production, and directed his students to work on making a beautiful, resonant sound, while as little energy as possible.²⁷⁹ He spent a lot of time having students work on long tones on a G₄, and often would spend several lessons just focusing on the beauty of tone for that note. He would demonstrate for students to try and emulate. Later, he would often come back to that G₄ as a sort of home base for tone quality.²⁸⁰

Schneider considered the actual trumpet equipment as an aid in creating the proper sound appropriate for the music being played. He was an early advocate of using higher pitched trumpets, which stemmed from his study with Roger Voisin in Boston, and used piccolo trumpets, E^b and D trumpets to aid in creating an appropriate stylistic sound for specific literature.²⁸¹ He also collected a large number of trumpet mouthpieces, both one-piece and screw-rim mouthpieces. Lester Monts recalled a desk drawer Schneider had that contained over 80 mouthpieces. He would have students experiment to find the correct tone color that they wanted.²⁸² Schneider encouraged experimentation to find a mouthpiece that worked well for what the student wanted to accomplish, but

²⁷⁶ Anderson interview.

²⁷⁷ Peters interview.

²⁷⁸ Schmidt interview.

²⁷⁹ Bartholomew interview.

²⁸⁰ Schmit interview.

²⁸¹ Grasmick interview.

²⁸² Monts interview.

advised against excessive experimentation, or using shallow cups or cups with narrow diameters to aid in range.²⁸³

Schneider's teaching focused on pinpointing weaknesses with each student, then working to improve those deficiencies. He felt that working on fundamental exercises was crucial to becoming a great player. As a result, he believed in "process practicing," as opposed to "product practicing," in that he wanted students to spend a large amount of their practice time on fundamentals, which they could then apply to the repertoire that they were preparing. He would listen, give them suggestions of fundamental exercises to practice that week, and then expect them to put in the time in the practice room to make that happen. He would not always listen to any or all of those exercises in the next lesson, but just expected his students to continue working on them.²⁸⁴ He was systematic in the way that he wanted students to practice their fundamentals.²⁸⁵ This influence stemmed from Claude Gordon's writings, which he championed. He believed strongly in highly organizing and planning practice schedules throughout the playing day.²⁸⁶ He would often have students learn simple songs, such as *Happy Birthday* and *The Star Spangled Banner*, in all twelve keys. This not only would force students to play in every key, but also hear melodies in those keys as well. He also taught many exercises by ear.²⁸⁷ Allan

²⁸³ Dennis Schneider, "Brass Mouthpiece Selection," *Kolacny Music Notes*, October 1969, 1.

²⁸⁴ Wenger interview.

²⁸⁵ Cox interview.

²⁸⁶ Dennis Schneider, "Organize Your Practice Session," *Kolacny Music Notes*, March 1969, 1.

²⁸⁷ Beave interview.

Cox recalled working on both a lyrical etude and a technical etude every week, as well as working on his solo literature.²⁸⁸

Schneider used many analogies while he taught.²⁸⁹ He likened the initial attack to a golf swing: swinging the club back, then right back forward. This simple motion of breathing and tonguing in time resulted in precision.²⁹⁰ Schneider believed that the initial attack had everything to do with the aperture of the lips, and that articulating incorrectly would negatively affect tone quality.²⁹¹ He suggested the use of breath attacks to help develop this control, separate from articulation.²⁹² Noyes 'Bart' Bartholomew recalled Schneider spending a good amount of time talking about the different sounds of articulations, and how to achieve them with the tongue.²⁹³ He would often record students on a reel-to-reel recorder, slow the recording down during playback to have students listen critically to their playing, and determine what worked well and what did not.²⁹⁴

Schneider remained devoted to several method books over the years, most of them from the standard repertoire. As mentioned previously, his pedagogy constantly evolved, and he used different techniques with different students. This section will list and discuss several of the methods he used during his career.

²⁸⁸ Cox interview.

²⁸⁹ Schmit interview.

²⁹⁰ Cox interview.

²⁹¹ Dennis Schneider, "Off to a Good Start," *Kolacny Music Notes*, August 1969, 1.

²⁹² Dennis Schneider, "Developing Lip Control," *Kolacny Music Notes*, September 1969, 1.

²⁹³ Bartholomew interview.

²⁹⁴ Peters interview.

Schneider was one of the first trumpet professors to adopt Claude Gordon's 1965 book, *Systematic Approach to Daily Practice*, into their studios.²⁹⁵ The book contains not only exercises, but also a 52-week course of study using materials pulled from other sources. David Grasmick broke down how Schneider used the book the following way:

The book was broken down into 52 weeks with 3-6 sections to practice per day. You would start off doing the first part of it in which got you down into the pedal register and then you would take a 15 minute break and do the second part of the book which emphasized range, going as high as possible and really pounding it. You'd kill yourself with high notes, and then you need to take at least an hour break before you'd come back and work on flexibility and technique in parts 3, 4, 5, and 6. Of course, there was no music yet. There's absolutely no music in the book, only physical/technical exercises, so for those of us that were really serious about playing, every other day we would just really work hard on Gordon and with the chops we had left we'd work on our etude and/or solo. The days we'd not do all of Claude we'd just do part 1 and very little of part 2 and some of the other parts with a larger emphasis on our etudes and solos. Of course there was still orchestra and jazz band and [laughs] and on Friday's brass ensemble and so you're on the horn maybe five hours a day, you know?²⁹⁶

Noyes 'Bart' Bartholomew recalled that rather than a 52-week course of study, Schneider wanted him to slow that down to about two years. This book was to guide the everyday practicing by each person in the studio. Each student was to spend the time doing that day's assignment, which worked out to roughly an hour of practice.²⁹⁷

Schneider used the Gordon book for many years, but his attention shifted somewhat when his student Laurie Frink graduated from the University and moved to New York to begin studying with Carmine Caruso in the early 1970s. Frink became a top freelance trumpeter in New York, and later became a renowned brass pedagogue. Many

²⁹⁵ Hickman interview.

²⁹⁶ Grasmick interview.

²⁹⁷ Bartholomew interview.

of her teachings were based upon her study and work with Caruso.²⁹⁸ She remained close with Schneider for the rest of her life, and shared what she had learned with him.

Schneider began teaching the Caruso techniques in the early 1970s, soon after learning about them from Frink. Caruso's method book itself focuses on the physical aspect of trumpet playing through calisthenics, but his teaching was very psychological in nature.

Caruso says in the foreword of his book:

I stress that playing a musical instrument is a muscular activity not unlike performing in a sports event. For a brass player, his horn is just a piece of plumbing; it's his muscles that do all the work. My method has often been called 'musical calisthenics,' which is appropriate because in order to play many instruments, most of the muscles in the body are working to produce a note. Nearly two hundred muscles come into play when a wind musician produces a sound. And it's the coordination of these muscles that I want to direct through this book.²⁹⁹

Grant Peters recalls working Caruso exercises with Schneider. They followed Caruso's instructions exactly: breathing in through the nose, tapping the foot (rather than using a metronome), and keeping the embouchure set. Peters also recalled looking out the window while playing the Six Notes and Interval Studies, and relate the notes in different registers conceptually to objects outside. Schneider directed him to think about the higher notes being farther away, rather than higher up. He encouraged him to play *out* to the notes, rather than *up*.³⁰⁰ Tim Andersen remembered doing Caruso exercises every day after his warm-up, and then taking a break. He likened it to an athletic activity, a fundamental exercise done at the beginning of the day, to be able to stay fresh later on as

²⁹⁸ Derek Ganong is currently writing a DMA essay covering Frink's method. He is a DMA Candidate at the University of Miami Frost School of Music, and is expecting completion in 2015.

²⁹⁹ Carmine Caruso, *Musical Calisthenics for Brass* (Miami, FL: Almo Publications, 1979), 4.

³⁰⁰ Peters interview.

playing demands continued.³⁰¹ Alan Wenger, who later travelled to New York to take lessons from Caruso, spoke about the psychological aspect of Caruso's teaching. He said that Schneider was as effective a teacher as Caruso, and really knew how to get past the psychological roadblocks that stood in the way of making the trumpet work.³⁰² The crux of the problem is that many brass players have psychological barriers preventing them from playing in the upper register due to the way it physically feels. The Caruso method helps to remove those barriers by avoiding in self-criticism, so music can be made freely and easily. This psychological approach is related to the one in Timothy Gallwey's *The Inner Game of Tennis*, and has proven to be successful with many people. John Mills says that it was the thing that helped him most through the years, not only with his own performance, but with his students as well.³⁰³

Perhaps Schneider's most famous piece of pedagogical methodology is the "Pink Sheet", which is of dubious origin.³⁰⁴ Schneider wrote exercises out on staff paper, and at one point, Dean Haist, who was his current graduate assistant, jokingly made copies of it on pink paper. It became known as the Pink Sheet after that. Haist stated that prior to that, it was referred to as the "Eastman Sheet," and also some copies were entitled "The Serious Trumpet Player's Daily Routine." Attempts to locate the origin of the exercises have proven fruitless. Several former students of Sidney Mear, longtime trumpet professor at the Eastman School of Music, examined the document, and did not recognize

³⁰¹ Andersen interview.

³⁰² Wenger interview.

³⁰³ Mills interview.

³⁰⁴ See Appendix C.

the exercises from anywhere. One might guess that Schneider created the routine based upon other sources, adapting them to fit his own needs.

The Pink Sheet routine comprises four exercises. The first exercise consists of six long tones, starting on a G₄ and moving up chromatically to a C₅. The instructions state to hold each for 20 to 30 seconds. These six notes are the same notes as Caruso's Six Notes, but this routine predates Schneider's connection to the Caruso method through Laurie Frink. Also, Caruso's "rules" are absent (breath attacks, breathing through the nose, keeping the embouchure set, and tapping the foot). The second exercise is in three parts, consisting of interval studies. The first part is three whole notes in an ascending 1-2-3 pattern (in a major scale), with a crescendo written underneath. Each one begins on one of the six notes from the long tones. In other words, G-A-B, A^b-B^b-C, A-B-C[#], etc. The second part is three whole notes outlining a major chord, beginning on the same notes, but also using the false-fingerings for G (valves 1 and 3) as it ascends up chromatically through the valve combinations. For example, G-B-D (all fingered 1 and 3), A^b-C-E^b (all fingered 2 and 3), etc. The third part also uses the valve combination fingerings, but the intervals outline the octave, with the fifth in it as well, with the same fingerings as before, for example G-D-G (fingered 1 and 3), A^b-E^b-A^b (fingered 2 and 3), etc. The third exercise is a lip slur exercise increasing in speed. Laurie Frink uses a similar exercise in her book *Flexus: Trumpet Calisthenics for the Modern Improviser* that she calls the "Flexando." Her exercise could almost be considered a variation upon the one in the pink

sheet.³⁰⁵ The final exercise is a variation on a lip slur pattern found in Arban's *Complete Conservatory Method for Trumpet*, only in the upper octave.³⁰⁶

Alan Wenger is of the opinion that the Pink Sheet was designed to help create a balanced approach to trumpet playing. The first half of the sheet contains more sustained material, and the second half focuses more on flexibility, with the middle section overlapping the two. This has the effect of not letting players get stuck with either playing fast notes and not sustaining, or by sustaining too much, becoming heavy, and losing flexibility.³⁰⁷ Grant Peters agreed, adding that it pushes students into less comfortable areas of their playing.³⁰⁸ Michael Thompson, who still uses the Pink Sheet in his private teaching, said that Schneider's practicality in designing these exercises was evident, in that it is an exercise that could cover a lot of bases quickly, which is great for working professionals who have little time to practice.³⁰⁹

Schneider also used Guy Lacour's *100 Dechiffrages Manuscripts*, a two-volume set, with each volume containing 50 short etudes (about a half page in length). He used these books early in his teaching career, as Joyce Johnson-Hamilton worked through them with him in 1961.³¹⁰ Alan Wenger said that he was assigned three Lacour etudes every week, and then transitioned to Vasily Brandt's *34 Studies for Trumpet* and

³⁰⁵ Laurie Frink and John McNeil, *Flexus: Trumpet Calisthenics for the Modern Improvisor* (Brooklyn, NY: OmniTonePress, 2003), 24.

³⁰⁶ Jean Baptiste Arban, *Arban's Complete Conservatory Method for Trumpet (Cornet) or Eb Alto, Bb Tenor, Baritone, Euphonium and Bb Bass in Treble Clef*, Updated ed., ed. Edwin F. Goldman and Walter M. Smith (New York: Carl Fischer Music Publisher, 1982), 42.

³⁰⁷ Wenger interview.

³⁰⁸ Peters interview.

³⁰⁹ Thompson interview.

³¹⁰ Johnson-Hamilton interview.

Charlier's *Trente-Six Etudes Transcendantes Pour Trompette Cornet A Pistons ou Bugle Sib* when he got through them. The Lacour etudes were used by Schneider to help diagnose issues to address with each student; due to each etude's short length and simplicity, there was room to focus on basic musical concepts as well as finer details.³¹¹ Michael Thompson said that Schneider used them prior to venturing into more difficult etude books like the Charlier. Thompson quoted Schneider:

You can take those Charlriers and you can start at the top and go down to the bottom but when you get to the bottom of the thing you've made so many mistakes and you've come across so many pitfalls and everything that you don't know where to begin.³¹²

Thompson said that Schneider felt Lacour's etudes were great for younger students, because students could delve into them easily without getting frustrated, and he could use them to ascertain his students' strengths and weaknesses.

Schneider also advocated for Théo Charlier's *Trente-Six Etudes Transcendantes Pour Trompette Cornet A Pistons ou Bugle Sib*. John Mills said that Schneider used this book to teach musical phrasing and style, rather than simply technique.³¹³ Daniel Schmidt said that practicing the Charlier etudes was the one of the primary ways Schneider taught his students how to play musically, using them as a means to bridge the gap to the solo literature.

Like most American trumpet teachers, Schneider supported use of Jean-Baptiste Arban's *Complete Conservatory Method for Trumpet or Cornet*. Joyce Johnson-Hamilton recalled Schneider using the simple exercises out of the First Studies section to help to

³¹¹ Wenger interview.

³¹² Thompson interview.

³¹³ Mills interview.

develop an idiomatic full orchestral sound, focusing on keeping the sound even.³¹⁴ The exercises are in several keys, and similar in structure, using quarter notes and half notes and alternating between simple chord arpeggiations and scalar lines.³¹⁵ Michael Anderson calls this section the “Robot Routine,” and he uses it with his younger students to focus on precise attacks.³¹⁶

Schneider also created exercises to address specific issues for students. Many of these were variations on preexisting exercises from Arban’s method or Schlossberg’s *Daily Drills and Technical Studies for Trumpet*.³¹⁷ Sometimes, if the student was on track, he would pull out a duet book and play duets with the student during lessons. This was yet another instructional method, learning by osmosis, as the student would following along to match Schneider’s sound, style, and phrasing.³¹⁸ Many of his students have expressed fond memories of playing duets with him.

Schneider largely chose the standard trumpet repertoire of the time, such as the concertos by Franz Josef Haydn and Johann Nepomuk Hummel, sonatas by Paul Hindemith, Kent Kennan, and Halsey Stevens, and French repertoire by Henri Tomasi, Charles Chaynes, Eugène Bozza, and Jacques Castérède. The specific selection of pieces themselves was less important than how Schneider used that repertoire to help teach students. Many of them discussed how intuitive Schneider was when picking repertoire for students. He knew what each specific student needed to improve, and selected

³¹⁴ Johnson-Hamilton interview.

³¹⁵ Arban, 13.

³¹⁶ Anderson interview.

³¹⁷ Schmidt interview.

³¹⁸ Grasmick interview.

repertoire to help foster that improvement.³¹⁹ He also knew the limits of each student as well, and was able to select the literature to challenge them to grow as musicians and trumpet players, yet not so challenging that the students would be frustrated or unsuccessful.³²⁰

Alan Wenger recalls that he was particularly drawn towards new music, often exposing his students to new pieces, and Baroque music.³²¹ Dan Schmidt remembered playing mostly French literature (although he performed his entire senior recital on piccolo trumpet). He also remembered that every student was constantly preparing recital literature.³²² As students became older and more experienced, they played a larger role in selecting repertoire for themselves and bringing in pieces that they would like to play.³²³ Allan Cox recalls bringing in a concertino by Joseph Kaminski, and Schneider being excited about him playing it.

Ultimately, Schneider's goal for teaching was to produce good musicians during performance. During lessons, he focused on removing any obstructions to making music. He did it in positive ways, but would push students a little bit if they were not making the progress that he thought they should be making.³²⁴ Schneider understood that the periphery of technique mattered less in performance situations, because audience members cared only what the music sounded like, rather than how it physically felt to the

³¹⁹ Ibid.

³²⁰ Cox interview.

³²¹ Wenger interview.

³²² Schmidt interview.

³²³ Peters interview.

³²⁴ Beave interview.

musician, or specifically how they accomplished it.³²⁵ This helped to guide the overall product that he tried to cultivate out of each student.

Schneider encouraged his students to take every job they had as a trumpet player seriously, whether it be a solo recital, a church engagement, or playing at a nursing home. He felt that one never knows who might be out in the audience listening for you. More significantly, he wanted to foster a sense of professional pride within his students. Most importantly, the art of music itself demanded this seriousness. Lester Monts quoted Schneider, who summed up this philosophy:

You can be in Lincoln, Nebraska, you can be in Chicago, you can be in Cleveland, you can be in Boston, but when you pick up the Mahler 5th Symphony to play, the notes are the same here as they are in those other places.³²⁶

³²⁵ Peters interview.

³²⁶ Monts interview.

CONCLUSION

Since 2002, Schneider has suffered from Alzheimer's disease, which has rendered him incapacitated and unable to communicate meaningfully. As of March 2015, his only remaining form of interaction with others occurs when his family plays YouTube videos of fine trumpet players for him. He occasionally makes comments like, "What a show-off!," or smiles or makes faces.

I was able to visit Schneider at the Nebraska Veterans' Home in Bellevue, Nebraska, during January 2015. I was scheduled to meet with his daughter Elizabeth Hastreiter, and she asked if I wanted to go see him. We found him at a bingo table with some of the other residents. We took him to another room, where we were able to converse. He mostly stared off into space and mumbled to himself, but there were flickers of recognition here and there. He laughed a lot, and made faces. I had my trumpets with me, and pulled them out and played Théo Charlier's second etude for him (which I remember working on with him). I also played Jeremiah Clarke's *Trumpet Voluntary*, at which point he started laughing. I said "I bet you've played that a few times before, Denny!" He smiled, and said with a wink, "Sometimes! But not all the time!" It was a great experience to hear about Schneider's personal life from his daughter with him present. Hastreiter remarked that he had been having a very good day that day, and was more communicative and reactive than usual. It was a meaningful experience for me, as someone who had studied with him briefly.

While much of what made him who he was is gone, his legacy carries on through his many students who endeavor to spread his philosophies through their own teaching and music making. It is my hope that this document provides a look into those insights,

and will be a lasting tribute to a true master teacher, player, and *person par excellence*. It is perhaps fitting that at the end of my brief visit, I patted him on the shoulder and said to him, “Straight ahead, kid,” as he had done for so many others.

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APPENDIX A: TRANSCRIPTS OF SELECTED INTERVIEWS OF FORMER STUDENTS

TIM ANDERSEN.....	83
MICHAEL ANDERSON.....	101
NOYES “BART” BARTHOLOMEW.....	110
WILLIAM ERIN BEAVE.....	135
ALLAN COX.....	143
DON GORDER.....	157
DAVID GRASMICK.....	163
DEAN HAIST.....	178
DAVID HICKMAN.....	186
JOYCE JOHNSON-HAMILTON.....	191
JOHN MILLS.....	196
LESTER MONTS.....	202
GRANT PETERS.....	214
DANIEL SCHMIDT.....	223
BARBARA SCHMIT.....	232
MICHAEL THOMPSON.....	240
ALAN WENGER.....	252

Interview with Tim Andersen, in person on 2-10-15 at Highland Coffees in Baton Rouge, LA.

ECKHARDT: What dates did you study with Denny and in what capacity?

ANDERSEN: I was there from, Nebraska, from 1977 to 1982. So five years. Undergraduate. Started off with him as my very first teacher ever, never had a trumpet teacher before then. He was the first guy and the most influential teacher I have ever had. And I have had some wonderful teachers, but he's -- He was very cool. Did everything.

ECKHARDT: And tell me a little bit about what you've done professionally and what you're doing now up to this point?

ANDERSEN: After Nebraska, went to graduate school in Indiana and studied with Charles Gorham and was his assistant there and went from there to Dallas and started freelancing and private teaching down there, which is a huge thing and shortly... Like I guess it was the next summer I started playing with the Dallas Brass. They asked me to come in and do a concert and that just morphed into three years, which was fantastic. About the last year-and-a-half had been touring full-time and then road life was very hard. Living out of a suitcase, you know, six weeks at a time, four weeks at a time. We were doing about 130 concerts a year and, you know, if I could've been doing that and been home five nights a week I would've done it the rest of my life. So then band directing was the other option. I saw a lot of really bad teaching out there when we'd go into towns, we'd try to set up educational clinics and things like that. There were other guys that had their little things they did and I was the one to call up the band director find out if we can get in and do a master class or clinics or whatever. And there were places where -- I was dumbfounded about how bad the programs were. Not that the band director was horrible, but it just -- How small they were, how, you know -- Just, there wasn't excitement for it but they loved the Dallas Brass. They brought a group like Dallas Brass in through a community concert series but there was nothing that would inspire the kids beyond that and so that led me to go to public school teaching so I did that for 25 years, just retired and now -- Well, and then continued to play with other groups. As soon as I left the Dallas Brass I started playing with the Dallas Symphony back in '88. Well, there was an audition for a trumpet position in the Dallas Symphony and the week of the audition I came down with pneumonia so that was really fun. And so I lost that one but Dave Bilger eventually won that. Well, Dave and I competed in college together. In fact at the International Trumpet Guild conference in Colorado we tied for first. And I was playing the Telemann and he was playing the Anderson Variations. It was like, how in the world do you, you know? How can you judge those two things? They declared us a winner. David Hickman was from Kimball, Nebraska. You know, so it might -- Denny and David knew each other really well. David had judged me a lot when I was doing the MTNA National Brass competition stuff in my 5th year there and so there was a connection between Dave Bilger, who studied with Hickman at Illinois. Dave and I knew each other and then he found out I was in Dallas, and he called me to sub with the DSO, and that's my connection with how I got started with the Dallas Symphony. Was with

Dave was the principal trumpet player or associate principal, whatever his first job was, because Giangiulio was principal then. And then they traded jobs later down the road. Dave became principal and Rick stepped down to become associate principal or something. It was weird. So through all that and throughout all the other players they had as principal players I've been lucky enough to keep playing with them and keep subbing with them with doing a lot of work with them too. Anyway, I retired this last summer and now I'm private teaching and playing a lot and enjoying retirement, so that's where I am now [laughs].

ECKHARDT: Congratulations to you.

ANDERSEN: Thanks. It's been fun. It's been an adventure.

ECKHARDT: Can you talk about Denny has steered you in those directions?

ANDERSEN: Yeah, well... Seeing him doing all the things he did where he was a phenomenal jazz player. I mean, I don't know if you ever had the chance to hear him play. We were in awe. He would play at the VFW most weekends with a group of the faculty members and they were all wonderful players and we'd all sneak in and try and get over there and just anywhere he would go to play we would just go listen to this guy because he didn't teach it. He never taught me anything -- Actually, I didn't say that -- that's not -- He might have tried [laughs] but as far as the whole improv of the jazz thing, that's not what he focused on with me. It was all classical way of things. And so anytime I get a chance to hear him blow jazz this guy was like 'oh my God, this guy is amazing.' So that was fun. But here he would play in the Lincoln symphony, the Nebraska Chamber Orchestra, do all those things and getting a chance to sit next to him in those groups for a few years at the end of my time there was -- I just went wow, that was amazing to just hear him pick up his horn casually and blow the opening of *Pictures* was like -- How do you do that? And just as casual as casual can be and sound phenomenal. And the way he just made the horn sound. It was magical. It really was and so I just kind of went "I want to do that." And I was a music ed major all the way through and about three years into it I went, no I want to do what he's doing. I think a whole world opened up to me. I didn't know anything but a B-flat trumpet when I went to school and never heard a live orchestra except for hearing Denny.

When I lived in Lincoln, my dad worked at the University. He was an entomologist. He went back and did his PhD when I was in 3rd grade. So I got to hear the Lincoln Symphony perform kiddie concerts. That was the only time I heard a live orchestra before I went to college; when I was in elementary school. And it was just so eye opening and that was the thing that he did for me. He opened my eyes to a world that I had no clue existed. Never heard of these people, you know, just liked playing trumpet and wanted to go be a major in it. It's what I ended up doing anyway but, you know, the influence he had on me was incredible. Seeing what he did and what he could do and the life he had and the playing stuff that he did. It was just amazing.

ECKHARDT: Can you talk about your experience with Denny as his student?

ANDERSEN: That's the craziest part about this and I know that this -- You were going to ask me about that and I was just going back and I was thinking and thinking and thinking. It was a long time ago [laughs]. But it was such a casual thing that I was trying to figure out how do you qualify or how do you put the words on how he taught. I still haven't figured out how to tell you what it was that he did and how it was. I mean, it was always very laid back. He'd sit in his chair with his pipe sometimes, you know? And he'd tamp it down. But he would just sit there. You'd hear him play a little bit and just pick up his horn and play a little for you. You know, or he would just point out things but it was always the most relaxed, laid back thing. Sometimes you hear about some teachers who get like really intense and kick you out of the studio or blah, blah, blah, whatever. I never heard anything ever like that. That may have happened, but I don't recall it ever happening with anybody that I knew or that I had heard of, and with me it was always like a very fatherly sort of experience with him. It was, "let's do this, let's try this," you know, that kind of thing. He just picked up his horn and played and if you could mimic that and he could tell you technically everything you'd need to know that you needed to. His approach was not a technical approach, at least with me. It was always, "Here's how you make it sound. Have a sound in your head." If I remember the first thing besides the Getchell book was that you need to go buy these recordings: You need to go buy Maurice André, you need to go buy Tony Plog, you need to go buy blah, blah, blah, blah, blah. Okay. So I went down to the record store and bought my recordings and listened to these guys and went, "Oh! That's what a trumpet is supposed to sound like!" That was, I think, the biggest thing he did was you just need to listen, you need to have that sound in your head and if you get it in your head you can refer the music. But if you have no concept of what the sound is, how are you going to do it? And moreover than just listening, in the lessons, it was -- I mean, when he picked up his horn and played, you're like... "All right [laughs]. That's what trumpet's supposed to sound like."

ECKHARDT: Right.

ANDERSEN: You know. And he could do it better than most people around. So here he was in Lincoln, Nebraska. You've heard the Pittsburgh Symphony stories and all that. Right. So, I mean the guy can do it. He just liked living in Lincoln, Nebraska teaching, you know? He liked his golf game, I guess [laughs].

ECKHARDT: It's really amazing, you know? He seemed like he was really devoted to you guys much more than he was to himself.

ANDERSEN: Yes. He was very much a servant mindset where he was always working for other people, yeah. And that servant mindset was why it made him just so comfortable with everybody. I mean there wasn't anybody who didn't like Denny. I mean from colleagues to students to -- I mean they may not have appreciated. So you might have told him what he thought or something. They might have been mad at him for something or other but it was their fault that they got, you know? [laughs]

ECKHARDT: Right.

ANDERSEN: If you really look back at it because you didn't practice that's why you didn't get the chair or whatever it was or, you know? I remember my first jury, Vernon Forbes and Denny -- I'm trying to remember who the horn --

ECKHARDT: Jack Snider at the time?

ANDERSEN: Might -- I can't remember. I don't think it was Jack in there.

ECKHARDT: Okay.

ANDERSEN: Because Jim Wehrman came my sophomore year.

ECKHARDT: Okay.

ANDERSEN: And I'm trying to remember who that was my freshman year and all I remember was Vernon and Denny and I know there was another person in there, but my mind's blanking. And you walk into one of the room's downstairs classroom and like they had their feet up on the desk and they were laid back and they're like, just go play you know? And I'm like, really? Everybody's all panicked about juries and this is it? You know? And you hear about things at North Texas and SMU and how -- I don't know how it is here but you're in a recital, you come on stage, you play your thing and everybody's out there with their pens. It was the most laid-back thing back there that could've ever been. So, that was nice for me because coming from where I was and not having any training in that. It was not overwhelming. Had I gone to Indiana as an undergraduate I would've quit. I would've got lost. I'm sure I would've just said, "No, this isn't for me." But he was so nurturing and helped you get to where you were. And he had a plan and I remember he always wrote down your assignments on a little, I don't know, 3x5 little sheet of paper. Here's what you're working on this week and he'd send you out the door. You'd come back and you -- Boy, if you lost that you were kind of screwed. For some reason, he would remember. I mean, he had a way of notating. He would know what you are working on and come back in the next week and away you go and the class lessons stuff because we talked about that was just amazing. I guess he just. I guess the nurturing, kind of, father figure. We'd have parties at his house you know, we'd go out and just hang out there and they were great! And you'd go to a party and like my folks lived in Lincoln after my sophomore year and they'd host a party for the kids, you know? They were the ones who were in town and everybody out-of-town. So we'd have get-togethers at my mom and dad's house and Denny would be right there.

ECKHARDT: Hm.

ANDERSEN: He was nuts. The story that I was going to tell you that -- Now I've got to remember, it was when either my mother or father passed away. I'm embarrassed that I can't remember which one it was. They were five years apart and we went to the funeral out at Wyuka Cemetary. We went back to the chapel there and walked in and there's Denny and I had no idea and he goes "I just read in the paper that your mom passed away and I wanted to be here. "

ECKHARDT: Wow.

ANDERSEN: So -- I'm going to get choked up.

ECKHARDT: That's okay.

ANDERSEN: It's pretty cool. So... And that's the kind of guy he was.

ECKHARDT: I've heard a lot of stories like that. That's amazing.

ANDERSEN: And he came straight from the golf course. He was wearing his golf clothes. I think he -- I don't know if he finished it up, but he just went, "I heard about this." Boom. And he was done. So, that's the kind of guy he was. So... Sorry to get all [unintelligible]

ECKHARDT: That's okay. That's -- It's reasons like that that are why I'm doing this, you know? So --

ANDERSEN: Yup. I don't know if I even came close to answering your --

ECKHARDT: No, it was great. In 1970 Denny went and studied with Roger Voisin for a semester. Do you know anything about that? Did he ever talk with you about that at all?

ANDERSEN: Not a lot. No. A few stories here or there, you know, but it was years later by that time. I think he just incorporated the teaching and we heard a few stories about this and that, and the good thing is just putting it all in perspective. Like, this is not the most important thing in your life. Something he was playing was it principal in Boston?

ECKHARDT: Boston.

ANDERSEN: And then he missed some note or whatever and he came home from the concert and his wife was -- And, you know, "God, I can't believe it." And she's like, "Yeah, but did you remember to pick up the milk on your way home," you know? Oh yeah, it's totally not that important, you know? Life goes on. I missed the note, big deal, right? So Roger's wife kept him in line a little bit about the perspective of, you know, yeah you play great trumpet but life is out there. If you consume yourself with all that and those are the kind of things that just, sort of, bring perspective and those are the little stories that I remember. But the pedagogical side of it, I think it was more of Denny just, kind of, incorporated into his style and whatever we got might have been part of that. What do I know as a little 18-year-old kid? What did I know what was good for me as a trumpet player. I've never taken lessons. I just thought this is what the trumpet teacher does; I'm going to go do it. Here we go, you know? So I sat in my little practice room till I could figure it out. Then I went back and he told me to do some more things. His approach was very, "This works. Keep it simple." He was never over-analytical. Like Leonard Candelaria, who could get very, you know, into it, you know? And he

understands, believe me. Leonard's great. He really understands the physical nature of that side of things. Denny was all about, well, "How does it sound? Here's the music of it. You know, if you can get that to work then everything else is working just fine. And if it's not screwed up, why mess with it?" You know? But I mean he was brilliant at what he did, so he had to know. I just can't imagine him not knowing how to do this so he just -- This is what works, so let's do this.

ECKHARDT: Can you talk a little bit about, like, some of the concepts that you remember doing with him, you know, like certain ways he may have gotten you to think about air flow or tonging or anything like that?

ANDERSEN: I don't -- Honestly, never remember hear him saying, "You need to think about your air this way." It was always, "Make it sound like this." And in order to make it sound like that, you would either take a bigger breath or you would -- Again, this is where I wish I would've recorded every lesson in the world that I took from anybody, you know? It was just demonstrating, you know? He could pick up his horn and you'd watch him breathe and you'd go, [chuckles] "that's probably what I should do." I don't remember him talking about it, but I'm sure he did. I should go back and see what he wrote in or what I wrote in or whatever in some of those lessons. I should pull that first book of Getchell and take a good look at it. I wonder what happened here? And some of those etude books and just see what he did. From everything I can remember from what he did; it was very much conceptual as opposed to pragmatic. He said, "You need Clarke studies." He'd play it and you'd go, "Oh, it needs to sound that smooth. Okay." Get in the practice room and make it sound that smooth and how do you get there? Well, you've got to figure out how to breathe; you've got to figure out how to do this. I'm sure at some point along the way he mentioned this, I'm sure, but that's not what stuck with me. What stuck with me was, like he would just... "Here's what it's supposed to sound like." But I know I've said that a bunch, but that's what stuck with me is, I want to sound like Denny Schneider. And what he'd do is he'd pick up his horn and play a little lick or he'd play back and forth a little bit. Okay, that's how it's supposed to go. So that's what I did, you know?

ECKHARDT: Can you talk a little bit about maybe some specific pedagogy things that you remember? Did you do Caruso?

ANDERSEN: Caruso? Yeah.

ECKHARDT: Can you talk about that a little bit?

ANDERSEN: Oh yeah. That was the big thing. Because he had also taken some time to study with him and I'm not exactly when that was. I can't remember. That was a big thing that, I mean, he was very much into and that's what helped me so much gain the strength and the endurance and stuff like that to do the kind of stuff that we were able to do right from day one. I've seen the pink sheet. Brian was talking to me about that and the pink sheet doesn't look -- I don't remember, it morphed, I'm sure. The reason it was called the pink sheet probably was it was the only paper that whatever he made a billion

copies of it but -- I remember just doing long tone thing and doing a little slur and then doing a high note and doing air starts and that was your and you did some other sort of things. But it was, this whole conglomeration of fundamental stuff, you know, I don't remember doing a ton of lip slurs with him. And I don't know why... A lot of scales, tons of scales, tons of Clarke, tons of [unintelligible], tons of, like, all the patterns out of the Aebersold.

ECKHARDT: ii⁷-V⁷-I's.

ANDERSEN: All that, yeah. As far as like sit down and hear that we're going to practice lip service forever. Nope. That was a foreign concept when I went off to graduate school. I don't remember doing a lot of that. And it was a weak part of my playing until later on. So, Leonard, for the most part, got me working on that stuff. Sorry, back the Caruso stuff. Sorry. And then getting that going from day one. I mean, I remember working on that diligently every year. I mean, years of seconds and thirds and doing the thing and I have - - I bought the book. I use it to this day on my teaching on my advanced high school kids. I don't mess with younger ones. But if you got kids are going in to college that want to do music. They're, of course, in marching band in Texas. You've got all sorts of fun stuff. And getting them going on that. I still use that method to this day. I think it's brilliant idea of isometrics -- I mean, you talk about weight training. I approach the horn with my students like being a -- It's physical, it's an athletic event, you know, and being a band director, getting on a marching field, you get PE credit for a reason, you know? It's an athletic event. You have to be an athlete and I approach our whole physical set up as an athletic idea. And doing the isometrics and doing the set and the breathing and making sure all that stuff is working. I think it's brilliant. It was one of the things that helped me more than anything in the world as far as endurance and range and things like that, absolutely.

ECKHARDT: Can you talk about how, while you were doing it with him some things that he would tell you to do. Like how he incorporated it a little bit?

ANDERSEN: I mean, it was a daily -- Okay, so you do your warm-up, you do your sheet, whatever it was. And then you go straight into Caruso after that. That's what I remember doing. Because you get warmed-up and you do the Caruso first because you're going to kill yourself if you do it at the end you're going to damage so it was do that and then get up there and get as high as you could go, rest a few minutes and then go back up and then take 5-10 minutes, or that's what I always did. I'm sure he probably told me that at some point. Just take a break, then come back and start doing some other stuff. So, it always fit in right after everything physically was ready to go. You did your sheet of long tones and your slurs and whatever it was you had on the sheet. And then dive into Caruso and then you could work on your scales and techniques and all that. But that was first because you had to have the --

ECKHARDT: That was the fundamental.

ANDERSEN: Yeah, the fundamental. Yeah, if you waited to do it, you would damage yourself. If you do it when you're tired, it's not going to be the best thing for you physically. Your muscles have that ability to, not rejuvenate, but rest and come back at the beginning of a practice session more than they do if you try to do it at the end and then play. He always had me, at least, what I remember is doing that at the beginning of the practice stuff. And then I got set up pretty good. I mean, you know, some days were better than others [laughs]. Still, you just want to put it in the case and don't but, you know, that's where it was for me.

ECKHARDT: Can you talk about how the group lessons were structured?

ANDERSEN: Oh yeah, those were great. Like, pretty much like ability. I was just talking to Brian [Shaw] about that too. The way your schedule was set up, as a freshman you might have been there with a sophomore or a couple of juniors maybe or whatever, just depending on how the schedules work out. But he tried to put freshman with freshman. Second year players that kind of stuff but four or five kids in a room, hour lesson, working on scales, technique, excerpts, jazz stuff. We'd get out the Aebersold stuff and he was trying to teach us a little bit how to do some changes and do some things like that, but it was a never a focus. It was more like the fun side of the end of the lesson. We'd have some fun with that. He'd play a little bit. We'd listen and that kind of thing, so it was always a blast with that. And that didn't happen all the time. Mostly it was, you know, orchestral excerpts and it was great because you could have all the parts. You know if you have four or five people you'd divvy it up and you could hear what it sounded like and, you know, we'd listen to a recording of it or, you know, try to do some things and he'd talk us through or working on scales going down the row, you know. To me they were fun. To a trumpet player but just making it fun for you to be in they're learning something and it wasn't always everybody playing all the time. It was okay, you'd be the first one, second one, third, you had to keep your brain involved. You had to be thinking. If you weren't thinking you were going to get left behind. So, I remember those lessons almost more than I do the one-on-one time just because what an impact that had on me as an ensemble player and ensemble playing is small ensemble stuff has been my forte for ever. You know, playing quintet Dallas Brass, Imperial Brass, the Festival Brass. I mean, my freelance time with quintets, I mean, I think that's where it started was those class lessons learning how to do tuning. Listening to people, blending in and matching. All that kind of stuff he talked about and I had a pretty successful small ensemble kind of career and then still do in the Dallas area playing quintets and small groups and stuff, because of that training. I mean, we talked intonation stuff, making sure thirds here, making sure chords line up, going through all that kind of stuff.

ECKHARDT: It's like real-world training.

ANDERSEN: It was. You wanted to learn how to play in the trumpet section orchestra. That's what those small groups were for an hour a week. There you go. You figure out how to make yourself sound like one thing. You know, who's going to play -- How do you balance to a lead player, how do you know who's playing first on this one, what's the

third part supposed to be doing, you know? All those types of stuff is what he covered. It was fantastic.

ECKHARDT: I dig that a lot [chuckles]

ANDERSEN: I wish we could do more. In fact, Class of Brass. It's a weeklong summer thing. Getting ensembles in your bands and putting them together and keeping them together and working with that kind of stuff whether it's trumpet ensemble or small groups or meeting ensembles. That's a lot of what that is and that's why I love working in Class of Brass because it connects what I grew up with with Denny and those small ensemble things. Those class lessons. That kind of stuff. You know, being a soloist is great but where are most of us are going to make a living or make any money at? How do you learn ensemble skill when being a section member, you know? Most people are going to make most of their money playing an ensembles, not soloist. So, that should be a huge part of what we do in our curriculum is teaching people how to get their sound to work with other sounds. How do you fit in? How do you blend? How do you balance? What are your tendencies? Because if you can't do that, you're not going to get hired in Dallas to do anything. I mean, I big people who hire like Sterling Proctor and Zeze Frasier and those guys and they hire small groups to fill at churches, quintets, dectets, something... You know? But if you can't fit -- You don't know how to play in an ensemble or make a trumpet section sound good, you're not going to make any money [chuckles]. It was a life. I have made a lot of money off those concepts that Denny -- I mean, if you want to make a living being a trumpet player, you better figure out how to play in tune, balance, blend and understand your role in a section. Well, he started teaching me that when I was 18-years-old sitting in a class lesson and I just didn't know it at the time, you know? I'm just a little bumpkin going, all right, whatever. But you look back and go, God, that was the best training I ever had to do the stuff I ended up doing, just didn't know it at the time that that's what I was going to be doing, you know? But three years, two with the Dallas Brass and recording and the quintet stuff, you know, even sitting with the Dallas Symphony, you know, there's a reason, you know. I'm not trying to toot my horn but there's a reason I've been hired back over the course of almost 30 years because I can fit into any of that section at any time no matter who's playing principal trumpet or who's playing whatever. I can make sure that I can fit into whatever I'm doing at the time. When they ask me to come in and play, it's like, okay, here's what they're looking for. Here's the sound, here's what I need to do. But I'm not changing a lot of what I'm doing. Now that Ryan's there, I mean that section is just better to play with. It's like, holy crap. You've got Ryan and Russell and Kevin and Tom and it's like, *ahh*, you know? It's easy to play with a section like that.

ECKHARDT: Yeah. When everyone's doing that. It just works.

ANDERSEN: It works. Yeah.

ECKHARDT: I play a little bit with the LPO down in New Orleans and last season they did Shostakovich 7 and there's that all six trumpets in unison rhythm, *bee, bum, bum*

bum. And the first rehearsal we went through that and it felt like the easiest thing in the world to do.

ANDERSEN: Yup. Because everybody's working. Everybody has those concepts and that's the fun part about it. That class lesson thing was pretty amazing.

ECKHARDT: I am all about it. Can you talk about how Denny approached literature? Did he pick it? Or did you?

ANDERSEN: No, he picked it. Yeah, I had no clue. And, like I said, I didn't know anything about trumpet - ever. I mean, I bought recordings and did all that kind of stuff and it was, kind of, fun. I don't ever remember going up to him and going, "Hey, I'd like to try this." You know, he was always like, here... Try this, this, this, this, this... And the literature I played for competitions or whatever was pretty much his doing.

ECKHARDT: Do you feel like that literature was somehow connected pedagogically to your strengths or to attack some of your weaknesses as a player? Or was it a set curriculum of literature.

ANDERSEN: No, I don't think it was a curriculum. I think he knew what worked. Because the literature I was playing, I don't remember other people doing a lot of when I was there or I remember hearing other people playing stuff that I never got to play, you know? So, I don't know if that was it. I think he just had this wealth of knowledge of literature that he just, oh yeah, well, you know let's have you do this and you do this and you do this. You know, there were certain standards that we all had to do -- There would be a lot of people playing the Kennan at the time, you know? And the Halsey Stevens and all those things -- I played a Holdheim Sonata. The Theodore Holdheim Sonata. Nobody knows -- It's an Israeli composition -- It's like nobody knew that. So I did that on a recital. I mean, I don't know where he got ahold of that piece. I've never heard anybody else in my life play it ever and it's a great little piece, you know? Little things like that that he just, kind of, came up with and then -- But a lot of it was to my strengths. I was a strong player, so the piccolo thing came really naturally to me for some reason, I don't know why. And so I was doing a lot of piccolo trumpet stuff like the Telemann thing and Bellini and the Tartini. All these pieces that I was doing and I think he, you know, he just went, you need to -- He just knew those were great pieces, obviously and you need to play them. It was never that this was hard here. You need to go learn this. You know, I listen back to those recordings and go, okay, yeah. You know? I don't think I could touch those pieces today --

ECKHARDT: [laughs] Right.

ANDERSEN: That's hard. It's like, you know? But back then, nobody mentioned stuff was hard or it was supposed to be. It's not supposed to be hard. We're just supposed to pick up a horn and play it, right? You know, that's the whole Ryan Anthony concept. There's like, you know, you just pick the horn up and play. I mean, what's so hard about

playing trumpet, you know, you just move -- blow and, you know, move the fingers and okay.

ECKHARDT: Just do it.

ANDERSEN: So, that's it. As far as I remember, he picked out the literature for me, you know? I should go back sometime. This is a great idea for you. What literature did I play? I mean, I remember what I played on a recitals. But I never played the Kennan in a recital, but I remember playing it in studio class at least one movement of it. Same with the Halsey Stevens. See, I wish I could go back and remember when -- What years I did it? Nobody keeps accurate records of that. I mean, I remember doing a junior combined recital with other people where everybody just played like one piece.

ECKHARDT: Okay.

ANDERSEN: "What literature did you play?" "What was it?" "What were your big pieces?" "Do you remember all the little pieces?" Like that Holdheim Sonata was a big piece, it's a sonata for goodness sakes.

ECKHARDT: Hm.

ANDERSEN: I mean, I remember playing a bunch of stuff, but I'd have to go back and really think, is this you or was this at Nebraska? I mean, five years in Nebraska is a long time. There's a lot of pieces you could play.

ECKHARDT: Yup.

ANDERSEN: I don't know which was first, the chicken or the egg. When I started doing the competition stuff. The first competition I did was in Denver and I was trying to remember if I was like, oh this would be, kind of, fun to do or I don't think Denny pushed me to that one. I think I went to him and said, "Hey, this is coming up." And I came in third or whatever it was and then that started the whole thing. And then wanted me in the MTNA thing. I didn't know anything about it. He's like, "Here, we should do this." And we had a recital going and he had this concept of what it was, I think, because everything fit. Like, you just can't be random. You make that work. Because like I had to play four -- pieces from each time period. Whatever it was, you know? So I was doing the Tartini and Neruda, Holdheim and Bellini. I don't remember.

ECKHARDT: Huh.

ANDERSEN: I'd have to go back and look at what I did exactly. I don't remember -- I remember the Tartini was on there and I think the Neruda. I'd have to go back and check. So that was my recital my fifth year, but it also then started the process of that competition, which was state level, regional level, national level.

ECKHARDT: Right, sure.

ANDERSEN: So, you just had -- I mean, that was four, five months or whatever it was, that's what I did that whole year from. I'm sure there was other literature I worked on, but the process of here's what you need to do, start on it now, go.

ECKHARDT: Right.

ANDERSEN: Because once the ITG got over the previous summer, with the Tartini -- With the Telemann, then it was Arutunian. That was '82. Yeah, so there were those five major works that were there, but with others -- Along with other stuff.

ECKHARDT: Right.

ANDERSEN: But I remember playing the Brandenburg with Nebraska Chamber Orchestra because Denny didn't want to play. He said, "Here, you do this." And I'm like "Uhhhh."

ECKHARDT: [chuckles]

ANDERSEN: I mean, he could play piccolo great but...

ECKHARDT: Yeah, he wasn't a high note guy.

ANDERSEN: Yeah, he was not willing to dive into the Brandenburg at his age. He was like, screw that.

ECKHARDT: Right.

ANDERSEN: That's what students are for.

ECKHARDT: Yeah, most of the time.

ANDERSEN: That's what students are for, right? Except for Brian.

ECKHARDT: Yeah.

ANDERSEN: Freak [laughs]

ECKHARDT: How was Denny's teaching unique from other teachers that you studied with?

ANDERSEN: It was just how he approached it. That's an easy one. Like Leonard - polar opposite, you know? Just very structured. There's this, this, this. This is how physically it works here. Denny was never about the physicality of it. I mean, the Caruso stuff. Yes, here's how you get stronger.

ECKHARDT: Right.

ANDERSEN: But it wasn't like, Okay, your air here, make sure your corners are soft-centered, blah, blah, blah. All this stuff that we tell kids as band directors now. Never, never that I ever heard a word of that. Now I don't know other kids that might have had. I was blessed that I didn't have a lot of issues in my playing as far as tone production. I always had a really nice sound, all that kind of stuff. He just took it to another degree, but I didn't have to worry about like an embouchure change or moving something here or whatever brace. All that kind of stuff.

ECKHARDT: Right.

ANDERSEN: So, for him it was all very much here's what it needs to be, here's the sound, go listen to these people. Here's -- You know, play it like this, blah, blah, blah, you know? Leonard did the total other side of it. He's very detail oriented physically. Here's where your tongue needs to, blah, blah, blah. Charlie Gorham was, sort of, Charlie was more like Denny. Not technically detailed as far as how this is supposed to go but very detailed at where things go musically and how stuff is structured that way. Which is not what Denny was -- Make it sound gorgeous, you know? Make a line, make a phrase, make a whatever, you know? Charlie was more like structured that way and then Leonard was way more physicality. Yeah, this is how you physically play the trumpet. Which I did -- You know, some students need that. I don't think most students need that. I think your body will figure out a way to make it sound the way you want it to sound. And that was Denny. It was like, here's what it's supposed to sound like. Go home and listen to these recordings and have that sound in your brain. Your body will figure it out without doing too many crazy stuff. And then, of course, monitoring and making sure you're not doing bitter beer face or something like that to try and get, you know, high notes out or something. So my three main teachers have all been a little different. I'm glad it started off with the way it did though. Because if I would've started off with Leonard, I probably would've been paralyzed --

ECKHARDT: Paralysis [affirmative]

ANDERSEN: I'm like, what am I supposed to do? But at 35 when I started -- 37 when I started studying with Leonard, it was great. Because I'd been teaching for a number of years and I knew problems that kids had had as a beginners, this and that and so --

ECKHARDT: So you pretty much knew what you were doing at that point playing your notes?

ANDERSEN: Exactly, right, yeah. And he actually did help change a thing about what I was doing and it made the lip slur thing. I said the concept of that I never had a lot of great flexibility, he fixed one thing; it was just like, oh the heavens opened up. It was like, *ohh, that feels a lot better.*

ECKHARDT: Cool, yeah.

ANDERSEN: But all three of them. And I'll say this about these three guys were all very -- Now Leonard some people will say is very much about himself, and he is and, you know, he'll tell you that too probably - that. But he did more for me probably -- He'd come like, we need to have a lesson at the house because you can't do it. Come over to the house at this time or whatever, blah, blah, blah. He was -- He did more for me from outside of the school than I could've ever possibly thought he would. He was wonderful. Charlie was the same way. It was all very about you.

ECKHARDT: Right.

ECKHARDT: Do you have a favorite memory of Denny's teaching? A favorite, you know, a story or something that has always stuck with you?

ANDERSEN: God, there were so many, you know? There were so many wonderful memories. It's hard to put one into a teaching concept, except I think the biggest thing -- Well, I already mentioned the one, you know, sitting there playing *Pictures* with the Lincoln Symphony and we were just sitting there, the little silver fox just sitting there just picks up his horn and blows that down. And I'm just like, how? What? And he just puts his horn back on his stand and just sits there. And then he picks the pick and plays *Goldenberg* and I'm like, how? What? Okay. You know? Those moments are the ones that really stuck with me. Not so much the things he would say in a lesson and I'm sure there were just pearls, pearls of wisdom that I wish I could remember what he said or how he said it and whether it's old age or just so many of those happened over five years. I mean, you take a lesson a week for 36 weeks or eight for times five, I mean, why can't I remember all those things, right?

ECKHARDT: [chuckles] right.

ANDERSEN: You know? But, yet, the sitting next to him and hearing him play when you got Jim Wehrman playing principal horn who's now -- I mean, he may be close to retirement from the St. Louis Symphony. He's been playing with them forever. You've got him playing there. You've got Vernon playing principal trombone and, you know, what a -- I was listening to those guys as far as concepts of orchestral playing goes and ensemble playing. You can't get that lesson in a studio with a teacher.

ECKHARDT: Right.

ANDERSEN: Those lessons have to be learned sitting next to those guys playing and, to me, that was -- You know, sitting next to him in the Nebraska Chamber Orchestra, listening to him play *Pulcinella* or some whatever little thing and just how he played it with delicacy of which he played or listening to the Plymouth Brass stuff that we did with Jack over there, big stuff or... You know, those types of things just sitting next to him are the things that I remember more of than the detail of what did he say here or what did he say there?

ECKHARDT: That's cool. I've heard that from a lot of students. You know, the ones that kind of got to play with him. Mike Anderson said the best education I ever got was sitting next to him for 30 years.

ANDERSEN: Yeah, yeah. I mean, I just -- I wish I had -- I mean, I'm glad I had that experience for two or three or whatever it was that I was in that group, you know? And then my life led me other places but I can't imagine what it would've been like sitting with him for another ten.

ECKHARDT: Yeah.

ANDERSEN: Oh my gosh, you know? But thank god I had that opportunity because that what set me up for success down the line. Had we not had that experience, I don't know if I would've really understood what it was like to sit in a professional group and be able to do things I did. When I went to Indiana, I mean, I got called to play in Indianapolis a few times well... I could, sitting next to Denny here's what it's supposed to be like, you know? Come to Dallas, you know, and took a few years but getting a chance to do that. So I wish I had quotes or, you know, pearls of wisdom that I could throw out there.

ECKHARDT: Sure.

ANDERSEN: And I'm sure there are some. I just -- God, you just wish you could go back and, *why didn't I record those lessons?* You know? I keep telling that to my kids when I was teaching too. I want to record you the first day of school and then play a recording for you the last day of school. Show you how much you have improved. It was like beginners, you know, six months ago they couldn't figure out which end to blow in and now they're passing off six scales and they're doing scale Olympics and they're doing --

ECKHARDT: Right.

ANDERSEN: All this, kind of, stuff. And they're getting this -- Do you remember what it was like last summer? It would be fun to record those things for kids.

ECKHARDT: What things did you take from Denny that you might do why you teach today? Like, how do you channel what you learned from Denny into how you're teaching and what you're teaching?

ANDERSEN: Well, laid back. Like, you just can't get riled up. I mean, I know private teachers that just kick kids out of studios and do all that kind of stuff and it's like... Okay, if the kid comes in, you know, a high school kid comes in and just not prepared for the third time in a row, you might want to have a chat with him saying, look, I'm not going to waste your money. Denny was always very -- I mean, I never saw the man riled up. I don't ever remember seeing him get angry or anything. You know? Ever. You just have to take what comes in the door, teach what comes in the door and isn't that what

we're supposed to do that teachers anyway? No matter what it is that's in front of you, you better teach it, you know?

ECKHARDT: Right.

ANDERSEN: And that's why we do what we do. But just a laid back approach to do it and making sure that whatever you're telling the kid is going to make them better. Whatever you're going to say needs to be something they need to take home or take with them or if you play something they have that concept. Just making sure that everything you do is going to help that child.

ECKHARDT: Hm.

ANDERSEN: I never, ever remember anything that he did that never helped me. And then there were times when we blew off trumpet class and went over to Godfathers for a beer? But we really sometimes had to talk him into that. Like every once in a while it was like, well let's just go... Okay. But he would want to do that because he knew he needed to teach us things.

ECKHARDT: Right.

ANDERSEN: And so that's what's, kind of, guided me is whatever -- If some kid's coming to me to learn how to play trumpet and by golly I'm going to do whatever I can to help him figure out how to play trumpet.

ECKHARDT: Cool.

ANDERSEN: Yeah, I mean, there it was. I didn't know Denny. When I went to high school, I didn't know Denny. All I knew is that was the school that was in-state.

ECKHARDT: Right.

ANDERSEN: I mean, Colorado State was closer, Northern Colorado was closer, Wyoming was closer. Wonderful colleges with great teachers, but we couldn't afford it. So, I applied to the University of Nebraska to go play trumpet. I had no idea who Denny Schneider was in high school. Not a clue. But it was the best thing that ever happened to me. And he didn't know who I was until I went to audition. Why would he have? You know, nowadays you have all these people come and recruiting and do all of that.

ECKHARDT: Right.

ANDERSEN: I mean, I was a two-year all-state player. Maybe Denny knew my name from a list or something but the databases back then weren't computer-based.

ECKHARDT: Right.

ANDERSEN: You couldn't go look and see who, whatever it was and this and that in state so and on. There was nothing of that in Nebraska. I was in the Hastings Honor Band.

ECKHARDT: Oh, there you go.

ANDERSEN: My senior year I was in Hastings. But I have no reason to believe he knew who I was from Adam my senior year in high school. Not a clue. So, he just taught whoever came in the door. He didn't go out and recruit kids. I never saw him go out and recruit kids. Now maybe he did but... not like they do today. And out of all those mishmash of kids of Nebraska somebody, you know, there was some pretty darn good players coming out of that studio [laughs].

ECKHARDT: Yeah.

ANDERSEN: It's kind of scary. Yeah, I mean you look at all those players -- Like Brad and Dean are still there. Brad Obbink. You know Brad?

ECKHARDT: Yeah, I know Brad!

ANDERSEN: He was my roommate for two years.

ECKHARDT: Oh, really? Oh that's great!

ANDERSEN: Yeah, and we were just great. We still keep in touch a little bit. Not nearly as much as we need to.

ECKHARDT: Yeah, Brad's a good guy.

ANDERSEN: He is a good guy. Boy he turned into a heck of a repair guy. He really taught himself well how to do that. He was always a different cat but we just -- We had a lot of fun. We had a really good time rooming together.

ECKHARDT: Cool.

ANDERSEN: But those guys, I mean -- Wonderful players, you know?

ECKHARDT: Yeah.

ANDERSEN: You know, Brian Grasmick and I'm trying to remember the other guy, Mike Brownson? You know, wonderful guys. You know and then Frank Reed who moved to Dallas. Well, Frank was a junior maybe when I started or a senior something and then he went down to stay with Jake, Don Jacoby, in Dallas and he went to North Texas and then I came down. So Frank and I ran into each other a lot down in the Dallas area and then Frank unfortunately passed away about two years ago now, three years ago.

ECKHARDT: Is there anything else you'd like to add?

ANDERSEN: I mean, I could go on talking about Denny for hours honestly.

ECKHARDT: [chuckles]

ANDERSEN: It comes back to the same thing. He's an amazing man and he was at the right place, and the right person for me at the time. Like I said, if I would've studied with Leonard or gone to Indiana it wouldn't have been the same. But I thank my lucky stars it was that he was there. It was, kind of, just one of those stars aligned, I guess [laughs]

ECKHARDT: Well, thanks Tim. I really appreciate it.

ANDERSEN: Thanks Louie! I love it anytime I get to sit down and talk about Denny!

Interview with Michael Anderson, on the phone on 8-18-14.

ECKHARDT: What dates did you study with Denny, and in what capacity?

ANDERSON: I did my masters degree and a year of my doctorate with him, so I started in 81 and finished in 84 with formal schooling, but, I sat next to him in the Lincoln Symphony for 23 years, so my learning continued for many years.

ECKHARDT: And, right now, tell me a little bit about what you do professionally.

ANDERSON: I'm professor of trumpet at Oklahoma City University, and I also play in the Oklahoma City Philharmonic, which is a professional orchestra there, as well as freelancing and doing a lot of theatre pit work and what not in that area. Also, I'm on the ITG Board, and I run the ITG Website.

ECKHARDT: In what ways did Denny help steer you in those directions?

ANDERSON: It's really hard to quantify because so much of his influence on me was beyond the trumpet. You know, just because he was a good friend, and we were close, and spent a lot of time together outside of me being his student. But, there's no doubt that his influence on my teaching is significant, because of what a fine pedagogue he was. I just didn't learn from my own playing, but I learned a ton from him by how to teach and how to get concepts across, and how to communicate, and how to relate to college age students particularly. He was a model for me. Starting out, I had a few teachers, I studied with Arnold Jacobs a lot. So between the two of them, I had really good models for when I was beginning as a teacher. Techniques have evolved, and I've evolved. I'm my own teacher now, but the influences from him are significant, because he was such a fine teacher, but also such a great person. He modeled what it meant to be in that position of trumpet professor beautifully, I think.

ECKHARDT: Yeah...can you expand on that a little bit? How did he, I've heard that from a couple people now that he was a really great model, not only as a trumpet player, but how to live life. Can you talk about that a little bit?

ANDERSON: Well, he was, he IS a very sweet man. And he cared a great deal about people. But, he particularly cared a great deal about his students. And it wasn't just about learning how to play the trumpet. You've probably heard this from a lot of different people, but he wanted his students to be happy and to find their place. And so, he would mentor you on how to accomplish that, because, even back then, jobs teaching and playing for a living were few and far between. He knew it, and so he spent a lot of time talking about how to make your own thing happen. That was a big thing for him. He says "Don't wait for someone to hand it to you, you have to make the scene work for you and turn it into something that is meaningful to you." That really hit home with me, because when you're in school, everything's pretty much handed to you, and it's all established, and you don't have any responsibility to make the musical situations happen. So, when

you get out of school it's the complete opposite. It's entirely up to you, and if you don't do it, nobody else is going to and no matter where you are, you have to be responsible for that. And that was a real meaningful lesson to me, and it's helped me a great deal to have successful programs of my own, and to create music making situations of my own. And I think that was an important message that he portrayed to a lot of us.

ECKHARDT: What specific things did you take from Denny's teaching, and the second part of that question is, I guess, what of his resonates with you every day when you play the trumpet?

ANDERSON: He was adamant against being analytical. He was very much a paralysis by analysis guy, wind and song, which is an Arnold Jacobs thing. I mean they were right in lockstep. And, although I think my career has forced me to be more analytical as a pedagogue, as a player I really hear his voice a lot when things aren't working well. And he's just preaching "sing the song," "make sure your sound is ringing," and "tell your story," and "try not to get bogged down in all sorts of physical instructions." It was a long time ago when he was teaching me formally in lessons, so a lot of this in my mind gets all melded together after a while with my time with Mr. Jacobs. I've studied pedagogy with many master teachers, and it's kinda all melded together with my own philosophies, so I just know that was very important from Denny, in terms of the way to teach others. For my own playing, he really helped me with accuracy issues, and so I still use a lot of the exercises that put me on the straight and narrow there. He was adamant about being able to play in any key, adamant about transposition, and this is all stuff that I do religiously and that I force upon my students as well. I still use his scale and arpeggio routine to work on playing in all different keys, and that stuff is just pure gold for me, because it gets results, it really works. So I guess I'm still doing that, and I'm teaching a lot of that too.

ECKHARDT: Um, if you get a moment, would you mind sending me that scale and arpeggio routine?

ANDERSON: I'd be glad to. You know, it was never notated. He taught it to us by ear, and every week we had to learn a new key just by ear. So what I did was notate everything in the key of C, and so I give that to my students, just because it's easier to get started doing the routine if you can read it in one key. But then you go around the circle of fourths, and the rest of it isn't written out. Then we do it in groups. I have what's called Tech Class, that's what he called it. Tech Class, where we go through this routine, and we'd do excerpts and lots of transposition stuff too, but scale and arpeggio routine was all done by ear. And I have notated it since then just for ease of teaching, but once they learn the thing in one key, they have to learn it in all the other keys without the aid of any music.

ECKHARDT: That's great!

ANDERSON: You'll have to remind me to send that to you.

ECKHARDT: Okay, I'll send you an e-mail. Can you talk a little bit about maybe some of the exercises? You say Denny helped you a lot with your accuracy. Do you recall any specific exercises or any specific things you did or that he had you do to help that?

ANDERSON: Well he had a lot of different routines. He was really big into Caruso at the time. And the REAL Caruso, not the one that's in the book. Denny went and studied with Caruso, spent a quite a bit of time with him, so I felt like I was getting the routine taught to me in the right way. It's kinda controversial: it's a long setting method, but we did it. I did the entire routine twice while I was in graduate school with him, which is pretty extensive. I don't really teach it anymore, I've found other ways to get what it was getting at then, because it's very difficult students today to be in school and do this routine. But I did it, and it helped me immeasurably. It just made trumpet playing easier, and really did help accuracy. Another routine that he really liked is called the Pink Sheet, I don't know if you've heard of it. Yeah, some people call it the Eastman Sheet, he called it the Pink Sheet. And we did that pretty religiously as a routine, but that's mostly a flexibility thing which really helped with endurance. The remedial accuracy thing from him started with Arban's No. 11...what is that? Page 15? 13? I don't remember the page. But it's #11, half notes and quarter notes and just really focusing on precise attacks. I've found that whole section in the Arban's book, I call it the robot routine now, and I've kinda developed a routine out of it that I have a lot of my younger students do. So between Caruso and Arban's, I think those are the ways that he helped me with that. That's the thing about his teaching, you didn't really know what you were working on. He just assigned stuff, and later on when we talked about pedagogy, he said that the key to it is that if there were technical problems, not to point them out. Because as soon as a student is focusing on a technical problem like, oh they're having trouble tonguing. He would never say that...NEVER. He was adamant about just simply prescribing exercises that would really help them work through some of the issues without them knowing that they were doing it. And that is really hard to do. Both he and Jacobs were masters at it. I'm a little bit more direct. I like to just say "Here's what we're going to focus on, and here's why." And he was really religious about that very thing: not telling you at all what specifically you were trying to improve. He didn't want you to think that you had any deficiencies. He wanted it all to be positive thinking or NO thinking, that would be the best, actually. He knew students would think, if they felt they knew that he thought they had a problem, he felt that they would obsess on it, and it would cause more trouble that way. And he's probably right in some cases. As a result of that, you never really knew what Denny thought of your playing. You know, it was always kind of a mystery. He was a person that avoided confrontation at all costs. In fact, later on in life, in talking to him and getting to know him, I realized that any kind of personal confrontations, he'd have a physical reaction to that. He just really abhorred any kind of confrontation, whether it would be with him with a student or with a colleague. That's why everybody loved him, because he was just so nice to everybody all the time. And, he had a great sense of humor. But as a student, you never really knew how he felt about you. You had to intuit it, you'd never hear it directly, is the point I'm trying to make. I kinda rambled off the subject there.

ECKHARDT: No, actually Michael, that's exactly what I want. All of this is giving really good insight. Can you describe how Denny's teaching was unique from some of the other teachers you studied with, since and before?

ANDERSON: What I just said was very unique. I can't do it. I'm way too direct, as I said. I can't not confront issues, I like to face them directly. And a lot of teachers are that way. I think he was unique in that he had a great curriculum. But he knew, he just knew what you needed to get from A to B to C to D to advance your playing, and he never really scolded, he never kicked ass. It was all real kind, loving, supportive motivation. There aren't very many people like that that are successful doing it. A lot of people that are like that just simply don't have the ability to help somebody that way. I think it's a real special gift that he had, that he could make a great player out of you that way. I don't think I have it, and most of the teachers that I know don't teach in that way. So he's pretty unique in that. I don't know if that's specific enough for you. There's no magic pill, it was just that he did it in a way was almost covert, hehe, if you will. And he was just always friendly and kind. There's only one time where I ever felt he called me on the carpet, and it wasn't about trumpet playing, it was about being an asshole. And he just came right out and said "You know what? You're being an asshole. Nobody wants to play with you!" Which must have been very difficult for him to do, as I said, because he really didn't want any kind of confrontation. But he did that for me, and I feel now that it was a great gift, because if Denny was saying something like that to you, you knew you had a problem. It really turned me around personally, and helped me a lot to be a better person and a better musician and to get along better, otherwise who know where I would have ended up, because I WAS an asshole at the time. And so, with that one exception, he was never at all in your face about anything.

ECKHARDT: Now, you mention that you never knew exactly why you were doing some of the things you were doing, how he was very covert about it. When he taught, to your knowledge, did he keep any notebooks, or anything to keep track of who you were as a player, or was all of that just in his head.

ANDERSON: Yeah, I don't remember, so I don't think so. I think he kept track of which Tech Class was where, because what he did with his tech classes, was that he'd put 4 or 5 players of like ability together, and so he'd have 4 or 5 tech classes going and they worked at different speeds, so I think he may have kept notes on that: which excerpts they've done, which transposition studies they've done, where they are in the routine, that kind of thing.

ECKHARDT: So that's like cooperative learning?

ANDERSON: Oh yeah, yeah, and that's why I do it. It's a great curriculum. I don't know of anybody who does it this way, and it's a great way through what I call the drudgeries, you know, practicing your scales and arpeggios and transpositions, and learning your keys and all that. It's a lot more fun with a group of people than it is by yourself, plus you're not spending time doing that in your lessons, you're actually doing it in groups. And so the lesson can be all individual work, you're not spending half a lesson going

through scales and arpeggios with each kid. So I've adopted that curriculum and it's tough to do, because it's an extra class for your students. I mean, the ones who get it, they're all over it, but I don't remember him keeping any notes on me specifically. Maybe at recital time, just writing down repertoire, it was a long time ago. I do remember though that he had this great big thick book on his bookshelf. And this is one of those stories you'll hear from other people. It was a bound book, it was about as big as the Grout book, maybe bigger. And had gold lettering on it, says "All That I Know About the Trumpet – by Dennis Schneider" and he'd have you take that book off the shelf and thumb through it. Every single page was blank. It was just a joke, but it was funny because it looked like a very serious textbook! But he never really wrote anything down. He wrote a couple articles for ITG maybe? But his pedagogy was one-on-one. That's the way a lot of the masters are. Bill Adam never wrote anything down, Arnold Jacobs never wrote anything down, all the stuff that you find out there is from their students. And the reason for that is that every student was different, and they didn't want anybody to try to copy what they'd do for one student for another student when it wasn't right. So as far as I know, I don't know of anything like that that he wrote. But I'm not the authority either... I have a horrible memory. It was a long time ago too!

ECKHARDT: Is there anything else you'd like add about your experiences with Denny?

ANDERSON: Well I consider myself his student still today. As I said, sitting with him in the orchestra was where I really learned what it meant to be a fine trumpet player and simply listening to him play and seeing how he dealt with the repertoire that we played in the orchestra was a huge education. But the nice thing about it is that once we became colleagues, I could just pick his brain pedagogically, so I learned lot more about his approach to students by talking to him about my own students. You know, "Here's a problem, what do you do for this?" "What do you do for that?" "What do you recommend I prescribe here?" And that's the kind of education that not very many people got, and I was very fortunate to get it because of the circumstances. There's a lot of time sitting around in an orchestra where you don't have anything to do. I felt like he kept teaching me for many, many years after I was formally his student, just by example and even directly by asking questions. I didn't take any lessons with him, I didn't need to. I was sitting next to him. It was the same thing, you know? Just, modeling what you hear. That sound, if you have the sound sitting next to you all of the time, you can't help but to adopt that sound and that approach. I really cherish that a great deal.

ECKHARDT: Can you talk about your experiences playing alongside Denny in the LSO?

ANDERSON: I learned what it was like to be a pro musician. Doing that. And how to prepare and how to be in rehearsals, so that you're not causing any problems at all. How to do your job. How to fly under the radar. How to have fun doing it. And how to interpret certain works. The way I play the standard repertoire, a lot of it comes from hearing him do it. How to deal with the conductor. They don't teach you that in school, hehe. You don't learn what it's really like to be in an orchestra until you're in one. And if you don't have a mentor like that, someone to follow and to lead you, then you probably make a lot more mistakes. So, those are the things that I learned from him. Mostly just

how he dealt with people. How he interacted, and between that and the sound and the way he interpreted music.

ECKHARDT: Can you talk a little bit about his playing? What sorta defined Denny Schneider as a player?

ANDERSON: Hehehe, well he had the sweetest trumpet sound ever. I mean it was the most gorgeous, lyric tone that I've ever heard. That's not to say that he couldn't really bring it too...he was very capable of that, but his lyric playing was just unparalleled I think. And he was really known for that. You know, they didn't call him the Silver Fox just because his hair was silver, he just had this presence and the suaveness in his playing that was very emotional. If you want me to get real specific, a lot of it had to do with the way he sustained lines and connected notes. A singing approach, definitely. And the thing I tell my students that I know I learned from his was that you had to make sure that people didn't realize that there was a trumpet between your singing voice and what they were hearing. You have to mask the fact that there's a mechanical instrument there. And he was wonderful at that. Any kind of slurred or melismatic line, it was just super smooth and sustained. So at the same time, he was really precise when it came to articulative stuff, Stravinsky-esque kind of things. Just really contained and precise and you never really heard him push hard. Even on Mahler and Bruckner, he never pushed hard, it was just resonant, sitting on top of things rather than strident. Making a beautiful sound was THE priority at all times, and he was a master at that without question. I can bring his sound into my head any time I want, just because I've heard it so much, and it's something that I've emulated for a long time.

ECKHARDT: Can you describe Denny as a human being?

ANDERSON: Well he was, as I said before, he was super kind to people. And he would never say anything to anybody that would make them feel like they were being insulted. It was just not possible for him to do that. He was always smiling, always had a twinkle in his eye, and he, even though he was kind of a god to his students, he was down to earth and the fact that we call him Denny...everybody called him Denny, and I'd never experience that from any college professor until I came to Nebraska. It was a little more common with the culture there. Most of the professors there were referred to by their first name. And maybe that was a 70's/80's thing, I don't know. But he was always joking around, and easy going, and not intense at all. You know, laid back. That doesn't mean he wasn't serious in lessons, of course he was. He was very down to business. But in between lessons, before and after, and hanging around, he was always telling jokes trying to get you to laugh. If you needed advice about anything, you could ask him and he'd tell you what he thinks. And he advised you in a way, kinda fatherly, I'm sure you're going to hear that from other people. But he didn't try to be a surrogate parent, but he definitely had a fatherly vibe to him. Maybe more of a grandfatherly vibe, because he wasn't a disciplinarian, even when you were doggin' it. He made you know that he knew you were doggin' it, but not in a way that made you feel bad. Just, more of a way that made you know that you needed to get some motivation before the next time you saw him. So, those are the things that come to mind for me there.

ECKHARDT: Do you have any quotes from Denny that are memorable?

ANDERSON: See this is where I'm not good. I have a hard time remembering some of the things that he used to say. You'll find a ton of them on that Facebook page, and I've actually wrote a couple on there. The one I use the most is "There are no hard keys, only unfamiliar ones." And a truer statement was never uttered. That was a lightbulb moment for me as his student. "There are no hard keys, only unfamiliar ones." And, I don't know if he coined it or if he took it from someone else, but it's a real truth for me, and something I say a lot. And there are also some things I know that I say as a teacher that I probably got directly from him, but just can't bring to mind at the moment. Read through that thread, it was early on in the Facebook page for Denny. You're gonna get a ton of quotes.

ECKHARDT: Do you have any favorite stories about Denny?

ANDERSON: Hahaha yeah...yeah. I have three favorite stories. The first one was: they were usually really careful with Lincoln Symphony not to have rehearsals during games. But every once in a while they would have to have one during an away game. So we're sitting in rehearsal, and it's some Haydn or Mozart thing, we're tacet-ing, and it's the middle of...this is 82 or 83...when the Huskers were big. And you know, he's an enormous Husker fan, season ticket holder, 50 yard line, I mean, he never missed a home game. So, Bud Emile [Robert 'Bud' Emile] is up there rehearsing the orchestra, mostly a string sectional...we're just sitting around collecting dust. Well, he's got a little radio and some headphones, and he's listening to the game. He's got his head down on the stand, listening to the game. And I think during the game, Irving Fryar intercepted a ball after a touchdown, and Denny just at the top of his lungs, right as the strings had cut off, said something like "Holy shit, Fryar just intercepted for a touchdown!" REALLY loud! The entire orchestra heard it, and the entire orchestra just fell out, including Emile...including the conductor. They just lost it, I mean...I think we had to go on break because everyone is laughing. You know, he was just laughing and his face is getting red, and it was just one of those really hilarious moments that I'll never forget. When you have headphones on, you don't know how loud you're talking, and he was oblivious, at the time. We'd have Saturday rehearsals and he'd usually go play a round of golf and have a couple of drinks before rehearsal, so I think he was in another place at that time. And then, let's see, another one was we were in the Nebraska Chamber Orchestra together, I played second for many years with him in that chamber orchestra. We were in Plymouth Church, and it was one of those deals where we had either a really long rest, or a long tacet, and you know, he had to have reading glasses then. So he pulls a Golf Digest out of his case, and he crosses his legs and leans back, and puts his horn on the stand, and has his reading glasses on, and he's relaxed that way for about a minute. And I did the deal where I grabbed my horn real fast off the stand, and I really got him good, because the glasses went one way, the magazine went behind him, he literally threw it up in the air, and he's grabbing for his horn, because he thinks he's gonna miss an entrance, you know how that works. But it was a spectacular display of stuff flying in all directions, and I got him really good. Everybody was laughing at him! It was just one of those deals where he

kinda exploded, because he was deep into a Golf Digest magazine, and it was just fun to get him with that trick, because he was always pulling little tricks on us in the orchestra, and I got him hook, line, and sinker. It was a very quiet moment in Plymouth, so he made more noise than the orchestra I think, so we had a good laugh over that one. I don't remember the third story, but I've got a couple more, they're just not coming to my brain at the moment.

ECKHARDT: Well, if you remember anything, and wanted to type it up and send it to me, that'd be really great, if you have time.

ANDERSON: Okay, yeah sure.

ECKHARDT: Just a couple more questions. And this is sort of about Denny biographically, as I'm digging into his life. What do you know about Denny's education, where he went to school, who he studied with?

ANDERSON: Well, he grew up in Scottsbluff, and he was in the service for one stint I believe, either two or four years, I can't remember which. I think he went to school, undergraduate at Nebraska. Yeah, you can find that in Hickman's book I'm sure, but I think he actually studied with Jack Snider at Nebraska in undergrad. And then he went to Indiana, he got his master's degree at Indiana. And he came back, and he started teaching right after that. The service was in there at some point, either 2 or 4 years playing in an army band or an air force band of some sort, I believe. But his whole bio is very accurate in Hickman's book. If you don't have access to that, I could take a picture and send it to you, it's in my library. Your library should get it. I think he studied with Charlie Gorham when he was at Indiana. So Charlie would have been pretty young then. And then he studied with Caruso, and that's all I know. I do not know of other teachers. He may have had lessons here and there with certain people, but I don't know if there were any other regular teachers. I think if that were the case then it would be in that bio.

ECKHARDT: Do you know of any publications by Denny that might be out there?

ANDERSON: You know, he did a, and this is on that Facebook page I think, but he did a recording really early in his career. I don't know if it was for like a Music Minus One recording, or some kind of instructional recording with Paul Parker, who was a real well known music teacher in Omaha. And that's on that Facebook page I think, and somebody's got a recording of that, I think Grant Peters has a recording of that. So make sure you talk to Grant. And look in the ITG Journal Index to see, I think he wrote a couple things for that, but I don't remember specifically. And then of course there's his "Everything I Know About Trumpet" book. As I said, he really wasn't into publishing. He was into teaching.

ECKHARDT: Is there anybody else who you'd think it would be helpful if I got in touch with?

ANDERSON: I think it would be good for you to make sure you find some of the early people. In that Hickman bio is a list of students, well-known students. I would try to get in touch with as many of those people as you can. I think a really good guy to talk to would be Tim Andersen, do you know Tim? Grant Peters, Alan Wenger. These are all guys kinda from my era. And the era right before that, Denny didn't get along with everybody. It used to piss him off when students would stick around. You know, it's too bad Laurie Frink is gone. Do you know about the thing that Grant and I prepared when we put Denny up for the ITG Award of Merit? Well, he got the Award of Merit two years ago, maybe three years ago. Grant and I prepared a document that has so much of this in that, you gotta get that, he'll send it to you. We went back to a lot of students, and got quotes and comments, so I think his whole bio is in there as well, I just now thought of this, I don't know why I didn't think about it earlier. But that document should be pure gold to you because it has a lot of what you're asking in it. Grant's got it in a Word format or PDF and I'm sure he'd be glad to share it with you. It would save you a lot of time, in terms of the questions you're asking because a lot of it is already in there, including a list of students.

ECKHARDT: Oh great, I'll contact him. Okay, well I think that pretty much gives me what I need. So, um, you're one of my very first interviews, you're actually number 2. So if I have a couple more questions later on as I get going with these interviews, would you mind if I contact you again just to add stuff?

ANDERSON: No not at all!

Interview with Noyes "Bart" Bartholomew, on the phone on 12-7-14.

ECKHARDT: What dates did you study with Denny and in what capacity?

BARTHOLOMEW: Okay, well first, let's see.... I started school in September of 1965 and I was minoring in music at the time and I was a pre-medical student then. And, let's see, so I studied with him for three terms, I believe, and maybe a fourth. And, let's see, that goes through the spring of '67. And then I was a member of SDS and involved in Civil Rights and things like that. Got myself put on academic probation and I was immediately drafted. And there was one term away and in the meantime I was thinking about going back to school. I don't mean going back to school, I mean switching my major back to music because basically I'd been in music all my life and I was doing fine in -- I was pretty good at the sciences, actually. But I was missing it -- I was missing playing. I was playing in what used to be called the Sinfonia Jazz Band and I played in Don Lentz's wind ensemble and the marching band, of course, to get into the football games [laughs].

So I was coming in as a freshman. I was getting good spots. I mean there were only five trumpet players in wind ensemble. There were the, let's see, the two trumpet parts and three cornet parts and that was just -- It was basically one on a part in those days in Don Lentz's band. So, at any rate, it was a coup for me to get into the Symphonia Jazz Band. You know, it wasn't part of the school. It was an extra curricular back then. Jazz wasn't yet allowed [laughs] in the actual college. And so, then I came back to school, let's see, when I -- I ended up in my last couple of months in the army, like maybe eight months I was in an army band and before that I was in Vietnam as a combat medic. And well, I started playing again, you know, I've been off for a couple of years and then I got hooked up with guys in the band and I played some shows, I played in Vegas and then I got hooked up with Ike and Tina Turner's Review and then with Oliver Nelson's big band just by chance just from connections from guys in the army band who basically got me into those situations and I wasn't playing very well but they liked me [laughs].

And so then I went back to school and that would've been -- I went back to school in 1970 and that was back to study with Denny and from that moment on -- I was -- I graduated with a major, music major, focusing on trumpet and then I went to graduate school there also. And I cannot remember, Louie, whether I continued taking trumpet lessons when I was at grad school because I was composing by then. And I moved over -- So I was working with Bob Vidal mostly and then Randy Snyder -- Randy Snyder's first couple of years actually. He was just -- So I started composing then when I was -- Like I said, would've been in my junior and senior years, you know, that's like a second time around [laughs].

So I actually switched out of -- I was in English before with a music minor for the first two years. I came back and I had to do all the music stuff over again. I was on the GI Bill and was, sort of, at loose ends and I, you know, like a lot of the Vietnam vets I was just, sort of a -- say I was at loose ends. You know, there was the option to go to medical school at that point and I just couldn't see that I couldn't even possibly think about doing that. You know, my head was rattled and my feet weren't on the ground, quite. So I

discovered composition and that really was a big draw for me right away. But I still kept playing -- Studying with Denny. So I think my last lessons were probably in '74. I'm not sure when I played the senior recital [laughs] that could've been '73 or '74, somewhere in there.

ECKHARDT: Tell me a little bit about what you do professionally now?

BARTHOLOMEW: Well, I'm a college professor, right at retirement stage. And I've been -- So I'm a professor of music. I teach comp and theory in a liberal arts college here in the city and I've always taught until the last maybe five years, I've always taught an intro to pre-level class because I like doing that. And, you know, when I was in school, when I was getting my doctorate that's the last thing I would do. But it turned out that I really liked it. I discovered what we do where I teach is a very different thing than what's normally called "Music Appreciation" or "Introduction to Music." I decided that those were insulting classes for, you know, in music. That I wanted to do something that was more like what you would discover in a college English literature class and so we devised a very different methodology for it and that was fun to teach [laughs].

So I think we've had -- I had an adjunct who taught for me for a couple years who got a job in the comp program at LSU. I noticed you were down there, and -- but he's no longer there. I think he's in Clemson now. Stayed in the south. But it was a guy named Eddie Jacobs, good guy. So I've also been chair since '95 I've been chair of the department.

I basically stayed in music. I didn't play trumpet. When we moved here, I came to Columbia University from Eugene and I conducted the orchestra for a couple of years, well my actual title was, Assistant Conductor, but the first semester, I assisted and then for three semesters, basically the orchestral conductor whose name was Howard Shannon. He was in his sixties at the time and he basically just handed the baton off to me and -- Although he was always there, at all the rehearsals and things, but he basically let me run the show and it was fun in it for me. In Eugene I had a wind ensemble and I had a symphonic band in addition to two jazz bands and to oversee when I was out there. And I discovered I really liked working with the wind ensemble. I really liked conducting and so I, sort of, cut my teeth on it there. You know, at Nebraska I did take conducting with Manny Wishnow and then when I got to Eugene I got much more involved in it and I started a small repertoire, American repertoire, concert series. I think we called it, "Eugene New Music Project" and we played only American composers at first, but then we broadened out. I remember in my last year there we played a performance of Le Martox Sans Maitre and did it pretty well too. But we spent a whole year in rehearsals and I conducted for that and for all of our things I conducted and I really -- I got so I really liked that. And when I got to Columbia, so I was doing that, and I got my doctorate there. So that was the thing with Oregon, they had opened up doctoral programs and so to get promoted, you had to have -- there was a new rule that faculty senate had passed. I think this is true of all of the PAC 8 schools then. They had all agreed in concert that they all follow that same strategy that -- for any program in any department that offers the doctorate now, they would only hire people with doctorates to teach in that area and so -- And then I remember there was a big squabble in the PAC 8 schools about what to do about art [laughs]. Where an MFA was the top degree. In a sense, a masters in music or

an MFA in music was the top thing for performers and for composers in music at that time -- but it was all changing right then and so you -- You're younger and you grew up when everybody had doctorates now essentially or DMA's, you know?

ECKHARDT: Yup, yup.

BARTHOLOMEW: So at Columbia I got a DMA in Ccomposition from the School of the Arts there and that was a great experience so -- But I didn't play -- The first -- When I first came here, Louie, my horns were with the movers and I did have my mouthpiece. I don't know why I brought that separately with me. I don't know why because I had no intention of playing trumpet. But then Dave Brown, an old friend of mine from Lincoln, had -- We had called ahead and asked if we could stay with them for a couple of weeks while we looked for a place. We did that and when I landed in New York -- We drove into his driveway and Dave, right away, in his backyard over ham -- barbequed hamburgers let me know that he already set me up with seven or eight jobs. So, one was a Broadway thing and one was with The Nighthawks, Vinny Giordano's Nighthawks band, that was a freak out, by the way [laughs]. That surprised the heck out of -- because that was the first one I played and I didn't know I was -- what I was getting into and I had to drive to Greenwich, Connecticut for the date and I got lost, on the way, and I was panicking. You know, here I am in my tux to play this gig at a yacht club in Greenwich and I was late to the gig. But it turned out that everybody was -- Well, not everybody, but two thirds of the band were also late. In fact, I found the way to the band because I found a gaggle of people and I went up to them, you know, standing around in a parking lot and I went over to ask them if they knew where this yacht club was and they all laughed at me. And I saw they were all in tuxes and I was in a tux and they said, "Are you playing with Vinny tonight?" And I said, "Yeah, I'm supposed to be, but I'm following the directions, but I don't know what I did wrong." They all laughed and so we all -- We went to the -- We got there, but we were about ten minutes late and so they were all pretty relaxed about it because everybody had the wrong directions and -- But I was really nervous and so I was just paying attention to the charts and about the third chart I looked at it and I noticed it said, "Louie", you know, at the top left corner of the chart, you know, instead of "First Trumpet" and I started -- And I playing along and I'm thinking about that sort-of and the first two charts I was just reading them and, you know, trying to nail it and remember I wasn't -- I hadn't been playing trumpet for about three months [laughs]. So, I felt like an idiot that I let Dave talk me into taking this gig [laughs]. But on the other hand, you know, it was New York and so suddenly I realized what it was, we were playing the old Fletcher Henderson book.

ECKHARDT: Huh--

BARTHOLOMEW: And I turned -- You know, and I realized, my gosh, whether I was thinking about it. I wasn't really listening, I was just on autopilot, sort of, reading and, you know, making sure I was doing it as if I was playing trumpet part in a Mozart Symphony score [laughs] *da da daa*. I'm just reading the notes and then suddenly I woke up and I started listening around me and I realize there's a bass saxophone, you know, underneath me and it really is and I'm playing Louie's old part and it's the original score

with, you know, spittle blotches all over it and so I turned during, I think we had a sixteen bar break, I turned to the trombone player next to me, a guy named Joel Philany and I said, "Joel," And I just met him, of course, like fifteen minutes before. I said, "Joe, this is -- I've heard this. I've taught jazz history. This is Fletcher Henderson." He looked at me and he said, "Yup, yup. Vinny's got the whole book." [Laughs]. But it struck me, you know, I said, "Wow, I'm amazed." And he said, "Yeah, yeah. Well, of course, you know jazz died in 1934." This guy said to me. And I thought, *Whoa, where have I come to?* Because I expected it to be more a modern jazz type situation, you know, and Dave hadn't forewarned me or anything and so, at any rate, that was -- I played a whole set of jobs and then every once in a while Dave would set me up with something -- During our first term here and into the spring term as well before I finally just called up everybody and, you know, one after another, the guys-- I started working, you know, and I realized I couldn't do it and be a New York City composer, you know, you probably know this, but maybe you haven't lived in New York or Chicago or L.A. But New York, for sure, is like the gravitational center of the artistic world, you know? All the young guys are coming into town and everybody plays well. They don't come if they don't play well. Or I should say, excellently, really. Most of them are really pretty good. They were the best players wherever they came from, you know? And so -- But that's true with composers too and I realize I didn't have the time to devote my whole, basically, my career to composing if I was going to be playing trumpet in the pits or playing casual jobs around, although we needed the money [laughs]. I basically called guys up and told them, you know, I just can't do this anymore. I've decided to be completely a composer and only a composer. The guys got mad at me. The phone, yell -- Vinny Giordano yelled at me, I remember. He said, "You'll never work for me again." [laughs] I said, "Yeah, that's what I'm trying to tell you." [laughs]. And then he was really P.O'd. He thought that was a smarmy comment or something, but I was trying to tell him the truth. I was trying to make light of a situation where, in fact, he didn't -- Yeah, I wasn't doing it because they wanted to take a different job, you know? [laughs] That paid better than his job, which is what he thought. And then several situations like that with about four different guys who I called. All of them were a little peeved because they found a guy who could read the book and was doing well and they didn't want to have to go to the trouble to find another replacement, which they were going to have to do right away. So, at any rate, I didn't play and I was back then I was running into Laurie every once in a while and she was also very helpful. Although, when I told her what I was doing at Columbia and I told her, you know, I really moved into a new -- She offered me to play, I think it was on Barnum as her sub and I said, "Well, you know, Laurie..." Well, I called her Frinkus all the time. So I said, "Frinkus, look I, you know, I really want work -- I moved into a different area of music entirely. And you, you know, I'm really not playing anymore." And she said, "Oh, okay. I understand." And that was that [laughs]. So I didn't really until just -- Well, I played every once in a while, you know, church gigs and I did New Year's Eve at Tavern on the Green in Central Park for, I think, five years in a row, but just that one job [laughs]. And occasionally Dave did talk -- would talk me into play-- I played, I think, two nights with the "World Goes Round," which is the Candor and Ed Review, but I did it when they were -- Oh, no. I guess I did it in -- I guess that was in Manhattan. I also went -- I also played in -- When they did their tryout for when was this -- It the World Theatre out in New Jersey.

So, at any rate, but that was -- Dave was just trying to hook me -- He has been working on me. My friend, Dave Brown, for years to keep playing trumpet. You know, that's his life [laughs] and he couldn't understand that I was -- I really was doing something different.

And now, Dave and I and my wife, Karen, whose also a graduate of UNL in the music -- She was a music major -- piano and organ. We're all playing in a Dixieland band, sort of. Well, I guess, a traditional jazz band. We play both New Orleans style and the Chicago style, mostly. But we're doing a lot of the Hot Sevens and Hot Fives and we've added second trumpet player on them. So that Dave and I -- Dave and I are both playing. But Dave plays drums in the band too. So he's playing drums and he's still got the rig, Louie, so that his horn rests on his chest on this metal frame that he's built. So he's playing drums with his feet and his left hand and fingering the trumpet with his right hand [laughs]. Yeah, it's a bit -- Little, kind of, fun, showbiz-y thing, you know? But Dave's a great player and so we've been having fun with that and recently -- And I played over the last few years with about four other bands including -- One of which was a modern band and -- Well, mainstream, I guess you could say. And then recently I was apt join the John Shapiro big band that he calls Shapiro 17. And we played two dates so far -- brand new band but with some really great players in it. Lead players, a guy named Brian Davis whose from England but who is a -- he's a clinician and especially for, oh my gosh, what's the name of -- Schagerl Trumpets that's a Viennese -- Well, not a Viennese, but an Austrian trumpet builder. You know, James Morrison plays his horns and James and this fellow, Brian, gave us -- They worked together in giving these clinics. So they -- And Brian plays like James Morrison, actually. And he plays Morrison horn and one of those crazy-looking, almost black colored, tarnished old, curvy Schagerl trumpets. Have you ever heard of, let's see what's it's called, mumbozeo?

ECKHARDT: Mnozil Brass. Yeah, yeah.

BARTHOLOMEW: Yeah, yeah. Well, those horns are all made by Schagerl, by the Schagerl factory. And so, but there are other wonderful players in the band. Andy Gravish and Tom Gehring and I are the trumpet section, basically. They're really good band and adventurous charts. I should send you a link and you could check it out and link to it. It's our first concert was videoed and those things are put up. Yeah, I'll do that.

ECKHARDT: In what ways did Denny help to steer you in those directions?

BARTHOLOMEW: Ah... Well, with Denny, in those days, you know, it was all orchestral training, basically, back in those days. And when I -- by the time I was a sophomore there was really, in our class, there were only two players that stuck it out. Dave Grasmick and myself. And, I think, so that was the appreciation was that we would, you know, go on and try our best to become orchestral players, you know, like you. I notice that you're playing in a bunch of regional orchestras down there and in, let's see, in the year, maybe two years -- Oh, no this is back when I was back to school after I was in the military. When I came back, Steve Erickson joined us and Dave was then Denny's, working on the Master's degree with Denny. You know, there was always one person who usually was on a two year stint had a graduate teaching assistantship as they, you

know, working on his masters as Denny's assistant. And so, it was Dave had that when I came back from school. But see, Dave and I when we were freshman and sophomores, we were the two guys. The two younger guys coming in -- When I had -- I had aspirations for that, to play orchestrally. That was my goal, but when I was in high school, I had a good opportunity. I grew up in Omaha, had an opportunity when Mel Broiles visited town and he gave a clinic at -- down at the old Schmoller and Mueller shop, which was a music store downtown. And they had a little amphitheater upstairs in the top floor of this warehouse that they owned. And, you know, it was like six stories tall and up at the top was a nice little theatre and Broiles -- And I attended, I think it was a Saturday morning, and then, you know, he offered to give lessons to whoever wanted to listen. I mean, whoever wanted them. But, you know, we had to -- I forgotten what we had to do to get in on that. But I had been playing in the Omaha Youth Symphony for -- Already for a couple of years when that happened and so I was one of the guys who got to take a lesson and then he asked me to come back in the afternoon and I had a longer -- Like an hour and a half long session with him that afternoon and then he saw me the next day, on Sunday, and then offered me -- Put into my mind the thought that I should come to New York to the Manhattan School to be with him. So I thought about that, you know, I had never thought about that seriously. I still wanted to be a center fielder, you know, for the Chicago Cubs or the St. Louis Cardinals, you know? So, I started thinking about that and maybe a possibility and my father was a trombone player from, you know, Chicago area and before he moved to Omaha and mostly he did that before the war. After the war, he decided to be a teacher. But he was the sub in the Chicago Symphony and my mother was concert pianist in Chicago, based in Chicago. And between them they made the Midwestern and sometimes a world premieres of a bunch of piano music by Bartok and a lot of Ives' music. So they -- it was all my father and my father was a composer who was working at Northwestern University and, but after the war, as they say, he took a high school job and it was Omaha Central and he might've been the connection, I just don't remember, and at the time I was just, you know, [laughs] I was just doing whatever I was told to do and -- So I started thinking about that and then that year the director of the Northwestern School of Music came and conducted us when I was a junior then, at the time. And he offered me a -- Well, he told me that if I would send him a letter, he would arrange for a visit with me to meet Vince Cichowicz and see about a scholarship to come to Northwestern and so it was one of those situations, Louie, you'll relate to this probably. I had just gotten, as a Christmas present, a new trumpet, right? It was a Selmer [laughs] and so in our -- At the first rehearsal, I think the second piece that we were working on, you know, this was all-city -- The Omaha All City Orchestra. At the first rehearsal this conductor stopped everything and he asked me, what kind of trumpet I'm playing [laughs.] I said, "It's a Selmer."

"Oh, well, I don't mean that what key is it in?"

I said, "Well, it's a B Flat trumpet. All trumpets are in B Flat." I said to him [laughs].

I was amazed. Here was this famous conductor Thor Johnson and he doesn't know that?

ECKHARDT: [laughs]

BARTHOLOMEW: You know, he was the Director, not just of Northwestern's School of Music but also he'd been the Director of Interlochen Summer Camp for years. So I --

You know, yeah, I was just a kid and so I said, "Well, trumpets are in B flat." And he said, "You don't know about the small trumpets?" And I said, "Oh, you mean, a piccolo trumpet? Well, I didn't think I should play -- I don't have a piccolo trumpet in the first place, but in the second place, I don't think I should play that in the orchestra really on this piece."

We were playing a transcription of something. But it went up to E flat and to F and in B flat. And so, he looked at me and he kind of shook his head, he said, "You know, son, one year after you've been in college, studying trumpet, you're going to realize how dangerous this is for you. And you'll never play this piece on a B flat on -- in the future. You're the bravest --" I think he said, "You're a brave soul."

You know, meanwhile, every head in the orchestra, all the other kids, you know, they turned and they were all staring at me with looks like, *Oh, golly, you know, he's in big trouble*. So he -- And then Johnson said, "Would you come up to the podium and see me as soon as we take a break." And all the heads turned again. So I went up to talk to him and that's when he asked, he said, "Have you ever thought about going to college and what that can be and... blah, blah, blah." So I did go to Chicago and I have some lessons with Vince Cichowicz, who did give me the scholarship and -- To study with him and so I was all set to do that until I went to hear a concert at the beginning of my senior year in Joslyn and Denny played a recital and I was just blown away. I was knocked up and went and talked to him afterwards and he didn't know -- I guess he'd heard of me because I've been playing and he had a dance band around, you know? And I had also -- I was also subbing with the Omaha Symphony, you know? And Denny wasn't in the Omaha Symphony in those years. He played in the Lincoln, but not in the Omaha. And so he said I should come down to Lincoln to hear the orchestra play. So I went down to hear and, god, I just about died because he had such a wonderful tone, it just sparkled, but it was rich and full and it was like nothing I'd ever heard before, you know? And so, I took a Regent's, you know I won a Regent's to go to Nebraska and I took it and it was a lot less expensive for my parents than going to Northwestern. Even if I had a full scholarship, my dad would've still had to come up with -- Help me with the board and room. My dad's position was, "Oh, you'll work as a soda jerk in an ice cream parlor off campus." [laughs]. And I was thinking, well I don't know how that's going to work. And so, basically I went to Nebraska for free because when I made playing on the side with the [unintelligible] band. It meant driving down every weekend to Omaha and I played dances and played in KMTV TV and, you know, he had a Sunday afternoon show right after Lawrence Welk's band or maybe it was right before, the half and hour of "Lawrence Welk" and so I was making money and I thought this guy Denny was just -- I thought he was peaches, you know?" [laughs] So when I got there, that was my aspiration is -- I think it was his aspiration for all of us that he would create really competitive, professional level trumpet players out of us and golly, you know, he did with a lot of people, you know? So, and then, you know, I guess it was -- I had a -- I organized a band Louie, and I got the permission from my high school band director to use the book, the school book and I booked a band, a big band, to play in oh, regional county fairs during the summer after I graduated from high school and we also played -- I think we played the Iowa and the Minnesota and the Nebraska, maybe the Kansas State Fairs just as a little show piece.

You know, I hoofed around and got excited about this and in those years I had tight chops and I could do all these Maynard Ferguson things, you know? So, the guy was a terrible soloist, but I could play the high range stuff, you know? And I just -- I could do it. I don't know how I did it [laughs]. No, if you know that I'm saying.

ECKHARDT: Yeah.

BARTHOLOMEW: And I had a -- I met this girl -- Well, I'd known her, a girl, I've been dating her through my senior year in high school and we were getting kind of hot and heavy and so I'm spending most of my -- Any free time during the summer I was spending with her because I was -- You know, we were going different directions after the summer ended to different schools and we both saw that coming. At any rate, I wasn't doing -- I wasn't practicing, I wasn't even doing warm-ups. I would just go -- We'd play these, we played probably as many as ten jobs with the big band that I led and Love was playing in that. In fact, I remember, did you ever meet Ed Love?

ECKHARDT: Oh, yeah [affirmative].

BARTHOLOMEW: Yeah, he was -- I think he played lead alto with us and anyway, he went to Central High School. He's a year younger than I am. He was one year behind me. So, at any rate, we played those things at at the very last one, which was the -- Right before school started, it was in -- I think that was the Nebraska State Fair. I played some note and I just let it rip as loud as I could play that mother [laughs] you know? And I don't know what the note was but it was well above a double G's, right? And loud and all of a sudden I felt something give and I developed a big blood blister the whole size of the inside of my cup, you know, on my upper lip. So I showed up for my first lesson with Denny and he looked at me and he said, "What did you do?" [laughs] And I told him the story and he just shook his head, sadly, took his pipe out of mouth and he said, "Well, we have to change your embouchure." Also, he said, "You know, you have to get -- We've got to get you a different horn. This Selmer is just too bright." And in fact it was a -- It was -- It did get a bright sound and it got a -- You know, it was that Maynard, not Maynard, Rafael Mendez type sound. And it was, in fact, Rafael Mendez's model, Selmer. And with the result that when he changed my embouchure it was to do -- Now what was that guy's name? You know, it's a book, "Fifty Two, Double High C in Fifty Two Weeks." It's a modification of the Maggio system. I can't think of his name, Claude Gordon. Denny had gone to a clinic or something the year before and he was all about Claude Gordon all of a sudden and so he changed my embouchure, he changed Dave Grasmick's embouchure as well.

For Dave, after about a year of plotting, it took and he became really strong, really fast. And for me, I -- When he changed the embouchure, after my, you know -- He enforced a lay off like a month or six weeks for my blood blister to heal on my upper lip. But then when he had me change the embouchure and I couldn't figure out how to do it. It just -- I couldn't do it, Louie. I spent a year -- I couldn't play out of the staff. And I just -- It just -- I couldn't -- Then I tried to go back and I couldn't remember -- I couldn't -- I didn't know how I had played before, it was just a natural thing and I had shifted and then I couldn't remember -- Anyway, I became a mess [laughs]. That's when I became a student

rebel [laughs], you know, so... I still -- they kept me on playing things, you know, and I could force it, you know. But -- So then I, you know, basically, I was put on probation and I figured that that's the end. And I still didn't play very well, but I learned how to force things when I was in the army band and again, you know, they treated me really well because I'd had -- I'd been in Vietnam, you know, and they were in the band and I also got myself shot up over there and so that -- the military guys treated me pretty well. I could do no harm. They just didn't put me on bugle duty.

ECKHARDT: [laughs]

BARTHOLOMEW: And then when I went back to -- You know, if it was a cold day, you know, I wasn't able to play even in G flat. I wouldn't be able to play the high note, the D flat in the flags ceremony, you know, for retreat? *Da da da daaa da da da daaa, da da da da da da da da da da...*, right? That, if I was cold, I couldn't even get the D flat out if I had all three valves down [laughs]. And forget playing it in concert B flat, you know, for the high G. If I got cold, I knew something was wrong, but I didn't know what to do. So I went back to study with Denny after I got out of the service and we worked on it and worked on it, worked on it, but I was never going to be one of his success stories, let's put it that way. Although, I could play in tune and I could read, but the chops just never came back.

I did play -- One year I played lead in the jazz band, you know, in -- What did we call it? Jazz Lab One, right? And I became, you know, the thing that Denny did to get my career started really was he -- Again, he took his pipe out of his mouth once, he used to smoke a pipe ferociously. And he took it out of his mouth and he gave me a look and he said, you know, I think we should open up a Jazz Band 2 and I think you should run it. I've been thinking about that this summer. So, I said, "Okay, great!" So, I ran the -- For three years, I think, the Jazz Band 2. And part of this is that I was an older student coming back to town, you know? I think then I was 22, 23. And so he was good to me that way. So it wasn't that I was musical dunce. It's just that the horn -- And I could play, I could play the high notes during the year that I was the lead player with the band, but it was -- How could -- It didn't -- I didn't -- Once I got into the range above a D or an E flat, everything really thinned out, you know? Too much pressure and I couldn't figure out how to do anything about it and then I developed a pull in my lower right lip that Denny, you know, just oversteering things and not doing things correctly. And so Denny would work on me and say, "Well, you have to fix that." And I said, "How? What do I have to do?" And he said, "I don't know for sure, but you just have to keep working on it."

Later, I have -- It just caused me to learn how to fix those things. Because, that has caused me to go through trial with figuring out how to do things better. So then went back to -- I went back and I worked with Cichowicz for a couple of lessons and he helped me overcome and then things started working but then I would cave, I'd go backwards. And then I got a job teaching in Oregon, but that was to be teaching composition and theory, right? And then to run these bands on the side. So I -- I played second in the Eugene Symphony and I played second in the Oregon Brass Quintet and I played lead in the local show band, you know, in Eugene and so I kept playing and I started playing in --

KAREN BARTHOLOMEW: Bart, I have to interrupt you.

BARTHOLOMEW: Oh, hold on just a second, Louie.

BARTHOLOMEW: Just hired us to play tonight [laughs]. Downtown filling in. So, oh gosh, it's almost three o'clock. That means this gig is at eight [laughs]. I have to get my wits about me. There is going to be a Dixie gig at Arthur's down in the Village and I think I'll probably earn forty bucks but maybe dinner too [laughs].

KAREN BARTHOLOMEW: Fifty.

BARTHOLOMEW: Oh, my wife tells me I'm making fifty. All right [laughs].
So --

KAREN BARTHOLOMEW: Welcome to New York.

BARTHOLOMEW: So, let's see... So I went through all kinds of things with the horn. I [unintelligible] well enough to play in the orchestra in Eugene and I think -- Let's see, I played one thing subbing when they were coming through with the Saint Paul Orchestra, when usually they don't even have trumpet parts but they had some and the poor guy became sick and I was on the Union Board out there and suddenly I was playing with them and I didn't embarrass anybody. But I also, as a jazz player, I knew I wasn't ever going to be Miles Davis and on the other hand, I wasn't ever going to be Snookie Young, as a lead player either. I just couldn't get that sound in the upper range and thirdly, as a concert soloist, or a -- As a -- The same problems withheld from me, you know, playing orchestral repertoire, if I was going through auditions and things, you know -- All my weakness would show up right away. So, when I started playing again then -- Oh, and I forgot to say one thing and that's I -- There's another guy who I studied with out on the west coast and that was James Stamp and I just worked with him in the year before we left and then forgot about it and I stopped playing trumpet entirely when I was out here, as I told you. And so when I picked the horn up again, seriously was after 9/11 sometime and then I started taking lessons again in 2006, no, no 2008. Two thousand and eight I started taking lessons again and I was pretty terrible for a couple of years, you know, and I started getting jobs with -- Starting in 2001, 2002 back then with quite a number [inaudible] Dixie bands, those were the -- that was the kind of music I could play, you know? [laughs] And, you know, there was mostly armature but occasionally I'd get a job with a local New York guys who are professionals, but focused in that one genre and -- Well, then... Let's see, I'd say, for now, for four or five years ago now I'd been doing -- Well, I'd been doing a Stamp routine, I remembered about Stamp and went back and started doing his routine, starting about two and a half years ago and I'm basically back to playing the way -- Playing a natural way where I get a nice core -- Everything is working now and so Denny gave me the -- When he gave me that second band, Jazz Lab 2, to work with, that's when I realized I really liked teaching. I like coaching. In some respects, guys, at least, maybe they were just being friendly, but I think they were right. There were aspects about the second jazz band that were -- where the band swung harder and played better than Jazz Lab 1. In the first place, I made all the brass players get off their legit mouthpieces and get on smaller mouthpieces because that tighter, more

commercial sound. And we worked hard on ensemble in a different way than Denny did and that's just something that I learned to do when I was in the army band, that I had picked up and also with the Haddad Band. That kind of work is something that Denny never did. You know, I remember when I playing -- When I played lead in the band with him, you know, I was -- He insisted upon it really. So, I'm still playing a Bach 1 1/2C [laughs.] You know, and Denny loved that sound, you know, the big *ahh*. There's a recording floating around from our performance in '72 when Clark Terry came in and we played in -- Played a concert is it Westbrook? [unintelligible] right Westbrook? And, well, there's a tape of that Ed Love is playing some solos in tenor, I think, in that band and Steve Klintburg is playing lead alto and he has a couple of solos. And Dave Brown and Dave Grasmick had the trumpet solos -- I mean, on the charts that Clark didn't play on. And you can hear, you know, the trombone section are playing huge horns with huge mouthpieces -- Orchestral, big orchestral horns and the same thing was true of the trumpets. Eddie Blum, who was our lead player on trumpet -- In the trumpet section could do it, you know? On a Bach 1 mouthpiece, 1C. You know, he was playing G's up there and I look at that now and I can't, I just can't believe it.

And when I came to New York, well a few years ago and I started playing. I ran into Clark Terry and I mentioned that I was thinking about picking the horn up again and he said, "Well, what kind of a piece do you have there?" And I told him, "Well, I've always played a big mouthpiece since I was in college." And he asked me what -- And so I said it's a Bach 1 1/2C. And he said, he just shook his head, and he said, "You know, you wouldn't last one sec with the Basie band if you ever played with the band." And so, I asked what he'd suggest and he told me to move back to -- He said, "You know the Bach 7 C is really a good mouthpiece. That's why every kid starts with it." And he said, "There's all kinds of fancy things you can get."

So then I called up Laurie and asked her -- I'd told her of, you know, that I was thinking about playing again and she recommended, you know, the mouthpiece that she had been playing, which was a Giardinelli 6. And that -- I'd always figured that was a mouthpiece for a Latin band [laughs] because it's bright and sizzley, you know?

But she had some work done on it and then she brought something that was, you know, that had the same kind of measurements, you know, but that don't -- I can't think of the guy's name. He's a fella here in New York who builds mouthpieces. So, she had a special one. So I've been playing again. I'm playing okay [laughs]. So, I'm really happy about it. I missed it, you know, as soon as I started playing and people started clapping, Louie, I realized how much I had missed performing because I really had set my heart on that when I was a kid, you know, and I just -- I was sort of was forced to give it up because I knew I couldn't play with the big boys and -- Unless I got all of these fixed and basically I'm in the process of getting them fixed. Now I've gone -- I've also worked now -- I mean, I do the Stamp routine in the morning and I continue it with about of oh, 40 or 50 minutes of Jimmy Maxwell things. And so that's the stuff that Denny didn't help me with. But golly, his training and -- When did you graduate?

ECKHARDT: I graduated in 2005 from Hastings College...I actually never went to the University of Nebraska.

BARTHOLOMEW: Oh, at Hastings.

ECKHARDT: Yeah, I went and studied with Denny. I, kind of, would kind of drive up to Lincoln every month or so and take a lesson.

BARTHOLOMEW: Yeah, yeah, yeah. Okay. I was just wondering whether Denny was still able to teach when you were -- Because it's been several years now that he's been in trouble.

ECKHARDT: I think the last lesson I took was from him -- The last time I was around Denny, you know, it was kind of right after I moved back to Nebraska after I got my Masters Degree and so that would've been like 2007. And then I played -- I remember I played a gig with him. He wasn't doing so hot, but he was playing great but his health wasn't so good.

BARTHOLOMEW: He always had wonderful technique. He could triple tongue, double tongue, play scales. You know, he just didn't -- didn't miss notes. Everything popped out and he had that beautiful sound. If he -- I remember a sitting next to him in Lincoln Symphony years ago and he didn't sound, from where I was sitting, you know, I was just sitting next to guys in sections, you know, and you could always hear their sound as you're playing and you could balance with them and it was really difficult or a little odd sitting next to Denny because it didn't sound like it was a big sound, but if you walked out five or eight steps and heard him warming up all of a sudden you realize, holy crap [laughs]. It was, you know, he was so efficient and it was all just projecting right out to the bell and just going straight out. None of that energy that was going sideways, you know? I found that interesting just when I noticed it and the Frinkus always was just amazed by that. So at Hastings, was John Mills still there?

ECKHARDT: No, he was gone before I got there. Dan Schmidt --

BARTHOLOMEW: Yeah, because we're all old guys [laughs]. Well then, I did note that on your -- The first email you sent that Danny Schmidt was there.

ECKHARDT: Yeah. He was my trumpet teacher.

BARTHOLOMEW: Yeah, amazing. He and my brother were best friends, growing up. Yeah.

ECKHARDT: Dan has kind of, he's been like a father to me. I mean, my relationship with him is, kind of, like what a lot of people say their relationship with Denny was and so... I mean, Dan -- I mean I still talk to Dan on the phone every week almost just about stuff [laughs].

BARTHOLOMEW: Well, next time you talk to him remind me to him.

ECKHARDT: I will, I will. He'll probably ask for your phone number and will probably call you. That's, kind of, what he does.

BARTHOLOMEW: He's a great guy. He and my brother are both three years younger than I am.

ECKHARDT: Okay.

BARTHOLOMEW: And so when I was a senior at school, he was a freshman. And then, you know, we did -- we did, sort of, the same thing. Not that -- when I was a freshman there was the captain of the football team was also the first chair in the trumpet section, you know, in the orchestra at Central. And then when he graduated I won the spot to replace him, when I was a sophomore and I held it until -- through my junior and senior years and also in the jazz band. And Danny did the same thing as soon as I was gone then he -- when he was a sophomore he became a -- And boy he -- He's a marvelous trumpet player, you know? Just a solid, solid trumpet player, but a solid guy too. I've even seen him -- I haven't seen him for a hundred years though [laughs]. I don't know if he and my brother are still in contact. My brother just retired from -- He was a music professor at Montana State in Bozeman, for his career and -- But that's the last time I heard that Danny was up in Alaska with an Air Force band or an Army band or something up there in Fairbanks.

ECKHARDT: Yeah, he did the Air Force band thing for a while then moved back oh, I think it was -- I think he went and started teaching at Hastings in like 1990 or something like that?

BARTHOLOMEW: Oh, yeah. He'd have put in his 20 years and retired.

ECKHARDT: Yeah, he was there for about 15 years and then retired from there. He lives in Seattle now.

BARTHOLOMEW: Oh [affirmative] Oh, gosh, he's in my brother's territory. That's interesting. Well, so I think Denny -- Denny had a big effect on all of us who were serious about the trumpet in terms of aiming us towards orchestral careers, or trying it. And many of the guys went on and became teachers. I think in that first -- in my first reply to you I mentioned that there was some guy who was a senior, graduating -- Oh no, he was a graduate student, Denny's graduate student when I was a freshman at UNL. And, by the way, it wasn't UNL then [laughs]. That's really dating me; it was still the University of Nebraska. And we were in the old building, before they built the new one -- Facility and that fella's name was Allan Dean. I couldn't think of it when I was there, in -- He was -- I think at North Carolina. He's been -- He's probably retired now, but he was the trumpet teacher there for a long time or maybe it was University of Virginia or somewhere like that. One of the good schools in the middle Atlantic states. And -- but, boy he was a marvelous player and I know he had kept in touch with Denny over the years and I think everybody that studied with Denny and who knew him has great affection for him. When I was in Eugene I wrote a piece that gets played around a lot, sort of a Steppenwolf-e-ish piece, but I called it -- I titled it -- It's in three movements instead of the two that [unintelligible] has because [unintelligible] eyed at the time. So I

wrote the solo piece and people play it in conjunction with [unintelligible] piece in two parts and the -- Anyway, I titled it "Letters to Denny." [laughs] And he performed it on one of his faculty recitals.

ECKHARDT: Do you have a recording -- ?

BARTHOLOMEW: I probably, let's see, probably -- I know I've got recordings but I'm trying to think on what kind of -- they might be on reel-to-reel. I think I have a copy of Denny's performance on reel-to-reel. I have a copy of my own performance of it. I know those are all in reel-to-reel. I have never gone to the trouble to -- But I could send the score to you.

ECKHARDT: Oh, that'd be great, yeah.

BARTHOLOMEW: Yeah. Or I could record it. I could play it again [laughs]. I haven't played either of them now for, you know, since I hung the horn up. So that goes back, we're going back 40 years, but not quite, 30 years, I guess. 1980 - 81. Somewhere like that. I think I played it in McMillan Theater in New York on a concert in 1981 in the spring, I think. That was the last time [laughs]. So, let's see... [laughs] Yeah, so there's this old piece. Let's -- You know, people have played it and they seem to like it. So I've gotten you off the track here, which I'm --

ECKHARDT: That's okay.

BARTHOLOMEW: No, I mean -- I don't have ADHD, but, you know, I'm just -- I'm approaching 70 years of age and so you get me reminiscing and I'll go off.

ECKHARDT: That's okay.

BARTHOLOMEW: So, I think we're only on question number three. So what's the next one?

ECKHARDT: What concepts did you cover with Denny in your lessons and do you -- I don't know if you remember specific materials that you studied. You talked about the Claude Gordon method.

BARTHOLOMEW: He had, yes. He had us all working on, you know, in a graduated method, just working through the Gordon book and, in fact, he didn't want us to do it in the 52 weeks. He figured it was a two-year; at least that's what he told me. Take two years on it, slow down and don't push yourself. He had us working on -- Range of materials that he learned -- Or that I should say that pedagogy that he learned, I remember, he told me he had learned from. Oh gosh, his teacher's name? Isn't in my head anymore. I used to know it. I met the man. But they -- His teacher at Indiana University, Bill Adam had a whole pedagogy worked out for freshman level, sophomore level, junior level and senior level. And so that at Indiana there's so many trumpet players they, you know, it was graduated like that and the juries all had to do with, how

are you doing. Whether you're at level, you know and can progress towards your degree. Or, I don't know exactly how tough they are about it, but Denny led us to believe, or led me to believe and Grasmick too that, you know, it was fairly severe for the undergraduates. You know, they had to conquer those materials or they were going to be out --

ECKHARDT: Huh.

BARTHOLOMEW: ...of the program and would have to go into business [laughs]. Go to business school or something. And so whether or not that was the case, he pushed us to -- Toward, you know, all schools talk about this all the time, but I think Denny meant it in a serious way, pushing us towards excellence. You know, he used to remind us that we can be better than the football team [laughs] in our own field, you know, but we have to work our fannies off and never let up on it and so the students who accepted that would do it. And he would do this -- It was -- He was always extremely laid back about it, but he had very high standards and if he, you know, a little scuff or something, you know, he -- You'd hear about it [laughs] from him, you know, right away and -- But the pedagogy kind of followed, I believe, it followed literally for undergraduates what happened at Indiana. So, the first year it was Kopprasch and Sachse and no attention to the small horns, the first year. Oh, orchestral, you know, the easier, the first books of orchestral excerpts. He had us always working on the Leonore overture solos and that was like a steady thing. He'd hear us play at every lesson, you know, one or another the Leonore. So he had those things memorized and his purpose, he always told us, was that for auditions so that we would have just so much engrained that when you ever went to our orchestral audition, you know, it would just be there, you know? The little scuffs that we might feel that we were having during the thing wouldn't be even noticeable to the committee, you know, because we would be playing it so well that -- You know and his position was always that, it will never be perfect, but you want to get it -- You want to get so that when you practice, you're practicing to perform in the audition [laughs] on the orchestral excerpts. He said, you know, in the actual orchestral rehearsals, you have the music, all the music and you should just be prepared for that.

But, let's see, so what did he have -- I was one who kept coming in with ideas that he wasn't always happy about. About the repertoire I was interested in listening -- I was interested in a lot of modern music. I wanted to play a lot of modern things and so we would arm wrestle about that and we would usually, you know, we went 50/50. Or at least maybe I would get one piece in. I remember playing a Barney Child's piece, I think it was maybe on my junior recital. It was for two instruments: trumpet and something else. I've forgotten now. I think it's called *Interbalances IV*. At any rate there was some note skipping and a lot of little designs for -- You know, glyphic kind of designs just for you to improvise according to little curves. But then there would be places with real notes and you had -- You chose an ordering of the 50 or 60 events and played them whenever you wanted to and in whatever order you wanted to and then there were sections for open pre-improvisation in the piece too. I think it was for maybe flute and trumpet, which is an odd combo, you know, for a duo.

ECKHARDT: Yeah.

BARTHOLOMEW: But Denny was really un -- decidedly unhappy [laughs] "You're just making it up! How will anybody know you're not making it up?" He said to me. "Well, the notes are down here, you could memorize it and you could watch the score and here's the order I'm going to do them in." You know? And then I'd come back the next lesson and, "I changed the order, Denny." [laughs]

But really he was mostly interested in -- everything was focused on beautiful color of tone. Three or four controlled -- three or four different articulations that he was insistent upon. You know, and how to use the tongue to get the different articulations, you know, the technical stuff about that. He was really good at. But it was everything came back to the core sound. Just getting a beautiful core sound and so that -- His big stress was, and probably it's everybody's big stress, is to do a lot with very little energy. You know, how to make that work and still get a core sound that's resonant. For me, this was the hardest lesson to learn after I had my embouchure change because that's what I couldn't do, you know? So, I fell in love with the funkier style of Miles Davis, you know, playing jazz [laughing]. Because I could easily get a really funky sound [laughs] and, but I couldn't really easily get a Burt Kempner sound or a even a, oh gosh, what's his -- the guy in California -- *da da da da dum ba ba da daa. De de de...* What is his name? Built that -- He built that studio. Herb Alpert, yeah. You know, the thing is, you listen to his sound and it is a nice, tight sound. With a big, fat core and every note is right on the button. Of course, they maybe adjusted that in the studio for him. But I've heard that -- People have told me that he's a really good player. But he found a way to make money [laughs]. I'm trying to think. So usually seniors who were working on the Chaynes. I remember I did. I think I was just -- That just, sort of, came in line and some of the guys who went, I think, Danny played the Chaynes when he was a junior, as I recall, which was, you know, a, kind of, a big deal among the trumpet guys, you know, because he was ready for it, you know, earlier than most of the guys were. And Danny also played, I remember, on his senior recital, he played the Brandenburg 2 and --

ECKHARDT: He told me, one time; that his entire senior recital was on piccolo trumpet.

BARTHOLOMEW: Yeah, yeah. I think that's right. I think he played the Telemann and he played the Brandenburg 2. And, you know, the thing was, to get those strings organized to play with him, he needed to give them a fair amount of work to [laughs]. And I think, I don't remember, he might have had to pay them actually. I don't remember that, how that worked out. I was just -- When he played -- That's when I was just starting back at school. He was a senior so -- Let's see, he was high school class of '68, so he would've graduated in '72. Oh, okay. So I came back to school in '70. So he was around, I guess those last couple of years. Oh, that's right because I already told you Grasmick -- Grasmick was the assistant in '70 and maybe '71 and then Danny replaced him and then Les Monts came -- Followed Danny, Lester Monts. There's a character. Have you contacted Lester Monts?

ECKHARDT: No, I've sent him an email and I haven't heard back from him. I'm about ready to follow-up on that.

BARTHOLOMEW: Yeah, you should. He's a wonderful guy. We used to get together socially with Les and his wife, I can't think of her name, but his wife was a good friend of my wife. And Les and I were both trumpet players and so we got together. He had gone to school -- undergraduate school, I think at Arkansas State and then -- But he was a very good player and I think he ended up being a Dean at University of California, Santa Barbara.

ECKHARDT: Yeah, he's at Michigan now.

BARTHOLOMEW: Oh, [affirmative]

ECKHARDT: He doing ethnomusicology stuff now.

BARTHOLOMEW: Yeah, yeah, right. I knew that he'd moved into that area. But he's a good guy and he'll have a lot more inside stuff about the trumpet from, you know, from his perspective and working with Denny than I would because, you know, I did undergraduate work with him and as I say, there was that point which, it wasn't that I gave up, [laughs], I kept working, plotting along, you know, but both Denny and I knew, you know, that it just wasn't taking for me, you know. And it all went back to that change, the embouchure change, which maybe I needed because, you know, I've thought about that looking back on it that, you know, that it was probably my trumpet though [laughs].

ECKHARDT: Yeah.

BARTHOLOMEW: He thought my sound was just too bright. So, that was the argument for having the change. Plus I had this terrible problem with the -- With my upper chop when he first saw me. I think I just made a bad impression.

ECKHARDT: [laughs]

BARTHOLOMEW: And I think he made a mental note at the time. Okay, we've got to help this guy [laughs]. We've got to -- Have to have a radical change. Whereas I had just was overblowing and not practicing for like four months when I had the problem so -- Let's see, in terms of, you know, I was a music major for the last three years. I mean I trumpet -- with a trumpet specialty for the last three years, but -- And I paid attention -- I used to have a list around and I tried to dig it out of a file cabinet, Louie, after I got your email so I could actually tell you what we worked on year by year.

ECKHARDT: Oh, okay.

BARTHOLOMEW: But I can't find it. So, I did come up with a piece of paper that's from Dom the only thing that I have from those days. It's actually from Dom Spera and not from Denny. It's a little warm-up that we got when Denny went to -- And this is one of your questions -- When Denny went to Boston to -- On his Sabbatical, Dom Spera, who was, I think, at the University of Wisconsin at Eau Claire. He came down to replace

him and Spera had a very different trumpet concept and he was basically a jazz lead player type guy who could play trumpet well enough to play orchestrally, but not at all with the quality of Denny's playing. On the other hand, he had a much better approach to lead trumpet playing and to jazz playing in general. I mean, he [unintelligible] just on articulation types, you know, the lengths of notes, for instance. And the band -- The jazz band got better right away. I mean, we weren't playing -- The band didn't play under Dom a big, fat *Ahh* sound, you know, in all the notes. In fact, it became more of a *bap, bap stap* with a clipped ending so that any notes without an articulation mark, he taught us, that a dotted eighth note length, with a space. Any notes with a legato mark over them get full value and bleed into the next beat. Notes with a staccato mark under slurs concept are played as eighth notes and put: *tut, tut, tut*. You know? And so that would horrify Denny if he ever did it in an orchestral [laughs] situation. But in the jazz band, all of a sudden the brass sections tightened right up and -- instead of getting us: *brah, brah, brah*, kind of, effect that you can kind of hear on that recording. You know, we were playing -- I don't know. So that, I guess, I don't want to be [unintelligible] like Denny is doing, it's just that one of the things I learned when that -- In that semester with Spera was to when I ran a jazz band to use a completely different approach in different concept than Denny was happy with. So, that was the one thing -- And, but that's the only piece of paper that I came up with was a copy of this old thing that Spera gave us so -- You know, it's a -- I think it's the Eastman routine, in fact, which is where Spera -- I think he got it from Eastman. I think somebody pointed it out to me once but, "Oh, that's the Eastman." [laughs]

ECKHARDT: Was that -- Is it a pink sheet?

BARTHOLOMEW: Um, yeah. That was just -- That was a pink just because the lithograph machine, if you know what a lithograph machine is. You know, you would crank them out and they had gotten a deal in the office on cheap paper [laughs]. So for like a two-year period, we got a lot of memos in classes and everything on pink paper [laughs].

ECKHARDT: Right.

BARTHOLOMEW: Yeah, so the pink sheet wasn't anything special, it's just that's the paper that they had for cheap paper in the office. [laughs] for the faculty.

ECKHARDT: Interestingly enough, Denny used that with, kind of, forever and ever that same thing. So I don't know if Dominic Spera had left it there because Denny used that with all the students through the rest of his career and everybody had a copy they just called it the pink sheet.

BARTHOLOMEW: That's great. Well, yeah. You know, I think -- I'm trying to think what he had -- I think we didn't have a warm-up, really. We were supposed to be using the Gordon, you know, start the day with the Gordon, which is like a, oh, it's 45 minutes to an hour to go through the Gordon. Whereas it takes 20 minutes or so to do the Eastman, right? So I think the last section is the one where you're going: *da ah ah ah ah*

ah ah ah ah ah ah ah ah ah ah ah ah ah ah, right? Starting on G and working up by half steps. Or maybe it's -- Maybe that's on C. High C and then it goes -- I can't remember now. No, it ends on this high C going up to the G, I guess. Trying to remember that. But I know one thing about it is I liked it because -- I liked the getting centered on the octave schmears, Spera always called them schmears: *Ar, ar ar ar ar*, you know that little part of it always locked me in. I liked that. And I was always ready to play afterwards, so -- And it isn't so long that you get muscle bound as you do in so many other things if you're not careful.

ECKHARDT: Right.

BARTHOLOMEW: You've got to, you know? So the Gordon routines or the Jimmy Stamp that I'm doing, you know, there's a lot of emphasis on pedal tones but you've got to relax after you do these muscle building things, so -- But -- I don't think I can help you more than that, but I'm will if something pops into my wee little mind, I mean with regard to Denny's teaching.

ECKHARDT: Sure, sure. Well, you know and quite honestly, I think you've given me a lot of information just sort of all, you know, from what you've emailed me as well as what we talked about today. So I'm, kind of, jumping around here on the questions but do you -- Can you maybe characterize Denny's playing and just talk about like your memories of him as a player and what he did and how he did it?

BARTHOLOMEW: When Denny was -- When Denny had a good day in a performance, which is almost always with the orchestra, I mean he was as fine a player as I've ever heard play and we'd been in New York now since 1980, as I mentioned, and I've heard a lot of really fine players play, but nobody I've heard has played better than Denny, you know. Phil Smith with the New York Philharmonic, you know, the principal -- I think one of the moments in Denny's life that was a real eye opener for him, he really had to think about it was when he auditioned for the -- This is the, you know, I think just after he had his sabbatical, he auditioned, I think maybe Steve Erickson went out with him for this... But anyway, he auditioned for the Pittsburgh when William Steinberg was conductor there. This would've been maybe 1972 or '73 somewhere like that. And I don't remember whether he won the audition. I think he was -- I know he was -- He got the call back, was one of the top six or five or six who played and then they went to a hotel and played in a hotel suite separately, on different days and then he got a call back after that. I cannot remember now for sure whether he -- Whether I'm just imagining out of -- Because I was rooting for him [laughs]. So, or, you know, that he won the audition in the end and was offered the position and then had to make a decision whether to take it or to -- I think he did though. I think my memory is correct on this, Louie, that he they did choose him and then he had to think whether he give up -- Move to Pittsburgh from Nebraska and you know, he'd lived his whole life in Nebraska except for the year that he was working on his masters in Bloomington. But there was the -- And so he just had a -- I don't know how to -- I don't have words for it, you know, to describe the pearly quality, the beautiful core sound that that man could get on the horn. It was -- It was not a big, broad sound. It was a focused sound, but just pretty. It was-- You know [laughs] and I've

heard people with bigger cores, but not as pretty a natural sound. Let's see, you know, I'm thinking in my mind of my -- All right, I shouldn't say "mine" but our heroes in that world, you know, of recordings I have of a Herseth, for instance and Bud Herseth's sound is just fantastic. But it's a bigger, brasher sound. Lenny's, Lenny. -- I don't mean Lenny, I mean Denny, Denny's sound was perfect for the lyrical solo in orchestral repertoire. More than the big, you know, so he wasn't as strong on the Strauss pieces or Mahler's Fifth, let's say. But, oh lord, he was -- He pretty [laughs]. It was just such a gorgeous sound, you know, and he had a really interesting vibrato, which was a hand vibrato, as I recall. But it was -- He had a really worked on it with Adam on -- And I think he used to say, it was either five or depending on the tempo, five waves or seven waves on a slower piece and it would be seven waves and I think that's per beat. Whereas I know that, out here, three, you know, like a tripling thing: *la la la la la la la la la la*... is more the constant thing. But that may be just the influence in New York of the studio [laughs]. Everybody has to go back and forth between playing studios or orchestral gigs and jazz gigs, you know, or, you know, show band gigs and so -- They probably have just learned a style. I noticed that it's very different than the Chicago or the Philadelphia brass, you know, vibrato. But Denny's was just spectacularly beautiful and, you know, I still -- It warms my heart just even thinking about my memory of that.

On the other hand, Denny had -- There was a negative thing in his playing and I think that first showed up when he was working on his master's degree. His wife said he had a nervous breakdown, you know, leading up to his master's recital. Did you know that?

ECKHARDT: No, I didn't!

BARTHOLOMEW: Yeah. His wife said that over a two-week period, his hair turned white and he was, you know, he was, at the time like 24 or so, 23 or 24 and his hair turned white. He had -- He panicked and, you know, there's Bill Adam has a reputation of never playing outside the studio, but everybody says of him that in the studio you'll never hear a better trumpet player, but he can't play outside of the studio and it may have -- People used to talk about -- Wonder whether Denny picked up, you know, sort of, a psychological block from Bill Adam about everything having to be perfect and, you know, and the pressure -- You know, as you know well, there is a lot of pressure [laughs]. Mainly, the audience really doesn't expect you to make a mistake [laughs]. Even in a regional orchestra, you're supposed to play the right notes at the right time with a beautiful sound [laughs]. They don't know and nobody cares how hard this is [laughs] You know? So, but, Denny would, on his faculty recitals, there would almost every time, every year, there would be some piece in which he would scuff something and then he would fall apart in his playing for, you know, about sometimes as long as a minute of playing. You just -- It just was not very good. And then he would get it together again, but there would be those awful moments because he'd be playing so spectacularly well and then some -- He'd miss one attack, right? And then he'd -- Everything would fall apart for him and you could see it in his face, you know. It's like, *here we go again* and then he couldn't recover. It would take him awhile. So, you know, when he didn't play shows or things around town, you know, because these things happened every once in a while to him and the bookers, you know, especially in Omaha, you know, they wouldn't -- They just wouldn't put up with it. They had guys in Omaha who didn't play as well as

Denny [laughs] and who were much inferior musicians to Denny, but who, if they missed a note it didn't matter [laughs]. They just went on and that's all the bookers wanted, you know [laughs]? Don't fall apart on me. And it was mystifying to those of us who knew Denny and I think I'm using this in a generic sense, but we all loved the guy, you know? And we're be sitting there on pins and needles, pincushions, you know, just hoping he'd get through that faculty recital and then the same thing would happen in the faculty brass quintet. He'd have -- He'd have moments where he just would fall apart, you know? And it would only be for -- In the brass quintet when there were other people around, it would only be for like four or five measures where he just -- He would literally loose it. You know, loose the ability to get a focused sound or to articulate the right partial, you know? It just -- It would really be sort of like a catastrophe [laughs]. It was one of those things, Louie, that was extremely obvious and nerve wracking to all of us who loved the guy, sitting in the audience, you know, because we knew, we knew he could just hammer those things, you know? In the studio, he would play through stuff and in the rehearsals, we'd all stand outside in the hallway, outside of the room, you know, with the brass quintet rehearsing just listening to the -- Basically we were learning literature, you know? And we were smiling to ourselves, listening to how well they played, you know, and Denny was just marvelous. But then they'd play in -- On stage, you know, and there would be one piece where Denny would have this problem and he was always bummed with himself about that and it was -- It was his Achilles heel, really. But I do remember that. You know, you try to forget it.

And I remember that I was with Laurie Frink, oh maybe 15 years ago now at -- In International Jazz Educators Association Convention. And she was coming down the big escalator in a mid-town hotel and my wife and I were going up and we ran into each other and so there were hugs and she had just seen Denny and she shook her head and she said, "He's always got the same problems. He won't listen to me." [laughs]

You know, and Laurie turned out, of all of Denny's students, maybe she was the person who got the most from Denny over the years and, you know, she was a great teacher out here. When she died, you know, I was playing with the Shapiro Band that I mentioned, and we had a rehearsal just after Laurie died, you know, like two days afterwards, we had a rehearsal. And I think the rehearsal was in the Local 802 Big Room. And, you know, there were three people in the band. One trombone player and one trumpet player and a saxophone player who had all scheduled lessons with Laurie and, you know, they were all disappointed and then, you know, people -- The word got out in that rehearsal that I had actually known Laurie pretty well and beyond that had gone to school with her. I, sort of, supported her. I was older and I served as, kind of, an avuncular figure in her life. She came from a terrible family background, just terrible. And, you know, her father was abusive in every way. And he was a member of the Klu Klux Klan and it just -- He was a horrible person and so -- But anyway, so the big success story in Laurie is that she became, in New York, the go-to teacher and then she became the go-to teacher in Philadelphia and Boston as well as New York. I mean, everybody -- There are all kinds of stories -- Do you know Dave Douglas' trumpet playing?

ECKHARDT: Oh yeah.

BARTHOLOMEW: Douglas was in, I think in Holland and in Amsterdam, I think, and all of a sudden and he had a big gig coming up and all of a sudden he couldn't play. He had a -- He got up in the morning to do his warm-up and it just wasn't working. He called up Laurie and, maybe it was at night, this happened. Anyway, Laurie was in bed when the phone call came in, you know, the panicked phone call from Douglas and Laurie's answering machine picked up and so she called him back like a half and hour later, asked him what was up and he told her that, "I can't play and I've got this big gig." And she said, "Okay, get your horn out and just play some notes for me." And so he did and then she said, "Okay, give me a little bit of time here. I have to figure out what it is. What in the world you're doing wrong." [laughs] So they rang off and he got a call back from New York time about six in the morning then. She'd been up most of the night and she said, "I figured it out. Okay..." And then she told him in words what to do with his jaw. He did it and all of a sudden it changed, he was back to normal and he played the gig that night. Laurie was -- Laurie could do wonders, you know? And she maintained a very close relationship with Denny right up to the end, you know? So it's really too bad --

(To KAREN BARTHOLOMEW) No, No Denny's -- Laurie.

(To ECKHARDT) I just freaked my wife out [laughs]. She thought I meant that Denny died [laughs].

KAREN BARTHOLOMEW: I have a story about Denny.

BARTHOLOMEW: Okay. Karen has a story. Do you want me to put her on?

ECKHARDT: Yeah, that'd be great.

BARTHOLOMEW: She's got a story.

(To KAREN BARTHOLOMEW) This is Louie Eckhardt from Louisiana.

KAREN BARTHOLOMEW: Hey Louie, I'm Karen.

ECKHARDT: Nice to meet you.

KAREN BARTHOLOMEW: One -- [laughs] such as it is. One quick -- My personal story about Denny. I was one of the piano players, at the time, who could play the Hindemith Sonatas, I can't play them anymore, but at that time I could, so I was playing for a lot of the brass recitals. And so sitting in on rehearsal once, I don't think it was with Bart; I think it was with -- Was his name Barbara?

BARTHOLOMEW: Oh, Jerry Barbara.

KAREN BARTHOLOMEW: Jerry Barbara, I played for him. And Denny taught me about subdivision. My own piano instructor had never taught me about subdivision and I didn't have good training as a kid. So, Denny taught me how to subdivide the beat, which

I will -- You know, I was forever grateful [laughs]. He was such a great teacher, such a great teacher. All right, I'm going to hand you back to Bart and Bart needs to talk to this guy about gig details tonight.

ECKHARDT: Okay.

KAREN BARTHOLOMEW: So, I'm going to give you a forewarning that he's going to have to sign off soon [laughs]. All right, nice speaking with you.

ECKHARDT: You too. Thank you.

KAREN BARTHOLOMEW: Bye.

ECKHARDT: Bye.

BARTHOLOMEW: Hi, Louie.

BARTHOLOMEW: So that's -- Well, actually I'd forgotten the specifics of that last question that you asked.

ECKHARDT: I don't know where we were either [laughs].

BARTHOLOMEW: Yeah [laughs]. You know, as I think of things though now, I'll, in the next couple days, things will pop into my mind and I'll just send you a note if anything important comes up that I think --

KAREN BARTHOLOMEW: There's no end to it.

BARTHOLOMEW: [laughs]

ECKHARDT: That's great. I mean, that'll be wonderful. I'm just sort of gathering all these things and I haven't started writing yet. So I'll do that here --

BARTHOLOMEW: Right. Well, good luck with the book. It's a great idea to do it.

ECKHARDT: Thanks so much.

BARTHOLOMEW: And before everybody is, you know, at least of my generation, a really become slobbering fools, you know? [laughs] Don't remember. But there's so many really wonderful players and I mentioned -- I mentioned that you had sent me an email. I mentioned that to Dave Brown, and he said -- All he said to me was that he had heard somebody was working on this project.

ECKHARDT: Yeah, yeah.

BARTHOLOMEW: I think that you probably have been on Denny's Facebook page or things like that, right? So that's what -- Dave tunes into that and I'm still one of these old fogies who doesn't do Facebook.

ECKHARDT: Right. That's okay. It's a waste of time.

BARTHOLOMEW: Well, I -- I -- For me it's just -- It would just be a time waster. Well, not a waster. It's just that I don't have the extra time. You know, it's all I can do to get through the damn emails that I get every day, which is like somewhere between -- And they're all [unintelligible] the business stuff, you know? From school. That's the problem of being a -- I was Dean of all of the humanities departments for a while and it just [laughs] I'm only the head of -- not the Dean, I mean the Chair. I'm only the Chair of art and music now. And that's only until the end of January because I am retiring now.

ECKHARDT: Oh, okay. Well, congratulations.

BARTHOLOMEW: But, it's really too bad that you started -- If you would've been two years earlier, you know, you could've talked to Laurie. She could've filled you in with all kinds of stuff.

ECKHARDT: You know and that -- When she died that's sort of when I, kind of, thought in my head, you know, maybe I should do something --

BARTHOLOMEW: Well, it's a great idea, Louie because somebody really should do this and -- I got myself into a project once and I haven't finished at all. I have a lot to do, but I would say the wedding of Dave Brown's son and Dave seated us, Karen and I, at a table with Rufus Reed and his wife, Doris and we -- They live down the street from us.

ECKHARDT: Sure.

BARTHOLOMEW: And, you know, the bass player.

ECKHARDT: Oh yeah, he was down at LSU a couple years ago.

BARTHOLOMEW: So I knew that -- I knew that he'd been -- He'd been playing, you know, for 10 or 12 years with Art Farmer. Before he became the bass player with Stan Getz and an old friend of ours named Victor Lewis, who was the drummer in both of those groups, right, for a fair amount of time. I mean, Victor wasn't always the drummer with Art Farmer's band and he wasn't always the drummer with Getz, when Rufus was playing bass with him. But, most of the time, he was. Victor had -- Victor was a year older than Danny at Central High School and then he came down to the University of Nebraska. And so he played in, you know, in the jazz band under Denny and I would recommend that you talk to Victor about what he thought about Denny's coaching of the jazz band if you could. But I think Victor's in rehab, right now. He developed a heroin habit as I understand it, which is really too bad. But, you know, the heroin is all over out here now, again. People have forgotten, you know, the catastrophes that happened to

people, I guess. Because I had some -- You know, up the whole east coast there's people are experimenting with heroin all of a sudden. Anyway, so I was sitting -- We were sitting and I said -- I asked Rufus whether anybody had been working on Art Farmer, you know, writing a book or anything because he's -- This was -- he'd been dead for about 10 years when this meeting came up. It was maybe 2008 or 2009 at this wedding and Rufus looked at me and he scratched his head and thought and looked at me again, gave me a long look and he said, "You know, Bart, it's on your plate now." I don't think anybody has written on Art Farmer and it's your idea and now it's on your plate." And he gave me names and contact information for about 50 or 60 people, you know, who are intimates of Farmer, you know. So I started interviewing, but oh golly, I realize pretty soon that I was way out of my depth. I could write a history -- A history -- A essay, you know? Or a scholarly paper on a historical thing. But this was -- But a biography is a whole different can of worms, I realize, once I got into it. Anyway, so I still have that -- When I retire that will be my big project. But I'm really pleased that somebody's working on Denny, on his legacy, you know? Because --

ECKHARDT: It's been my honor to do it so --

BARTHOLOMEW: Yeah, well, you know, and you're not one of the guys who actually, you know, paid a lot of dues, you know, through the four years of undergraduate school with him and then, you know, being his assistant, you know, on the masters degree. And those guys when you get to -- I think you'll find, you know, there's a deep abiding love that the guys who have been with him for a long time and you've felt some of that too so -- Anyway, it's cool. I think there's -- I think it's an important document that you're working on so --

ECKHARDT: I'm looking forward to it. I'm having a fun time doing it so --

BARTHOLOMEW: Yeah. Well, I should ring off and call this guy Dick Drywitz back [laughs].

ECKHARDT: Well, thank you so much for your time. I really appreciate it.

BARTHOLOMEW: Sure and if there's anything else that occurs to you that you -- You know, feel free to call in anytime or send an email anything like that, okay?

ECKHARDT: Thank you!

Interview with William Erin Beave, in person on 8-11-14 at Rivals Sports Bar in Hastings, NE.

ECKHARDT: What dates did you study with Denny, and in what capacity?

BEAVE: I took with him in high school for about 18 months before I was an undergrad at UNL. That would have been somewhere in 1990 and 1991. I started my official undergrad with him in the fall of 91, and then graduated in 1996, spring of 1996. I did my recital in early in the spring semester of 96, so it would have been like January or February or something like that.

ECKHARDT: Okay, cool. Tell me a little bit about what you do professionally.

BEAVE: I'm the band director at Hastings High School, starting my 11th year, and I play professionally around as I can. I play principal trumpet in the 43rd Army Band, and, I play principal trumpet in one of the regional orchestras, and have played in others. I play in the Cathedral Brass, and solo from time to time.

ECKHARDT: What ways, if any, did Denny help steer you in any of those directions?

BEAVE: One of the earliest and most poignant lessons I learned from Denny was that he got the message across that the journey is never over, you are always getting better as a trumpet player. Even guys that seem to be at the pinnacle of their profession need to be trying to get better at what they do. He never came out and said it, but I always got the feeling that he believed you stagnated if you weren't pushing yourself to get better; if you weren't trying to make yourself learn, about a new genre, or just polish up some skills that you weren't quite as good at. That was probably one of the biggest. He always wanted to make sure that what you did sounded good, from a fundamental perspective, and also a musical perspective. He was not usually tolerant of things that didn't sound very good. Tolerant is maybe not the word. He would put up with your inefficiencies and your mistakes for a period of time, and he would focus on how to get those things fixed. And if those things didn't get fixed in the time frame that he thought they should get fixed based on how he knew you played, then he'd start riding you a little bit. He was so good at diagnosing what didn't make your trumpet work. It was amazing. When I was in the studio, there were probably 25 other people, on average, and all of us had probably the gamut of playing problems. Nothing major, but enough to, to keep us from really developing into fine trumpet players, and he always, by the second or third lesson, for everybody, he knew what was wrong, and he had already devised a plan to fix it. He was so in tune with that, and that always impressed me. He always told me, I asked him a couple times, and he always told me "You know, I had to overcome every single bad habit on the trumpet there was," because he didn't have a lot of private instruction until he a little bit older, and so most of the things he did, he would pick up a lesson here and there from someone who was better than he was, but not an actual pedagogue, necessarily. And he always told me that, that the process of having to solve all of those problems really made him able to figure out what was wrong. And so, and so back to

your question, I guess the lasting mark that he left on me was that, always become a better musician and always become a better trumpet player, every day of your life. Hopefully I pass that along to my students, and I try to do that when I play.

ECKHARDT: Can you talk a little about, to your knowledge, where he went to school, who he studied with, and names of maybe some people he studied with, in whatever capacity?

BEAVE: The only teacher I ever discussed with him with any regularity was when he was studying with Bill Adam, must have been Indiana.

ECKHARDT: Did he go to Indiana?

BEAVE: I think he went there for his master's. I want to say he went there for his master's.

ECKHARDT: Ok

BEAVE: And, we went, we went to a session, with Bill Adam. I saw him at an ITG conference, and we met in the hall, and he started talking to me, and he was like, "Hey I'm going in here" and I was like "Well, so am I!" So we sat together for an hour in the session. It was a session toward the end of Bill Adam's career, and he was talking about the focal point, and how the mouthpiece, how the face met the mouthpiece and things like that, and it was really interesting to hear Denny's perspective after that was over. It was probably, I don't know, had to be at least 35 or 40 years after he studied with him.

ECKHARDT: Do you remember about anything what he said?

BEAVE: I remember the conversation vividly, but we probably shouldn't record it!
[laughs]

ECKHARDT: What specific thing, you talked a little bit about this before, but what specific things did you take from Denny's teaching?

BEAVE: Sound. Always make a great sound on the trumpet. He always had such a refined soft and clean articulation, I always try to think about that when I'm warming up in the morning, and when I'm playing, or even when I'm rehearsing or practicing anything, trying to think about getting that efficient, clean front to every note. And it didn't matter what style he was playing, it always, it was always remarkably controlled. You just never, you just never heard anything come out of trumpet that he didn't mean to come out of his trumpet. And so, those are probably things that I think about constantly. And, that and the fact that, he always wanted us to listen to music that wasn't trumpet music, because he didn't want you to be a good trumpet player, he wanted you to be a good musician who happened to play the trumpet. That was always... it was more important to be a good musician who played the trumpet than it was to be a good trumpet player.

ECKHARDT: I've heard that a few times before! How was Denny's teaching unique from other teachers you studied with?

BEAVE: He rarely got in your face about anything. If you were screwing something up, he would tell you how to fix it, and that was your job. But if you didn't fix it, he'd just patiently tell you again, "You need to fix that, you know, this is not any better than it was last week." He was really the first one that...I had some performance issues that were more mental than physical early in my undergrad, and we made a couple of basic changes to my face right away, but performance anxiety was something I had to work through. And so he talked to me a lot about, the mental preparation, and also how to keep your mind calm when you were performing. It's funny, he had me read "The Inner Game of Tennis," and he said "They've since come out with other books, and they actually have an 'Inner Game of Music,'" he said, "but read 'The Inner Game of Tennis' because it's straight from the source, and it's actually, the best way to, the most clearly communicated" he said. It was such an easy read, and he said it was really, really well focused on how to do anything, any high performance activity where muscle training, and habit does most of the work, or should do most of the work and let your head get out of the way.

ECKHARDT: So, tell me about your experience with Denny as his student.

BEAVE: Something new always presented itself in the lesson, even if we were working on my solo for that semester, or, you know, things that were just routine, maintenance things, like a Clarke study or something. Something, something new always presented itself through my lessons with him. There was a specific time where he was giving you information, and there was a specific time when it was a dialogue, and that was always understood, but he always switched between the two really easily. You know, any time I had a question, it was never "Oh you do this," it was always a discussion, and it was that way in trumpet class too, when we were meeting as groups. If someone had a question he would always present the concept, and we'd talk about it, and then we'd, like in trumpet class, we'd do it, if we were working on an orchestral excerpt as a section or something like that. "You want to do it this way, so play it this way, here's how it sounds, now change this and this and this and this, and hear the difference" and we'd all be like "oh, ok." And he could do that at the smallest level and he could do that, you know, talking about the form of an entire three movement work. It was always interesting to see what new thing would happen.

ECKHARDT: Do you have a favorite memory of Denny's teaching? Or a couple?

BEAVE: Yeah. In the spring, he would always get the itch to go golf, and especially if we had to make up a lesson or something, because, I mean, there were times when, I was traveling with the basketball band, or if the wind ensemble went on tour or something like that, so I missed a lesson, we had to make it up. And if we made it up, they were outside the normal lesson day. And so, I'd come in, and he'd be wearing a striped polo shirt with plaid pants, and dress socks up to his knees, getting ready to go golf. Just

screaming for fashion help, but he didn't care because he was going to go play golf in a few minutes after my lesson was over. Everybody in the studio had lessons like that, because everybody would talk about, you know, the dress socks and the plaid shorts. And, you'd talk to anybody in the studio, and they'd be like "oh yeah, he had those on the other day, didn't he?" I think he read people very well. He always knew exactly how hard to push me. And I think that now as an educator, having that perspective from the other side, I think one of the things that he probably did was manage to try to keep as much of his nose in the goings on of his students as he could. Not prying, but, just, awareness, so, you know, if we had a wind ensemble concert and an orchestra concert in a three day time span, that week he'd probably back off a little bit. And then the next week he would, or if that was coming up and he knew that was a couple weeks before, he'd front load you a little bit so that we could talk about some specific things, and still get something out of your lessons even though your mind was going to be somewhere else that week. He did a really good job of reading that. I'll tell you, it's not a favorite specific memory, but his consistency was always, again from the perspective of an educator, I always remember him from an educational, a pedagogical standpoint, just because, you were the only thing that mattered when you walked into your lesson. It didn't matter if he'd had a crappy day or a great day. 9 times out of 10, maybe 99 times out of 100, I'd never know. I just didn't know what kind of a day he was having. Because he was always glad to have me in his office and talking about trumpet. And that was, that was always something that I really admired about him and try to aspire to in my classroom.

ECKHARDT: What of his have you incorporated of his into your own teaching?

BEAVE: Sound, making sure you sound good. Consistency. I was a student at a point in his career where he didn't really have anything left to prove to anybody, and so he'd cut loose and show off a little bit every once in a while. I don't know if that was his style, it seems to me like it probably wouldn't have been, even early on in his career, but...he was always remarkably consistent as a player, and he just lulled you into that expectation. I mean, it was almost shocking to hear him knick a note. And that was always something I strived to myself, and wanted to teach my students. And also, the concept that everybody here is working hard, but you're going to be a good musician, and if you're going to be a good one, performance excellence really does matter, a lot. You know, nobody cares if you give it the old college try, everybody cares that you sounded good. And that was something that was, I don't want to say drilled into me, but consistently reinforced. As I got older, and as I got better, less and less in my lessons, but he would have me go, if I were working on a solo, he'd have me go to the library and dig up a recording of somebody playing it. And he'd say "It's this guy, I want you to go hear this guy playing this piece." And I'd go, and most of the time it gave a lot of insight, well, all the time it gave a lot of insight. Most of the time it was a really fine, high level performance. But every once in a while, he'd pick a performance that wasn't all that great, but it was still, I mean, commercially available recording. And it took me two or three times of that happening to figure out that that was actually by design, because I was listening and I was listening, and was like "Denny talks about being even, talks about being under control in all registers and all dynamic levels...this guy really isn't doing that all the time." And so I'd walk back into my lesson, and the time I finally figured it out, he was

like “Did you go listen to that guy play?” And I was like “Yeah.” “What did you think?” “Well?” I said, “Most of it was pretty good, but, if he was in your studio, I think you’d probably have something to say about this, and this, and this.” And he was like... “You’re right!” [laughs] Well, and you know, at first I’m afraid to criticize a recording that he wanted me to listen to, and uh, because, you learn early on that being critical is always fine, but how are you going to do it better? What are you going to bring to the mix to, you know, to fix it. That was kind of an eye opening moment, when I had that conversation with him. And, it took me a while longer to figure out why he was having me do that. I don’t know if he was trying to get me to understand that consistency really did matter, or if he was just trying to get me to be able to recognize the concepts that he was talking about. I mean, probably it was the latter.

ECKHARDT: What of his resonates with you every day when you play the trumpet?

BEAVE: Start simple. With your warm up, start with where you sound great, and make that sound great, and move on from there. I would imagine if you took a survey of all of his students, that they would remember this quote, because I heard it every week in my lesson. He said “Every morning, the first thing that you have to do, is rediscover or reteach your body how to make a great sound on the trumpet. You’re constantly doing that, because if you don’t, your body will forget.”

ECKHARDT: What made his playing unique?

BEAVE: Some of the things that we’ve talked about. His remarkable consistency. His tone was just sweet. It was like, when we were playing any kind of expressive piece, or any type of lyrical or beautiful phrase, “liquid velvet” is the concept that he always tried to get us to buy into, and that’s exactly how he sounded all the time. I mean, he always sounded great. And you know, like we talked about stylistically too. It didn’t matter what articulation and in what style he was trying to play, it was always well controlled and correct. Tasteful. Tasteful was a word he used a lot. Tasteful for the style of music of you were playing and the environment that you were playing it in.

ECKHARDT: If you had to characterize his playing and teaching in one word, what would you say?

BEAVE: One word? Wow. I would say “musicianship.”

ECKHARDT: Do you know of any publications by Denny that might be out there?

BEAVE: Well? Like texts? I know that he wrote some. Now that I think about it, I don’t ever remember seeing... I looked in my contemporary time period, and I didn’t look a lot before I was in college, but I don’t think he wrote anything for the ITG or anything. I’m sure he did at some point. You hear in a lot of academic circles that it’s publish or perish, and I think that his greatest publications are all the amazing trumpet players he has working as whatever. Commercial, orchestral, jazz....somebody that studied with him is a highly accomplished professional in every trumpet arena there is. It’s unimaginable to

think how many second level trumpet players, or to use your term, how trumpet grandkids who have studied with a student of his, that are in all kinds of professional positions. I think that's probably greater than any article he could ever write, because, he taught, I hesitate to even start naming them because I know I'll forget some great ones. But, you know, go listen to this person, go listen to this person, go listen to this person, go listen to this person. Hearing it right there in front of you. For me, that'd be better than being able to read it.

ECKHARDT: Is there anybody else that you think it would be helpful if I got in touch with?

BEAVE: Yeah, Brian Pfohlner is a guy you should talk to. Kevin Brown was another advanced degree student when I was there. Barb Schmit. She might have Kevin's information. They were a lot closer in age, and they were pretty good friends when he was there. Dan Schmidt, of course. Michael Anderson I'm sure you're planning on talking to. Tim, the guy that plays with the Dallas Wind Symphony... Tim Andersen.

ECKHARDT: You mentioned Vernon Forbes too...

BEAVE: Yeah, I would talk to him. They were... I don't know how good the School of Music was before they got there, but it seems to me they were really a shot in the arm for that department, because they got there about the same time, they both were remarkably accomplished players, and they made their students really good players, and I think that that kinda, willingly or unwillingly dragged the rest of the studios up to a higher level just because you had these two guys who had been there for a long time and had just kept preparing musicians, and, you know, turning out really really fine players. You know, it would be really interesting trying to find Bob Fought, who was the director of bands there for a while. And Mike Thompson? He'd be another good one to talk to.

ECKHARDT: Do you have any quotes from Denny that are memorable to you?

BEAVE: "Straight ahead, kid!"

ECKHARDT: So talk about that a little bit.

BEAVE: At the end of every lesson, he didn't always say "Straight head, kid," but he'd always say "Hey, straight ahead!" He'd talk to us... I think he genuinely cared about every single student he had. I don't think that he felt it was necessarily his responsibility to be a life coach, unless he saw that that we needed a life coach. [laughs] But "Straight ahead," you know, keep your eye on the prize. You're here to learn, you're gonna go out and drink beer with your buddies, and you're going to have girlfriends and all that, and you're gonna go bust your face up for a few years in marching band, and you know, that's all fine, but remember, that you're here to walk out of here as the best trumpet player you can, and that was where he wanted your primary motivation to be. And, it really pissed him off, I think... well, I guess it'd be hard to say it pissed Denny off because I'm not sure anything actually ever made him that angry, that people would say

“Well I’m an education major.” Because his first response was “If you can’t play yourself, how are you gonna tell a kid how to do it?” And that was something that, the first time I heard that, it wasn’t directed at me, thank God...the first time I heard that, I was like, whoa...that statement has some, has some teeth to it. That way of thinking actually still applies today. I tell every student teacher, I tell every musician I have that is going to go into music education out of my program, “Remember that you have to be a musician first, because you’re going tell other people how to do it.” He would always make fun of the guys that their only job was to play high notes. I think that he especially got a kick out of making fun of the guys that would just hang out and not play and not play until the high note came around, and he would always, in a mocking way “Hey Leroy play G, alright Leroy play G and ‘waaaah’” and he would imitate, and the look and smile he’d get on his face was hysterical. Whenever he was talking about someone doing something trumpet dumb, he would always use the name Leroy. [laughs] We came to suspect that his middle name was Leroy. I don’t know if it is or not, but that’s what we always wondered. We never had the impetus to find out, because we didn’t want to ruin it. But yeah, every dumb trumpet player in the world was named Leroy.

ECKHARDT: Do you have any favorite stories about Denny?

BEAVE: That one, the Leroy story. The remarkably fashion disturbed outfits he would wear. What was another one? He probably told this to everybody. When I was a freshman or a sophomore, he was talking to me a little about about the whole “straight ahead” concept. He was like “Don’t get caught up in the whole thing where, you know, you’re drinking beer every night and you finally go to bed at 4am, and you wake up at noon and smell like Grolsch beer and stale pizza.” [laughs] And he’s like “You know the Grolsch beer I’m talking about? With the stopper?” and I’m like “Yeah yeah I know, I’ve seen it before, never had it, but...” That would always make me smile. He was good at relaying life in a humorous way. He was very humble. He told me once, we were talking about my career goals and what I wanted to do and what part the trumpet would play in my life. Especially when I was, this was later, this might have been my last year, when I had already decided that, you know, band directing was going to be my primary focus, and because he wanted to make sure that I still kept playing trumpet and still kept getting better as a trumpet player. He was talking about finding yourself in a place with good potential, and making that your perfect job. There’s no such thing as a perfect job, there’s jobs you can make perfect, but you’re never gonna find one. And he got to talking about it, and he always said he was really happy at the University of Nebraska. He was successful, he could still play at a high level, he enjoyed getting to see where all his students went and what all they did. He told me, I want to say this, Pittsburgh? That he auditioned for? This had to be at least in the early 80’s, maybe the 70’s. But he was talking about going through the audition process, and he put his name in just to kinda see what would happen, and he played his first round of auditions. And they said “Here are the guys who go to the second round,” and he was like “Well, I was one of them!” And he did the second round stuff, and he made it through that. He made it all the way to the finals. It was, he and one other guy. He didn’t get the job, because the principal trumpet player told him that he plays exactly like he did, you know, his finesse, and that’s not what the orchestra needs in this position. The orchestra needs somebody who can step on

the gas consistently and...and I'm sure had he asked to do that he probably could have developed into that trumpet player fairly easily, because I'm sure he had all the skills, but he said he was really happy to know that he could compete on the trumpet at that level, and that was enough for him. Plus, he said, where he was in his career at the University of Nebraska, he had a great job, he played with the Lincoln Symphony, he loved it, and the last thing he said, he said "You know, I didn't get the job, and that was okay, because I think God was looking out for me to stay here," and I was just kinda like, "Okay." And that really was the first time as a competitive trumpet player that it was okay not to be a principal trumpet somewhere, you know, in my mode of thinking. That there's a lot of great things you can do, and have music be a part of your life, and still be a really good musician, and be well respected for what you do, even if you're not playing in Orchestra Hall, or whatever.

ECKHARDT: Well, I think that pretty much wraps it up. Is there anything else that you'd like to add, or that you think I should know?

BEAVE: Well, we were talking about, before we started, we were talking about materialism, and things like that. And he didn't write a lot down. He was always really sure to...one of the most aggressive things he did in his teaching was to make sure that you memorized your fundamental warm-up exercises quickly. Get those committed to memory so that you could focus on everything that had to be correct about them, and you could really listen critically to yourself and evaluate exactly what you were playing. He was really big on that. He taught us exercises by ear to do, and he never said, you know I never worried about it, but at the center of every single thing that we did like that was listening to the sound that you were making. Whether you were doing a technical exercise or just a tone exercise, or whatever...it was always listening to and evaluating yourself play every single time. Making it sound like the trumpet in your head, making the sound match.

ECKHARDT: That's like an Arnold Jacobs thing.

BEAVE: Yeah, talking about the two trumpets. And so, a lot of times, he would have you do, sometimes it was something you'd stick with, sometimes it was something you only did for a couple weeks, but at the very least you were listening to yourself to play and it was good ear training, so... He'd ask us to figure out things in a variety of keys. He'd ask us to learn the Star Spangled Banner in all twelve keys. He'd ask us to learn Happy Birthday in all twelve keys. You know, simple songs, just to, just to do more than I think to play scales in those keys, to actually play something musical in a variety of different keys, so you could start to, not only know your way around with your fingers, but hear your way around in those different keys. And, something easy to figure out, simple, something you could do all twelve keys in a week, figure all that out. But, always listening to yourself and evaluating.

ECKHARDT: Thank you!

BEAVE: Yeah!

Interview with Allan Cox, on the phone on 9-24-14.

ECKHARDT: What dates did you study with Denny, and in what capacity? (degree, privately, etc.)

COX: I studied with him from 1964 to 1968. I was an undergrad student and I was a Music Ed. major.

ECKHARDT: Tell me a little bit about what you do professionally.

COX: Well now, I teach at Vanderbilt. I am the chair of the brass and percussion department, and I teach trumpet and coach brass quintets, and trumpet ensemble. And I play in the Blair Brass Quintet, am still an active founding member of the Sonus Brass and I still concertize, do recitals, play with my wife who is an organist. I have concerts coming up in May and June in Japan, that's my last major tour. And prior to that I was 28 years at...well you can see my bio if you go to the website you can see some basic bio, but I taught 28 years at the University of Southern Mississippi, 2 years as a guest professor over in Tokyo at the Musashino Academia Musicae. I taught almost 20 years at the Sewanee Summer Music Festival, from about 85-2000, a couple years after I moved up here.

ECKHARDT: In what ways, if any, did Denny help steer you in that direction?

COX: Well, and you'll get this from so many people. First, he was an incredible human being, you know? He was very encouraging to all of his students, certainly all the students who worked. And I think even some of them who weren't as gifted, maybe didn't work as much, still admired him because he was such a mentor to people. So, just his personality and his sense of humanity and warmth and compassion and caring was something that was very important to me. I consider him to be an incredible mentor at that time in my life. And he was very important to developing musicianship. I mean, it was always about that over trumpet playing. But, I mean, the trumpet was, I remember him saying "You know, Allen, I sometimes have difficulty convincing my colleagues in the business that the trumpet is a singing instrument." My first lesson, he poked his finger in my chest and said "You're a musician first, and a trumpet player second, and don't you ever forget it!" And that so came through in his playing, he had such a beautiful singing warm tone, such an expressive player, and he always taught from that standpoint. So you tried to emulate his sound, and emulate his musicality, and he was also, I mean he was a hell of a good technician, fast tongue, clean, everything he played was clean. Everything was beautiful. Everything was artistic. He offered me an assistantship when I was done there, but I also had one at Wichita. He told me "You know you can have an assistantship here, but if you go someplace else, you'll get more ideas and get more contacts, and I encourage you to go." I played assistant 1st trumpet and 3rd trumpet in the Lincoln Symphony for 2 ½ years with him, and then I left and went down to Wichita and did the same with Walt Myers in the Wichita Symphony, and that was my first experience with brass quintet, so I didn't have any of that, the brass quintet experience at Nebraska, but

the symphony experience and just the musicianship, and the encouragement of such an incredible person...so, yeah, that's my strong influence.

ECKHARDT: Can you tell me about your experience with Denny, as his student?

COX: We had a really good relationship, and I think he did with all of his students. When I read the Students of Denny Schneider now after he got that award at ITG two or three years ago, and then they created a group called The Students of Denny Schneider on Facebook, and there are students that write me and post something on Facebook who had some lessons with him who weren't even trumpet players. Sometimes there were trombone players who went in for lessons or help or something, and one of the things that they remarked about was that they felt like they were the most important person to him, at that moment. He made everybody feel really important, and really special. So it wasn't just me, I felt special, but it wasn't just me, it wasn't just Dan Schmidt, he was that way with everybody, and he really gave of himself. So, I mean, he was patient, you know? And in some respects, maybe he was too patient. Maybe I should have been kicked in the ass more. But I remember him saying once in my senior year for example, he said "You should learn L'Histoire." And I really hadn't gotten on it, and he said "I wish I could do it for you, but I can't. You have to do it yourself." And he meant that, you know? And he said "There are people who play as well as you out there, and they're learning L'Histoire, they know it!" And he would always tell, I know he told this to me several times, and I'm sure he told it to Dan, and told a lot of his students that "I want all of you to become better players than me because that's the sign I'm a good teacher," rather than saying "I only want to teach them to be good, but not as good as me," because of an ego thing. And you talk about someone who had his ego well in check, you know? His students came with a very high priority, and the music...he was assertive in music. So he was very, very patient with me. And I only remember a couple incidents where he got upset with me. One was where I was playing a concert with him, and it was the Lincoln Symphony, basically, and Howard Hanson was conducting. We were playing on the Wesleyan campus, not downtown in the theatre where the symphony played...at Wesleyan campus. I was playing some third, and was playing assistant 1st...and I said "Can I take the music home to practice a little bit?" the day before we were going to have the dress rehearsal for the concert. "Can I take your part?" And he says "sure." And that was before you could just copy it at a whim, you know? So I had the music, and then a terrible ice storm hit. Ice, and just cold, and windy. And I went out and my car wouldn't start, and so I ran about 5 or 6 blocks to the station...well it was like that everywhere. So I had to wait until they got a truck back to come and jump start me. So the time I got there to the rehearsal, I was late, they had started the rehearsal and I had his music. And I was just, I mean my heart was beating 200 beats a minute! I was nervous as hell, I got out of the car, and here I see the brass mafia coming my way... Denny Schneider, and Vernon Forbes, the trombone. And he says to me "Where in the hell were you!!" And I said "Well my car wouldn't start" "Well, you should..." you know... He didn't speak to me at the rehearsal. And that's the only time I ever had any tension there, and I felt terrible. I didn't know what to do...we didn't have cell phones then, I couldn't call anybody, and nothing you could do. But I had his music and he couldn't play. I can understand...I would have been mad too! Well then that night, the concert's about ready to start. And it's almost 5

minutes before we were to go out on stage, and Denny Schneider's not there. And then he comes in, and he's kinda running in, and he looks at me, and says, sheepishly "My car wouldn't start." [laughs] But, you know, he taught you all the fundamentals, I mean, you know, we worked on the Clarke studies, and Schlossberg, and then later we did Claude Gordon things, the Daily Approach to Trumpet Playing thing. That incorporated all the Clarke and Walt Smith lip flexibilities and you name it. And all the standard books for transposition, and excerpts, all the Charlier, Walt Smith, stuff like that. The main solos. So, that was pretty standard. But the thing is, if you had any musical sensitivity at all, it came from him. Then the rest of your career was all about making music, and being an expressive player, and telling the story. And just between you and me, or I'd tell anybody this...but I wouldn't play the trumpet if it weren't for the music, it's just too much work. The music is what motivates me to play the trumpet. And then you want to try to tell as personal a story, and make it as exciting or moving or touching, and so much of that comes from Denny, or I was receptive to it, because that's my personality, and so I was able to bond well with him, and all the years after I always considered him to be a mentor as a close friend.

ECKHARDT: At one point, Denny had a sabbatical and studied with Roger Voisin...what do you know about that?

COX: Yes. He left the next year, I think one of the...well, when I was in Wichita, when I was in graduate school, he took off that one semester. I don't remember if it was my first year away or my second year, but I remember that, remember talking to him about it afterwards. I probably don't know so much...I know that he took his whole family, and that he was at the symphony concert every week, I think he told me. "You know I went and heard him play at the symphony concerts, and took lessons and stuff." And he said that Voisin could solfege everything, which kind of blew him away...amazing. And he said that with Voisin played, he didn't, Ghitalla got the meaty parts once they both started sharing principal, and Voisin got the concertos and other things, and he said "With Voisin's playing, there was just a certain kind of magic sparkle to it, and everything kinda came alive." And yet he was a great admirer of Ghitalla's, as I was. I know Ghitalla was like an Italian opera singer, that was his nature. But in the orchestra, he thought that Voisin just had an extra sparkle to him. A couple other things he said, something about, maybe they were reading some new music or something, and Voisin didn't observe certain things, changed some stuff, and Denny asked him about it, and he said "How many composers have you ever played for, their music for them personally?" And he says "Well, not very many." And Voisin said "I have. A lot." He said "They don't know what the hell they want, you know? A lot of times we have a better idea than they have." So he might say to them, you might tongue these notes here and slur this way or something, because it makes it much more playable maybe, and more idiomatic, and they'll say "Yeah, fine ok." He said "they really don't know." And so maybe that had some bearing on Denny being free with interpreting some stuff, saying "Well, we don't have to do everything they say if it makes more sense this way." I don't know that, because I never really had those kind of intimate talks with him after that, but I do remember him telling me about Voisin saying that. I've played for a lot of conductors,

their music, and our ideas a lot of times are better than what they have, and they're pretty receptive to some of them, you know.

ECKHARDT: What concepts did you cover with Denny in lessons? Did you study specific materials?

COX: Not really. With me, there are some things I was fortunate about, in that some kids come and they don't slur well, and they have to really be taught how to slur. Some people come in and maybe their embouchure, they have to change the mouthpiece setting, maybe they play really low or something like that. Or some students, a number of students, I remember so many of the students when I was there, that they, their tonguing was not very clean. There was one guy who Denny described, he was a guy that played lead in the jazz band before Denny took it over. He was like a senior when I was a freshman, or something like that, or a junior, and he could play really high. But you know, when he would play, it was, you know, kind of a small tone, didn't had, kinda kacked and fracked a lot. Denny described it as an "oatmeal attack." And I said, what is that? And he said "You know, like grabbing a handful of oatmeal, and throwing it against the wall, SPLAT!" HAHAHA! But, you know, for some reason I could always tongue clean, and I could slur well, and I had the sound...that was my forte. So I didn't have to work on these kind of basic things like that. I mean, my first semester there, instead of doing Arban's, um, Ernest S. Williams has a book, a complete method, and it has a transposition book, all together. But at that time there was only one published book...Ernest S. Williams method or something. And we went through it, and it had all the Arban kind of stuff, all the scales, all the tonguing, all this kind of stuff. We went through all of those, the triple tonguing, the double tonguing, all that basic stuff. And we were using Schlossberg and using Clarke. So those were kind of his "Bible" things. And then we got into using that Claude Gordon Systematic Approach which incorporated many of those things. But he would always assign a technical and a lyrical etude, and you'd be working on a solo. One of the things, I don't know whether he was, well I'm sure he was still doing this when Dan went there, but instead of getting an hour lesson, we all took half hour lessons, and we had an hour class lesson (with three or four in the class) every week. So you got a little more time with him, but you didn't get much individual lesson time. And in the class lessons, it would be every other week, you'd work on production studies, and then the other weeks you read trumpet trios or quartets, whatever your group was, and did stuff like that working on pitch and blend and style. But with me, he had to do a lot of work on sight reading, time, rhythm, because I was really weak in those areas. I mean, he just helped me learn to subdivide, and explain to me because I wasn't doing it, I didn't have a background with that. My strengths were because [inaudible] my brothers were all voice [inaudible] in a singing manner, and the way that I approach my sound and they way I tongue, and way way way later, I mean 30 years later, I found out that I anchor tongued, and I didn't know that. And five years later, I found that I don't anchor tongue in the low register. Well, I just was forced at that high tongue and the right way for me, because I have a very very high palate. Very high. Never seen another student that has as high a palate, so that means that I have to do a lot of tongue arch. And he would talk about things like using vowels, you know, like "ee" for high, and "oo" in the middle, and "ah" or "oh" in the low register, you know? And so,

we did that. And it worked. So he just taught all the basic stuff, and didn't get into over analyzing anything. But with the rhythm stuff, I mean, I could tell you during my freshman year, he says "I think I need to send you up to get a Chinese abacus, so you could count the beats as they go by!" Hahaha! And I do remember even in my freshman year one time saying to him, "Denny, I bet you don't even know where to start with me." And I was one of his best students. But that's the way I felt, because he was such a good player, and because I was aware of my own deficiencies. And he said "I know exactly where to start, and where to go." And he did, you know? He was very patient with me. So, yeah.

ECKHARDT: Is there anything else you'd like to add about his pedagogy?

COX: Again, to kind of sum it up, is that it was always about making music. It wasn't, he was a trumpet teacher, no, he was a MUSIC teacher who taught trumpet. And so that's always been my approach. In fact, I do find it, and I know that he found it, very interesting to teach the trumpet. Other people made a beautiful sound, and had good technique, but the more interesting thing I'm sure was the music, at least it was for me. You get the kids until you can really start being creative with what they were doing with the music. So his philosophy was ALWAYS about the music. So, you know, you can go study with some teachers and I don't think you're ever going to learn a lot...you might learn about music and sound stuff, but it'd be kind of an analytical approach. But there are some that you're never going to learn something much about really profound musical expression. And you got that from Denny Schneider. Because that's the way he played, and that's what he stressed, and to me, that's what's important, the other is all peripheral. It's all preparing you so that the horn is a vehicle, and not an obstacle, to do that. I think that that's very important for what his students got from him. They came out, and unless they just had their ears shut, and they didn't listen, they couldn't leave his studio as a player and not be focusing on this wonderful art called music, you know? I remember hearing Denny once play at ITG on a trumpet trio. It was probably one of those cornet trios, but I think they all played it on trumpet. But the interesting thing was, for several of us that were there, and this was when I was already out teaching, because ITG didn't even exist until I had been teaching for several years. But we heard him play, and heard the others, GOOD college professors, and it was like maybe night and day is too strong, I mean they played well, but when he played, this was a sound that all of a sudden your eyes got big, and you'd say "Isn't that a special sound!" Because it's so beautiful, it's so silky, it's just, rich, round, and has a core to it, you know? And then what he did with the musical line.

ECKHARDT: Tell me about how Denny approached literature. Did he pick it, or did you? What were his favorite pieces?

COX: Both. He picked music, and then would say, oh like the Hindemith Sonata, you'd know this, ok. I had the Kent Kennan Sonata, and had worked it up my senior year in high school, and then we worked on it some more, because I'd heard that piece and really liked it, well I know he liked the Kent Kennan Sonata too. He introduced the Hindemith Sonata to me, and I don't know if he picked Haydn or I did, but I remember bringing in a

piece just because I had bought it, I didn't know it. The Kaminsky Concertino. And he says "Oh, this looks like an interesting piece, let's play it!" And so we played that, but you know, a lot of times he would suggest music for you probably like I did for my students. I think it's going to make them grow, as a musician and a technician, but it's not so beyond them that it's going to be frustrating, and they can't have a musical result. I never give a piece and have a student play it in performance, audience or jury, that I knew they were not going to be successful on, and just say "Well they learned a lot." No, they can practice that. I think it's like Dokscher says "I practice everything, but I only play pieces that like me." HAHA! And so I pick things that help to broaden you with your sense of style, and it expanded your technique, like when he gave me the Bozza Rustiques. That was probably beyond some of my technique there, but by the end, I acquired it to play that and learn that French style. The Hindemith gave me some sense of a profound piece of music, and my sound, and my technique could certainly accomplish that piece quite well, but rhythmic security over the top of what's going on in the piano was probably more of a challenge for me, you know I don't remember. But he picked those things. And he was the one that picked the Telemann for me to do, and I soloed with the orchestra with that, so I would say most of the literature I played was because he picked it, because I didn't know a lot of literature. But a few times I just happened to buy something or maybe I heard somebody play something, a piece one of the other students played, and say "Denny, I really like that that piece and I want to play it." And he'd say "Fine," you know?

ECKHARDT: Did Denny cover classical trumpet different than jazz trumpet?

COX: I never studied...there was no approach to jazz in the lessons. I never got any of that from him. Now, he did the jazz band my last two years there, so we learned from him about jazz style, and there were several of us in there that hadn't had, or had minimal exposure to that. So we learned a lot from being in there, under him, and that's where we got it. Not in any lessons. But he would say, sometimes we'd be tuning up, it might be in trumpet class, and somebody might say "Well, close enough for jazz," and he'd look at us and say "No it ain't!" I'll tell you one other thing though, about jazz. So I started, I never got, we didn't have any improv classes like we do at Blair, we have combos and improv class even this isn't a jazz school at all, you can't get a jazz degree...we have all these things, jazz arranging...we didn't have anything like that. We had no jazz band that was in the school structure until my junior year when he decided to take it because he, this senior student took it and it was a Sinfonia jazz band and it met on Saturday afternoons. This kid, that's what he used it for...he just had a solo on every piece. Well then Denny took it over, and so we all wanted to try to take a solo, but some of us had no experience. I had started getting some dance band work, and could do the blues, I could kinda do it. Mostly it was just for listening, I didn't know what chord changes were and things like that. I remember the first solo I took, he came up to me, and said "You don't have to tell your whole life story in 16 bars!" HAHAHA!!! I tried!

ECKHARDT: How was Denny's teaching unique from other teachers you studied with?

COX: There was only one other teacher that I had studied with for any length of time, and that was Walt Myers. It's a little hard to compare them, I can compare the individuals more, but because with Walt, I was a graduate assistant. I didn't really work any fundamentals with Walt. There were a few differences, but I think both basically approached the trumpet and music in much the same way. And I'd always work, I mean Walt would assign me a lyrical etude or a Charlier, and he'd assign me something out of Brandt, and something out of Gates Odd Meter Etudes, he'd assign me some orchestral excerpts, and then there'd be the transposition with the Bordogni book, and a solo. And it was really pretty much that expectation that I needed to work everything of those up in one week, every week. Some Charlier's I couldn't get worked up in one week, but most all the others I'd pass it off and keep going through. But with Denny, all I had a 30 minute individual lesson and you're dealing as an undergrad with still trying to get the trumpet under control, and learn a lot of that, see? So with Walt, you got more than that, some issues might appear, and you've got to focus on certain things, whether it's really just junk type of writing, and so you really work on that or something. And other than that, with lessons, I never had extended lessons with anyone else. I took three lessons with Cichowicz over a period of about 3 or 4 years. And his teaching was very much like Denny's, in that it's very music oriented, and sound. Air. Sound. Music. Vince had a few techniques that helped you to overcome a certain problem you were having that I didn't really have that problem with Denny, but it had appeared later...but I think maybe Denny didn't have those certain things that Vince had analyzed how to do this. One was like not having a delayed attack, and he solved that for me. Denny always said it's like a golf swing...take the club head back, and right back forward...well you can visualize that and understand that, and I didn't have a problem with that until after I graduated and put down the horn for two weeks, and I picked it up and I went "phhhhhh" you can't see what I'm doing, but I'm trying to start a tone and "thhhhhh-tooo" and I just panicked. I didn't know what to do...if I tried to start Charlier No. 2 "thhhhhh-tooo" and I couldn't do it. Leonore No. 3, "tee, ta ta ta." If I went "taka tee, ta ta ta," or even "ta ta tee, ta tee" a pickup note or anything like that, then I was fine. As long as there was a conductor, it was fine. But I asked Denny and he said "It's like golfing." And it got better, and better, and it got better, as I got more comfortable with whatever surroundings I was in after that. But the only person that really solved that was Cichowicz, he said "Hey, it's not a tongue problem, it's an air release problem." So forget about the tongue and just go "whooooooo" and don't expect a great beginning, because your lips are just warming up. It doesn't matter! If it doesn't come out, it doesn't matter...it's the whole process. Just trying to air in and right back out. Don't let the tongue get in the way. And by God in about a week it was all happening, then you get confident, then you put your tongue in. Those were just a few little things that somebody picked up on the way, like I picked up something on the way that probably he never thought of. And I found that in the last 5-6-7-8 years I've been working a lot of flutter tonguing with students, and it gets the tongue in the right location and vocalizes the sound right for those that just don't quite get it. And it's amazing, you know? And it also stabilizes the embouchure...there's a lot less movement going on in the embouchure, because it just does it. It's just a by-product of that. And maybe he discovered that, because I've been teaching probably for over 40 years, and he did too...you discover a lot of things like that. And I had him in the earliest part of his career, you know? He had only been at Nebraska 4-5 years, I think he was

about, I think he was 33 when I started there. He was either 31 or 33, I think he was 15 years older. He's no more than, at most, 83. Because I'm 68, so that's the most...I think that's probably...could be 81, I think he's 83. I think Walt was 31 when I went up there, but I think Denny was 33 when I started with him. So he was young in his career, and this was way before he had any influence by Carmine Caruso, you know? He hadn't done anything with Carmine, because that came through Laurie Frink afterwards.

ECKHARDT: What specific things of his have you incorporated into your own teaching?

COX: Well, certainly two or three things. I mean, no more than that, but just to be very specific. One is, I tell my students, every student I get they've heard this, I say when I had my first lesson, he walked up to me, put his finger in my chest, and said "You're a musician first, and a trumpet player second, don't ever forget it!" And that's what I tell my students, you know? I'm not interested in teaching the trumpet, without music. I'm not interested in hearing you play if it's not about making music. I say when you come out of my studio and you represent my studio, I know you're going to come out with the sound that people are interested in hearing, and they're going to say this is a cultivated, mature, artistic sound. And that's what you got from Denny. And Two...this kind of sense of humanity in your approach to teaching and with your colleagues, because he really had that. You know, I wrote a, I've got a paper, I should send it to you...email me your address and I'll send it. This was a panel discussion that Ron Modell hosted at ITG in Denver, and he had four trumpet professors from around the country, two men, two women. And I was one to be on it, with Ronnie Romm, Cathy Leach, and I think the lady at North Carolina School of the Arts, and Wichita, I think she was the other one. Well, I had colon surgery a few weeks before that for diverticulitis, and I couldn't go. So I called Ron and I called the guy out in Colorado, and I called Ron and I said, and he got the trumpet teacher at Nebraska now to replace me. And I said I've really spent a lot of time in thinking about this, and I really want to give this presentation, as part of the discussion. Can I send a tape record or something? So I burned a CD and they played it.

ECKHARDT: Oh yeah, I was there!

COX: You were there? There's a lot of philosophy in it. And much of that I owe to Denny, and I quoted him in there. And I said "Denny you have to come, because you're being recognized in this." And I mentioned something about Vince Cichowicz and breath patterns, air patterns. That was very significant. Denny was after all the same things that Vince was at, and Herseth was at. He turned us on. Denny in his teaching turned me onto Herseth. He said "You need to listen to records." I didn't know who Herseth was. And that was a big influence on the way I play. I told Herseth when I was here, I had him here for three days about 10 years ago, I never had a lesson with you, but you were one of my greatest teachers, you know? And so Cichowicz's approach to the instrument and approach to music was no different than Denny's, but Cichowicz had some techniques that he used. Air patterns is one, and that's very very effective. It sometimes to just cuts to the chase more quickly, I think. And so in that presentation, and this was very, for me, this was very very important at that time in my life. I had been out teaching for one year at East Carolina, on my own, no mentor, no teacher around, somewhat insecure, and

being successful, I came back that summer to visit my family in Nebraska and I always went through Lincoln and talked with Denny, and we'd get together. I said "Man I don't know what I'm doing with my life." I mean, this was 1971. And I said "Vietnam War is still going on, I'm teaching kids to press down three valves, I mean what am I really contributing to society?" And he looked at me, and he said "There's so much ugliness in the world, we're contributing to what is beautiful. Never apologize for that." And see, at that point in my life, I needed to hear that. That's a lot more important than pressing down three valves. That's why we teach music, because it is a great art, and it's an expression of the human spirit. And so, after that, I said, yeah. And I've always looked back and said, I'm 68 now. I've been teaching college now for, well, this is my 45th year. And I say I've been doing what I was called to do. What I was supposed to do. And if it wasn't that there's a higher motivating force that music is a great art, and if he never said that to you face to face, you understood it. You got it, you know...through osmosis. And if you're on that wavelength, and he helped put you on that wavelength, then you never lose that. But what he said to me, that was very important to me.

ECKHARDT: Do you have a favorite memory of Denny's teaching?

COX: Yeah. I had to think of a couple things here. Again, there are things that are pretty, and when I say these, it doesn't mean I'm looking at myself as anything special, because I think he did this for everybody, ok? And everybody who was receptive, who had some talent, who he thought could go on, and even those who he didn't, he was encouraging so they could do the best they could with what they had. But I remember playing, I was first trumpet in the orchestra, that position in my sophomore year on, and at the end of every spring semester, Emanuel Wishnow who was the orchestra conductor and the chair of the department, a violinist, would do a big oratorio. We always did the Messiah at the end of first semester, and then end of second semester, and the choral guy Jenkins conducted, but at the end of the second semester we always did the Oratorio. And we did the Bloch Sacred Service...do you know that piece or have ever played it?

ECKHARDT: No, I don't know it.

COX: It's, for me, a very...Bloch...have you ever played the Bloch Proclamation, for trumpet? You know, it's a very unique language. It's Jewish, and just a very unique language, and it appeals to me. I like it a lot. And part of playing this Sacred Service as a...you know it might have even been I was only a sophomore. I didn't know until after the fact that Wishnow, I figured it was then, because I was pretty, um, and I guess Wishnow went to Schneider and said "Will you play this?" Because I was young, and I didn't think he'd know that I could do it. I didn't know this until after, Denny would never tell you that. "Wishnow wants me, but I told him I'm not going to do it, you're going to do it." But he told Wishnow "No, Allan can handle it." I found that out afterwards. So we played this, and they brought in this cantor...it's for choir and one soloist, a baritone cantor, and he came from the Met opera. William Walker. There's a lot of exposed trumpet solos, and it's very emotional stuff. It's just powerful. And I had a real good night. Denny came up to me, and afterwards, and he said "You have a great gift, don't you forget it." And you know, that meant the world to me, because whenever I

got down about my playing, when things weren't going well, and your chops felt bad because so much of my life I've been, and still, sometimes an unintelligent player/practicer. Because I'd practice until my lips were shot, when I shouldn't have. Now I just kinda go home. But, you know, sometimes you get too ambitious with your chops, and you just play your chops into the ground, and always not being smart. But when I was younger and had much more doubts, because he set such high standards, not because he'd put that in your face, just because you heard him play and there were high standards, and you wanted to play like that, teach like that. So I would go back and think those times I would remember that statement. And I would say, "Well, Denny Schneider believes in me, and he's such a wonderful player and musician, then I should believe in myself." You know? So for me, that was important. Yeah.

ECKHARDT: I had a moment like that with one of my teachers, and it was, I know exactly what you mean. It kind of makes it all worth it, type of a thing. So...

COX: You know, because of, and think, I hope that I am. I hope my students reflect on that and say I'm that way with them. I mean I have a student right now who came as Colleen, and the next year she told me, "My name is now Jackson." And now she's had the breast reduction, terrific person. Terrific person. And I just said "I'm so proud of you. I mean, what you are doing is brave. I mean, you're stepping out to be who you are...life is not going to be near as easy for you as it is for me." Such a wonderful player and musician. And I think some of it has to do with all the internal trials and tribulations of just coming out and being gay, her senior year in high school, and then going through this and telling everybody, and then the reception that she got being "Hey, you're a phenomenal person." I said "I don't have any problem with that. I want to do anything to help you." I said "If you were an asshole, I'd have a problem with you being an asshole!" HAHA! So now Jackson played his junior recital last year, and I tell you there were some things so beautiful, I mean the whole thing was wonderful, but there were some phrases, he really captivated the slow movements. He did two movements of the Ewazen concerto. And the slow movement, finally he got it. I mean it was so beautiful, I had tears. I went back and gave him a big hug, I was just in tears. I said "I can't talk to you right now." I had to collect myself. You know? And I think those are the moments that are important, and when students can come across and speak to you that way, that you know it's coming with such passion, so far deep inside of them. That's spiritual. That's the spirituality. And that's the moment...we don't always reach that, because the music isn't always that deep. And even sometimes, we play it musical, it's artistic and everything, but what is it that sometimes lifts it to that next level that you just feel the soul of that person, see? I mean, that's the beauty of being a musician, and that's the beauty of music, you know? Great art.

ECKHARDT: What of Denny's resonates with you every day when you play the trumpet?

COX: Of course, I mean, I'm not thinking about that, you know? When I'm playing, I'm not thinking Denny told me this, you know? That's not anywhere in my mind, actually. I'd have to reflect, and say well, always when I'm playing, and tell my students, they

might pick something up, and go “laaaa daaa laaa” and go “Why would you play that? Why would you do that? Why wouldn’t you go ‘doo doo doo doo doo’ why would you do it in a way you would never ever play it for somebody? I mean what does that accomplish?” And I think again, that goes back to Denny. Anytime you play, it should sound good. Even warming up, because warming up is not really just warming up, you’re playing. It’s just the beginning of your playing day. Part of it is just to get everything working, and playing, and sounding better as you go, and get the physical aspects working, and also in the long range, you develop more, you become better and better all the time. But you should always be trying to sound good. Another thing he always said too was “Take every job seriously that you play, because you never know who is in the audience.” You might be playing the circus, you might be playing a rodeo, you might be playing some little church service some place, and might say “Oh well, I’ll blow this off.” No...you don’t know who’s out there! If you play a gig, you don’t know who is out there, so it doesn’t matter how minor you think that gig is, you’d better play really well. But not only because somebody is out there, but because really, your own sense of professional pride, and the music. It demands it. You can pick up your horn and play, you oughta make it sound good all the time, that should be your attempt. You’re going to have your off days, and off nights, but you should always be trying to sound your very best, even in your warmup.

ECKHARDT: What made his playing unique?

COX: Well, his sound, and the warmth and expression of his playing. And I can say, like one of the things I heard him play that I’ll always remember is the offstage solo from Pines of Rome, when I was playing in the Lincoln Symphony with him. It’s like, it doesn’t get any better than that. I mean, he could do that just absolutely beautiful. I’ll tell you two other things like that. The Mahler 1...I played Mahler 1 with him. The wedding scene “deeeee daaaaaaa, da deeee” I mean just gorgeous. And the third one was the Berlioz Viola Concerto, Harold in Italy. And there was a world class violist playing with the Lincoln Symphony. I’m trying to think of his name, I can’t. But I mean he was one of the premiere viola soloists, there aren’t a lot of viola soloists in the world, but he was one. And he was playing. And when Denny played “Daaaa daaaaa, da daaaaa, daaaaa, deeeee, da deeeee” You know that? When he played that, that violist turned back and looked at him, and had the biggest smile on his face, and nodded. And Denny was just like gorgeous, you know? So that was his specialty. But you know, he could tongue fast, he had great fingers, he was a good improviser. Ron Modell, who’s been retired for about 15 years from up at Northern Iowa, wonderful musician, had the great jazz band up there. Ron Modell told me “Denny Schneider’s one of the best musicians I know.” That’s a big statement.

ECKHARDT: You’ve said a couple quotes already, but do you have any other quotes that might be memorable?

COX: Ummm, shit. No no no, I’m quoting myself there, [laughs]! No, nothing really comes to mind.

ECKHARDT: You know, the quotes you have already mentioned... Dan Schmidt used to say those things to me all the time. This has been really interesting, because I feel like the way I've been taught a lot, I mean I studied with Denny a little bit, I used to drive up to Lincoln to take some lessons from him. But everything I got from Dan, he got from Denny, and it's really been kinda neat to hear a lot of those things from other people as well, that that's how they were taught.

COX: So, okay... here's a quote from Denny then. Denny was very reticent to specifically criticize somebody in his profession, you know? And he would say, about, well, "You can learn something from everybody." That if you want to study trumpet with somebody, and they're not very musical, and you're way more musical, there's still something you can learn from them. Maybe they teach their students with really facility through Clarke studies and stuff like that, and tonguing and rhythm, and they're just a very mechanical player. That student will find somebody that gives them that other side, you know? You hope! You hope! But so, he was a little more gracious than probably me, because I get a little turned off by, or maybe I just, well it's a different time and age now. I just articulate that a little more, if I hear music where... well there's a lot of shitty trumpet music out there. There just is. And I keep thinking, gosh, with violinists and pianists and cellists and singers... would THEY perform this music? They don't need to, they have so much great music. Why do we subject ourselves to it? Just because it's written and not very good? And then sometimes played with no sense of any kind of imagination that might be able to do something with it, but there are some pieces, imagination nothing can help it, you just throw it in the trash. But I'm really bored with people that don't play with musical imagination. I don't care if they don't miss any notes. I know Denny was about that, I just think he probably was a little more generous than I am, hahahaha, in that regard. Because he was such a nice person, you know? It's hard to find people who are much nicer than Denny Schneider was, really. That's the truth.

ECKHARDT: Do you know of any publications by Denny that might be out there?

COX: Soon after he retired, and he had been retired for, well, he's 83, about 16 years or so, I know he taught at least one year after he was 65. The chair or dean said "Don't retire... Vernon Forbes is retired, why don't you teach another year?" But he talked about writing a method book, or writing some of his stuff down about trumpet teaching and stuff, and never got to it. So actually giving any of these ideas kind of down through this, a lot of it has to do with Denny and his relationship with students, relationship with people. Maybe through all of this your getting some things from people about some important things about his teaching that maybe he would have put down, or written. But a lot of stuff he would have never written, because that's about himself, and he was never about Denny. That's what's great, you know? He was NOT about Denny. He was about US. And he was about music. You talk about someone who was not self-centered. The only thing I think that he might have contributed to was way back in the 60's. There was a magazine called Brass World. There were two, Brass World and Brass Quarterly. Brass Quarterly was a real scholarly one that Mary Rasmussen was the publisher, or editor of. Robert King published that or something. But Brass World was more hands on, pedagogical things. And that was the person I think that was the editor or publisher of

that was the guy that taught at Drake University...Denny knew him well. Peter Churchek (spelling?) who was at, I think Kansas State, Pittsburg or something like that, or Morningside? He became my chairman my last few years there at Southern Miss. I think he might have been on that board too. Well I think Denny contributed to that. I mean, I can look, because I have old copies of that, and maybe...I know that there was one. I remember reading where they had pedagogical questions, and then teachers, they had a panel of teachers who gave their insights on these things, and Denny was one of them. And I may have that particular issue...I don't have all the issues.

ECKHARDT: Dan Schmidt told me that he had copied all of them out on a typewriter and he said he knows he has them somewhere, but he's moved across the country now, and he can't find them. I'd love to get my hands on them.

COX: Well, let me know...remind me of that. I'll look for those Brass World articles that Denny might have contributed to.

ECKHARDT: Do you have any favorite stories about Denny?

COX: Well, I told you that one about the Mafioso thing, [laughs]! And I've seen some stories that people told me since that were great. If somebody doesn't tell you this, I'll tell you, but somebody might be able to tell you and give you a more accurate account. I think that it was one of the people that I was playing with in that sextet that a former student of his wrote...I can't think of his name right now. All of these guys, I was the old guy, the old fart in it when they did that at ITG in Columbus when he got that award. And that student wrote this sextet, and he conducted it. I think it was one of those students that said they were playing in the Lincoln Symphony with him toward the end of his career, and they happened to have, for some reason, a special rehearsal that had to be called on Saturday, and Nebraska football was playing. So he had his little radio down there, and the guy, the conductor was just working with the strings, and Denny was down there and had headphones on, or he had a miniature television or something. Maybe that was it, I think it might have been that he had a little television and was watching that little thing. And then out of nowhere he blasted "RUN YOU SON OF A BITCH, RUN!" Hahaha!!! And the thing is, the conductor had quit rehearsing them and it was just a quiet moment, and that just came blasting out! "RUN YOU SON OF A BITCH, RUN!" One of the Nebraska players had caught this pass and he was running toward a touchdown! HAHHAHA! Denny blurted that out. I'm trying to think if there was anything special in the symphony that might have happened. Well...

ECKHARDT: Is there anybody else that you think it would be helpful if I get in touch with?

COX: If you haven't, you will probably contact John Mills, won't you? What about Joyce Johnson? That goes back to the very earliest days. And that's good. Will you talk with any of his colleagues?

ECKHARDT: That's the plan. Vernon Forbes and Jack Snider.

COX: Vernon Forbes you need to, yeah, that's good. You know the guy, I'm sure you probably have these on your list, but who's the guy that's up in Omaha that does the selling of trumpets and stuff?

ECKHARDT: Mike Thompson.

COX: Yeah, and how about the guy who was playing, I don't know if he still is, for many many many years 1st trumpet in the Omaha Symphony, and teaching at the University of Omaha.

ECKHARDT: Yeah, Steve Erickson.

COX: Dave Grasmick, do you have that name, you know him? Dave Grasmick was a year behind me in school, and one of Denny's better players. He was Denny's TA. John Mills was Denny's first TA. Then when I left to study with Walt, the guy who was Mike, anyway, he taught at the University of Alabama for years and years, and he's deceased. And after him was, well, he was a trumpet player from Arkansas, who had studied at least a year or two with...well, names are escaping me. Who's the, maybe he's retired, the trumpet teacher at LSU? Jim? Jim West? Jim had taught him, this guy, when he was at his first college job in Arkansas. And this guy, he actually got out of the trumpet playing business and became a musicologist, one of the leading ethnomusicologists in the world. Dan might know his name, I just can't think of it. He was out, I think Denny stayed with him when he was out at, well, I was the chair of the festival of trumpets at that ITG out of Santa Barbara in '89. I think Denny stayed with...Les Monts! And then Les Monts left there and went to Michigan ethnomusicology, and then became like assistant to the president. But that might be an interesting perspective, you know? Some of his TA's...and then Dave Grasmick was the TA after that, I think that's where Dave came in, as the TA. And Dave had, after he graduated, Dave went into, to keep out of 'Nam, he joined one of the service bands. It wasn't out in DC, it was some place else. And some way, they were going to send him over, and he had some letter, and went through his congressman, and they even let him out of the service, because they broke the contract with him. And then he went back, and became Denny's TA. Now he's been teaching, he may be retired now, but he had been teaching at the University of California...Cal? It's in the LA area. Cal Poly. Cal Poly Tech. Out there in the LA area. And he was teaching trumpet and stuff, and then he got into software writing and things like that. Dave Grasmick. And Dan knows him well, because he was a year behind me, and Dan was a freshman when I was a senior there. He might be a good one to get someone again from that era, and talk to him about.

ECKHARDT: Well, I think that's it. Thank you so much for your time!

COX: Oh, my pleasure. And good to talk to you, and best to you, and I look forward to seeing your name as the trumpet professor at some good school soon!

Interview with Don Gorder, on the phone on 11-26-14.

ECKHARDT: What dates did you study with Denny, and in what capacity? (degree, privately, etc.)

GORDER: I was a student at the University of Nebraska in music school there pursuing a Bachelor of Music degree, which was a performance degree. The vast number of music majors there were in music education, but I was a performance major, and as a trumpet major Denny was my teacher, and I was there five years. It took me five years to complete the degree...those years were 1968 to 1973.

ECKHARDT: Tell me a little bit about what you do professionally.

GORDER: I am at Berklee College of Music in Boston. I've been here for 23 plus years. And I've had the same job all 23 of those years. I am the chair, and actually the founder of the music business and management department, which is really a program focusing on the business side of music. So that's what I do. I've built quite a large department, I have 18 faculty teaching, and so forth. We have about 400 majors studying in the program, and that's out of about 4400 in the college. So it doesn't involve trumpet directly, but I still play the trumpet, a lot. And I'm still very active not only within Berklee for events where I get invited to play with ensembles and on concerts and that kind of thing, and I still do a lot of professional playing in Boston as well.

ECKHARDT: In what ways, if any, did Denny help steer you in that direction?

GORDER: He gave me a foundation in how to play the trumpet that has never failed me. All of the solid foundation in trumpet foundation that I got from Denny has kept me on my game all these years. Every time I put the horn on my mouth, I'm thinking of what I'm doing, according to the techniques that I learned from Denny. It was a great approach that he had to teaching the trumpet that was so common sense, but at the same time so fundamental and proper and well-grounded that it was a real advantage for me to be able to continue on in a professional career as a trumpet player having had that background.

ECKHARDT: Tell me about your experience with Denny, as his student?

GORDER: Every week to go in for the lesson and have him coaching me through every element of what I was trying to do, and improving and becoming the player I wanted to be. That was part of it, my experience with him was in the studio as a private trumpet student, but also it was a great advantage to be at the university at that time because Denny also directed the jazz band. And that was really my primary interest in playing. I never saw myself moving into the symphonic realm. I realized that you needed to play the trumpet well no matter what style or genre of music you were pursuing, but for me I was more geared toward jazz and more commercial music. With Denny being the director of the jazz band, I got to have that dimension of him as well, because he was a good jazz

player himself, and he knew something about jazz improvisation and certainly about proper jazz styles. I got that from him as well. The private study and the jazz band.

ECKHARDT: At one point, Denny had a sabbatical and studied with Roger Voisin...what do you know about that?

GORDER: Well I do, because I was in school at the time. I remember when he took the sabbatical, and he came here to Boston. And I remember the replacement that they brought in for the semester when he was away. I'm thinking that it wasn't Voisin, it was Ghitalla that he studied with. It was Armando Ghitalla who was the principal trumpet in the Boston Symphony at the time. I think Voisin might have been 3rd or something. I think they were both in the orchestra at the time, but I'm thinking that Denny studied with Ghitalla. I remember him talking a lot about that when he came back the following semester, what the kinds of things that he had done with Ghitalla. I could be wrong about that, I mean if somebody said that it was Voisin, and are fairly convinced that it was, then maybe it was, but I'm thinking it was Ghitalla.

ECKHARDT: What concepts did you cover with Denny in lessons? Did you study specific materials?

GORDER: Oh sure. We covered all of the standard trumpet pedagogical...of course he used the Clarke studies for technical, and we used etude books, Charlier, Bitsch, we studied the solo literature, we played all of the standard trumpet solo literature, Kennan and Bozza, and well you know, it's been so long since I've even thought about it. But Halsey Stevens was another one of course...the solo literature, and for a time Denny was working with us on the Claude Gordon method, building chops and range, I remember that. We studied transposition, he had us doing transposition exercises, orchestral excerpts that we would work on. In an hour lesson, we covered a lot of bases. But more than just the literature, and the instruction books and all of that, it was just Denny's approach to embouchure development and breathing that I think was really so helpful and well-grounded, for me. He had a really good sense of proper breathing techniques and how to put air in the horn and how to support. And of course, embouchure development. One thing I remember in particular about my time with Denny is that he basically made me go through an embouchure change. And that was a big thing because I remember him telling me one day in a lesson "We really need to make a big change here, because you have gone as far as you're going to go with that embouchure." And he was absolutely right, it was unnatural, what I was doing. And we just started over from the ground up, and rebuilt it, and am I glad that we did that, because it changed everything once I developed it and could see how it was going to work, and I've continued to play that way ever since.

ECKHARDT: Did you do any Caruso stuff with Denny?

GORDER: You mean the Carmine Caruso? You know, I don't remember that so much. What I do remember, you probably know the name Laurie Frink. What a shame that you're not able to interview her, because she and Denny were very close, and I was in

school at the same time as Laurie, so we were very good friends. I knew her well, and it was a sad day when I had heard that she passed, because we had stayed in touch. I saw her as recently as about three years ago. She was playing with Maria Schneider's band in New York. We were good friends. Laurie was the one who introduced all of us to Carmine Caruso. She actually came all the way back to New York from Lincoln to take a lesson from Carmine. I don't recall, you know maybe she heard about Carmine from Denny. That part of it escapes my memory, I don't remember whether Laurie was the one who introduced all of us to Carmine, or whether Denny got her started on it. It very well could have been the latter. My lessons could have included some Caruso type exercises. But you know what, we're talking 40 some years ago!

ECKHARDT: Can you talk about his pedagogy?

GORDER: I'm just thinking about chop development. The Claude Gordon studies were part of that. But he had us doing breathing exercises, you know, to stretch your lungs and try to maximize your air velocity. Techniques to keep your throat open, you know, like breathing hot air, and blowing, putting a stream of air like you're bending the flame of a candle over, so you keep it bent over and don't blow it out. And the warm air, of course, was a technique for keeping your air column open. So, I guess it was things like that. Little things, techniques like that that stick in my mind, that he taught us.

ECKHARDT: Did Denny cover classical trumpet different than jazz trumpet?

GORDER: I think what I would say about Denny is that he covered playing the trumpet. I never got the feeling that I was studying jazz trumpet or classical trumpet, I got the feeling that I was studying trumpet. Learning how to play the horn so that I could be comfortable in any kind of an environment stylistically. I think that was the right thing to do, because if you're set up properly and you're playing the horn properly, you simply adapt the style. You learn how to shift gears and altar the style according to what setting you're in. So I guess that's my best answer to that. It wasn't studying any particular genre of trumpet playing, it was just how to play the trumpet.

ECKHARDT: Tell me about how Denny approached literature. Did he pick it, or did you? What were his favorite pieces?

GORDER: What might have been his favorite? Of the solo literature I guess I could reflect on what I heard him play. He would do a recital every year. I remember hearing him play the Bozza Caprice, I heard him play the Halsey Stevens, I heard him play the Kennan. I can remember one of the pieces that I played on my senior recital was the Addison Concerto. I didn't know the piece, but Denny pulled it out of his drawer one day in a lesson. I took a look at it and said "This looks like something I'd like to tackle," so I did that. As far as what his favorite pieces were, I can't really remember any except to say that those are some of the pieces I heard him play on recitals.

ECKHARDT: How was Denny's teaching unique from other teachers you studied with?

GORDER: I think it was his emphasis on tone production. Probably the most important element in trumpet playing is the sound that you produce, whereas so many teachers may be focused more on technique, or chops, or high range, or technical facility, that kind of thing. For Denny, it seemed to be No. 1 was the sound. The tone production, and that means the way that you're putting air in the horn and supporting, and keeping your air column open, and that was what sticks out to me most, as being a little different about Denny. He put that priority on it, where I haven't seen that in many other teachers.

ECKHARDT: What specific things of his have you incorporated into your own teaching?

GORDER: Well, I don't actually teach trumpet. I haven't taught trumpet in a long time. But I guess what I incorporate into my playing all the time is the techniques that I got from him on all of the things I'm talking about. Breathing, and the open air column, and proper use of embouchure development, and the warm air and the bent candle flame, even 40 some years later when I put the horn on my mouth I still think about those things. Sometimes when I find myself feeling like something's going on here that I don't like. I just step back and remember all of those basics and start thinking carefully about it again. Another one is keeping the jaw out a bit so that you keep the pressure off the top lip. That's something I learned from Denny and sometimes I find myself letting that slip, and I start thinking about it again and the problems clear up, so... It's just those kinds of techniques that have stuck with me, and seem to keep me on the right track when I regain my focus.

ECKHARDT: Do you have a favorite memory of Denny's teaching?

GORDER: Yes, I can remember one. My freshman year, when I got down to the university, and I had just been in the summer prior to that on a six week tour of Europe with the All Student Band USA, and I thought I was hot stuff. I got to the university, and there were a lot of players there who were a lot better than I was. I just remember Denny saying to me "You know, you've got everything going for you, but what you're going to have to work on now is patience, because you might have to take a back seat for a while because there are some very good players here." And I had to think about that and realize that he was right! There are some good players here and the best thing I can do is to listen to what he's telling me, and get busy, and keep improving.

ECKHARDT: What made his playing unique?

GORDER: His sound. He had an absolutely gorgeous sound. And I think it's because that was the priority in his teaching. It's tone production, it's the sound you make. His was warm, it had a core around it. You just wanted to listen to him play because it was just such a gorgeous sound.

ECKHARDT: Please describe your memories of Denny as a human being.

GORDER: He was a friend, but always earned our respect. I never felt put off by him. I always felt like I could walk into his office any time if he wasn't busy, and we could sit

down and talk about anything. It was that kind of easy going manner. I never saw him acting like he was overly stressed about anything, but he just was a very down to earth guy. I mean, no pretensions, just a calm demeanor guy. He was a real Nebraskan! As we tend to be from out there, very down to earth, grounded, no nonsense, but always friendly and kind. He was a gentleman.

ECKHARDT: What quotes from Denny are most memorable?

GORDER: I can't think of any off the top of my head.

ECKHARDT: Do you have any favorite stories about Denny?

GORDER: Well, I have one really nice memory of my time at the university and with Denny. Our jazz band competed in a regional competition, and we won our region which got us a trip back to the National Collegiate Jazz Festival at the Kennedy Center, and Denny was directing the band at the time. That's a nice memory! Our jazz band played on the stage of the Kennedy Center along with the other, I think seven, winning bands from the other regions around the country. We won our region, which was a four or five state region, that got us that trip back there. So that's a nice memory, playing on the stage under Denny with the jazz band that year. I think that was about 1972. Laurie Frink was in that band. Any other particular stories, I'd have to rack my brain for anything like that.

ECKHARDT: Do you know of any publications by Denny that might be out there?

GORDER: I don't, no. I didn't follow that part of his career, no.

ECKHARDT: Is there anybody else that you think it would be helpful if I get in touch with?

GORDER: Well, let's see. Did you get the name Bart Bartholomew from anybody? You've already mentioned John Mills. You know, there was another guy who was a grad student under Denny...this would be a really good one. If you can track him down, or maybe you have. Lester Mont. Lester Mont was Denny's grad assistant for two years when I was a student there. He's gone on to become quite a well known scholar in African American studies. If you Google him, you'll probably find him. He would have a lot to say about Denny. Lester is African American, and at that time there weren't many African Americans in the music school, but Denny brought him in as his grad assistant for two years while he got his master's degree, and I know Lester thought very highly of Denny, so if you could track him down, that would be a good interview.

ECKHARDT: Well, is there anything else you'd like to add?

GORDER: I can't think of anything right now, but I wish you well with it. I'm glad you're doing this. Denny is certainly deserving.

ECKHARDT: Thank you so much for your time!

GORDER: You're very welcome!

Interview with David Grasmick, on the phone on 12-30-14.

ECKHARDT: What dates did you study with Denny and in what capacity?

GRASMICK: Well, I started at the University of Nebraska in 1965. So I actually began studies with Denny, that fall, in September. And then I graduated as an undergraduate in 69. I left the U because I got sucked into the Vietnam War. I returned to the U to work on my masters degree as the Graduate Assistant in 1972, so I was with Denny from 72 to 74 when I got my masters degree.

ECKHARDT: Tell me a little bit about what you have done professionally and what you're doing now?

GRASMICK: Well, when I finished with my masters degree I was hired by Heidelberg College, which is in Tiffin, Ohio. I ran the jazz program, the marching band and I was the trumpet instructor there for two years and then I got the job at Cal Poly University in Pomona, California in 1976. I've actually been at Cal Poly ever since. At Cal Poly I've taught the jazz band Jazz History, Brass Ensemble and have been the trumpet professor. In 76/77 I was asked to play principal trumpet in the Riverside Symphony, the Redlands Symphony, and the San Bernardino Symphony, The best players from those orchestras played in the Inland Empire Brass Quintet. As I got on in age in my mid-forties I, made some adjustments to my commitment to all that playing because my family of five was growing up and I wanted to spend more time with them. I went back to school at Cal Poly, even though I was a full professor there, and I did another masters degree in Educational Technology. So I moved into the tech world, taught more tech classes, taught faculty to embrace the web and its potential and became one of the first cyber profs at Cal Poly teaching on line classes. I retired early using the Faculty Early Retirement Program which allowed me to teach half time for 5 years. When the time came for complete retirement, my trumpet students wanted me to continue teaching studio trumpet which I've done one morning or afternoon a week for the last five years. This keeps my chops in shape as I continue to practice and perform.

ECKHARDT: In what ways did Denny help to steer you in those directions?

GRASMICK: Well, you know, Denny was just Denny. When I was studying with him, I just enjoyed who he was as a human being, as well as, a great musician and trumpet instructor. His life was just kind of a role model for me. I enjoyed seeing a note on his door on a Friday afternoons that said he'd gone to play golf. I remember walking down the hall on the second floor of the music building, past the faculty lounge, in that real sacred area where you really would never stick your nose. I would notice they were playing poker once in a while, shooting the breeze about everything under the sun. Being around Denny in lessons, in the Lincoln Symphony, in the Faculty Brass Quintet influenced me to become a college professor of music just like him. Denny didn't really push me in that direction. We never really talked about it. Just having Denny as my

teacher and role model was more of an influence on me with my career than anything else.

ECKHARDT: Can you talk about your experiences with him as a student?

GRASMICK: Sure, you know, when I started with Denny in 65, I probably had every problem you could think about. And that's good in many ways because if you overcome your own difficulties with the instrument physically you know how you did it and that makes you a better teacher. The freshman trumpet class in 1965 actually had, I think, just four trumpet majors. Bart Bartholomew was in that class. Have you run into Bart Bartholomew yet with your work?

ECKHARDT: Yeah, I talked to him a couple weeks ago. Yup.

GRASMICK: Bart and I were in that class of 65. Because that group was so small, I moved up into the group with Allan Cox my sophomore year. The first thing Denny noticed about my playing was my breathing was all goofed up. One of the really neat experiences that I had one lesson was Denny talking about drawing air into the bottom of your lungs. Denny was a wrestler in high school and he was pretty fit. I think I weighed 125 pounds, when I started college. So I'm this skinny kid and I remember him saying, "Look, now this is how you need to take a breath." And he took this really deep breath and it seemed to me like the air that was around my head and around my ears, all, moved into Denny's lungs. I could hear it move. That was a great example of how to take a deep breath. I had to spend quite a lot of time as a freshman working on getting my breathing correct. We spent a lot of time with Schlossberg, scales etc. Once we began to get the breathing going, we started focusing on my embouchure. My embouchure was a good basic embouchure and my mouthpiece placement was pretty close. We moved it around a little bit, but the biggest problem was my corners (I smiled). That was a really, really bad problem. I could play maybe G at the top of the staff fairly comfortably, but as I moved on up to maybe high C, the corners would really move away from the mouthpiece and I would stretch my chops away from the center until I was basically playing on my teeth. Denny explained the basics of what an embouchure should be but I just couldn't keep the corners from moving in the wrong direction. I understood it, but I couldn't do it. I remember, as a sophomore, I lived on campus and one day I decided that I'd had it. There was no way that I was going to continue playing with the corners moving incorrectly. I lived in Abel Hall so after breakfast I grabbed a sack lunch because I didn't plan on returning until I had fixed my corners. I decided I was going to spend the day, the entire day, in the practice room. Skip every class and get my chops right. Make the corners do what they were supposed to do. And so I started, I don't know, about 8 am in the old building. I found a practice room that might not be occupied or needed and I really spent the entire day there until four o'clock. I started with the mirror and I took my corners and I just moved them towards the middle (a severe pucker) no mouthpiece or horn just moving the corners until it was just so painful that I would have to take a five minute break. I kept working that entire day moving to the mouthpiece then the horn with short scales, then octave scales and more. Believe it or not, what happened to me on that one day, Louie, was I moved my range up from G, at the top of the staff, to F above high C.

ECKHARDT: Huh.

GRASMICK: In one day. And I could not wait to go down to the second floor of the old building, which is where Denny's office was and show him. When he finally had taught the last student of the day, I walked up to him and said, "Denny, I've got to play for you!" He said, "All right, Dave, what's up?" And then I walked in and I showed him. Oh my gosh, he was so pleased to see that I was finally able to do what he'd been telling me for a year with my chops. One of the things that was so interesting about Denny's teaching was that he was able inspire you to be the best player you could be, to motivate you in very subtle ways. That was almost instinctive to him. To be able to motivate you to be the best you could be, to practice without harping on it in any way. He didn't ever have to raise his voice, he never had to say anything that was really unkind. You know, you walk in to take your lesson with Denny and you played various etudes and then you'd play your solo. I remember walking in one day and he said, "Dave, you know Jesu, Joy of Man's Desiring, don't you?" And I said, sure, so he asked me to play it. I don't remember what key I picked. After I finished he said, "Pretty Good, how about playing it in the key of E? I didn't get all the way through when he suggested Db. It was never assigned he just sprung that on me. He never brought that up again, he just wanted to see if my ears really worked. You know, he had such unique ways of finding out what you could do and learn. And most of the time you didn't need to know what he was doing, you know? You were just responding because you loved the guy so much. I just loved the fact that there were times when I'd go in and you play so well at the beginning of the lesson that he'd ask "You want to play some duets?" He knew that you were so on track with what you were studying and practicing that you needed to be challenged by playing a duet with him. So I'd sit down next to him and he'd pull out some harder than snot duet from the Nagel book with a really odd ball time signature. After looking at it briefly I knew I'd need to shift my brain into a gear that I didn't think was there yet. During my Junior year Denny embraced the Claude Gordon *Systematic Approach to Daily Practice*. This is before the Eastman thing and before he got into Caruso. The book hadn't even been published so I got a manuscript edition. The book was broken down into 52 weeks with 3-6 sections to practice per day. You would start off doing the first part of it in which got you down into the pedal register and then you would take a 15 minute break and do the second part of the book which emphasized range, going as high as possible and really pounding it. You'd kill yourself with high notes, and then you need to take at least an hour break before you'd come back and work on flexibility and technique in parts 3, 4, 5, and 6. Of course, there was no music yet. There's absolutely no music in the book only physical/technical exercises, so for those of us that were really serious about playing, every other day we would just really work hard on Gordon and with the chops we had left we'd work on our etude and/or solo. The day's we'd not do all of Claude we'd just do part 1 and very little of part 2 and some of the other parts with a larger emphasis on our etudes and solos. Of course there was still orchestra and jazz band and [laughs] and on Friday's brass ensemble and so you're on the horn maybe five hours a day, you know?

ECKHARDT: Do you know anything about Denny's sabbatical when he went to study with Roger Voisin?

GRASMICK: Oh, yeah. That was right when I was there. Voisin worked with Denny on the solfege method of transposition along with a plethora of orchestral excerpts. The concept involved recognizing a pitch as solfege in the key and then putting that same sol or fa etc. in the new transposed key. We didn't really work much on that idea as Denny didn't want to use it himself and/or didn't believe that students would find it that useful. I think the other thing that was really neat about that time for Denny was getting introduced to the smaller trumpets. I think Voisin worked that into his lessons with Denny. We had just barely gotten the D and Eb so his experience with Voisin reinforced his own teaching the literature for those horns. When I was a senior, Denny convinced the area Selmer rep to let his studio borrow a picc. I was the first guy that got to use it. I believe my picc playing helped me be selected as the senior soloist. I played the Michael Haydn. I think that was another really great part of Denny's experience with Roger and it motivated Denny, to audition for the Pittsburgh Symphony.

ECKHARDT: Yeah, can you talk about that story a little bit?

GRASMICK: Sure, we (the trumpet students) didn't know what was going on. Denny didn't really tell us... much. But all of a sudden, during group lessons we were assigned orchestral excerpts, a lot of them. At that time orchestral literature was just one more level of practice material when we were already doing more than we could finish in a week. All of a sudden, you know, Denny's gone for a few days. And then the word got out that he'd gone to Pittsburgh to audition for the symphony. We were worried that he was going to get the gig, you know, because he's a *really* good player. So when he came back, he told us the whole story, which was just amazing. He said, he flew in, and checked into the hotel in the late afternoon/early evening. When he woke up in the morning all these trumpeters were warming up/practicing at the hotel. He could hear trumpets everywhere. When he went to the orchestra hall they all had to play on stage where there was a single stand in the center. After the first hearing they cut the group by half played a second round, then they cut it to eight. Those eight played the third round and they cut it to four. Once they cut it to four, they left the stage and went up into one of the -- Maybe the conductor's office or the symphony -- The manager's office and they played the 4th round so Denny's in the final four. You know, it's like, *sheesh*. So by the time he made it to the final four, you know, (he had no aspiration of being the principal trumpet player when he went). He was just doing it to do it, so that he could be a better teacher and inspire his students and all that kind of stuff. Anyway when he got to the final four then he thought he might like this gig, you know? So he's getting jazzed about the fact that he's gotten that far and then he made the final two! So it's down to two guys. He played again for the retiring principal trumpet player, the principal horn player, the conductor and the orchestra manager. After the final round the Conductor wanted Denny, the horn teacher wanted Denny and the manager thought it was a toss up. Anyway, The retiring principal trumpet player, convinced the conductor that the other guy was the one that he thought would be the best replacement for him so Denny didn't get it.

ECKHARDT: Huh.

GRASMICK: Denny was quite disappointed. But he came back all fired up, and it was a great experience for those of us that were yet to be doing that kind of stuff to see how Denny prepared himself and integrated his own practice of orchestral excerpts with us -- To help inspire us and, you know, make what he was doing be the most important thing for his own practice so he could be the most prepared that he could be.

ECKHARDT: Do you remember what year that was?

GRASMICK: I think it was 67, or 68.

ECKHARDT: That's an amazing story. You know, I didn't study with Denny formally other than I'd gone up and taken some lessons from him. I actually went to Hastings College. Dan Schmidt was my trumpet teacher and he always told me that story. Not so detailed, but I'd always heard, kind of, the gist of it.

GRASMICK: Yeah, Dan and I are really good friends [laughs].

ECKHARDT: That's -- It's just an amazing story [laughs].

GRASMICK: Oh, it -- You know and he didn't want to worry people about it, you know? He just didn't.

ECKHARDT: [affirmative]

GRASMICK: And so it's kind of weird, because he was gone those few days? We missed the lessons. Like, whoa, where is he? What's going on here? And he's off to Pittsburgh doing that thing. So that was really a neat deal just to experience that.

ECKHARDT: What kinds of concepts did you cover with Denny in lessons and what specific materials did you study?

GRASMICK: The neat thing about Denny's teaching was the incredible creativity that he was able to bring to it as it related it to you, personally and your talents or your deficiencies in your playing, you know? And I just absolutely loved the fact that I didn't even realize that it was so unique at the time, that we would have both a private lesson and a group lesson. And that didn't happen for everybody all the time. It really happened for the better kids, you know? After I fixed my corners and started playing correctly, my playing took off like a shot, I found myself in the best group for lessons. The neat thing about the group lessons, you know, was, doing, things like orchestral excerpts (each guy would play them for everyone to hear, things like Bordogni, all that transposition stuff. And so, the group would be assigned a Bordogni etude to play and you'd come into the group lesson and you'd sit down and he'd say, Dave start (you never knew who'd start). Every time the transposition changed, next person to the right or left would play. The other thing that was kind of neat about the group lesson thing was showing Denny your

technique. Especially the Clarkes, you know you come in you'd sit down and he'd select the exercise we'd have been assigned or an old one. So he'd say, "Dave how about #4 key of A so you play it." Then he'd select another key for the next guy and so on. He was able in a very short period of time know how you were doing with your Clarkes. The bandmaster's convention was in Lincoln at the university during either my 2nd or 3rd year. The trumpet studio was featured, so we spent one whole semester, playing trumpet ensembles so that we could perform for that convention. You know, you don't know too much about literature when you're an undergraduate so it was great to experience all the different materials he introduced during lessons. With solos he picked them for us. He was just so intuitive about what you needed to improve, and would select literature that would force improvement in those areas.

ECKHARDT: Right.

GRASMICK: Denny's tone was so inspiring and it's still a sound that's in my head now. Of course it is his sound. And the reason that his tone was so phenomenal was because the texture of his lips was so soft. The only other trumpet player that I could even relate his sound is -- Maurice. I remember the first time I heard Maurice play I was teaching at Heidelberg College and he played with the Toledo Symphony. Serge Fournier was the conductor. After hearing Maurice live I didn't play for a week. I thought, I've got to keep that sound in my head. Denny was like that except I heard him all the time, you know, so I had his sound in my head.

ECKHARDT: Did you do any Caruso stuff with him or that was probably a little bit after you were there?

GRASMICK: He got into the Caruso at the end of my studies with him. I tried some of it myself but didn't really take to it. Laurie Frink got into Caruso and my own brother Brian, who, studied with Denny and graduated from Nebraska. When I got to Cal Poly and started working -- I studied with Jimmy Stamp and that's just a completely different pedagogical world. So many of the players out here were into Stamp so I added his ideas to my teaching and playing

ECKHARDT: Can you talk a little bit about -- Do you know anything about the Eastman sheet or the pink sheet as a --

GRASMICK: No, no I really don't know too much about that. You know, I know *of* it a little bit but I don't know where it came from, how he put that together or what inspired him to do that. That was kind of after me.

ECKHARDT: Okay. I'm trying to track down the origins of that. Someone said it came from Eastman. Sidney Mear was the professor at Eastman at that time and I talked to some guys I know that studied with Sidney Mear to ask if they knew what it was and he said that -- Well, both guys I talked to said that Sidney didn't ever use anything like that, but there were lots of things floating around from the players that were there. So it very

well could've come from the players. It's kind of a -- It's a little bit of a mystery, actually.

GRASMICK: Denny is so, you know, he just always was aware of what was going on. Without brazenly trying to steal stuff from people, he just adapted things to his creative way of playing and teaching.

ECKHARDT: Can you talk about how Denny's teaching was unique from some of the other folks that you've studied with?

GRASMICK: Yeah, you know, the thing that was so great about Denny's teaching was it was all-inclusive which is so obvious when you study with different people. The guy that I studied with first after getting my MM was Adelstein. When I taught in Ohio a number of trumpet friends recommended I study with Bernie. It was a four hour drive to Cleveland and I thought, gosh, what if I could study with Adelstein? I asked some other players and they said, "Oh you just have to study with Adelstein. You know, that's just someone you've got to study with." Just to give you an example, so you can see the difference between Denny's teaching and Adelstein's. I walk into his house, he invites me to go to his basement while he finishes a phone conversation. He's got two rooms in the basement. Nice big rooms, one with a pool table, lots of music lying around all over it and there are pictures of all different kinds of people on the wall. The one that stuck out was to me was a picture of Stravinsky signed by Stravinsky that says, "To Bernie, my favorite trumpet player...From Igor Stravinsky." I was immediately intimidated. I'm waiting for him to come down the stairs and I'm looking around a lot of fantastic stuff. When Bernie came down we moved to the other room and I opened my quad case with all my horns and I said, "Well, what would you like me to start with?" He said, "Get out to C and play me a C scale." And I am not kidding, I played a C scale for him for about 10 minutes, a C scale. He kept asking me to play it again and again until it was perfect, in his mind. If you could play the C scale to his satisfaction (perfect pitch on each note, exactly the same tone quality on every note up and down) then he would ask what do you needed help with? I later found out that some of my fiends that studied with him didn't get past the C scale. So a lot of my teachers that I studied with since studying with Denny, will focus on, you know, maybe a specific area of your playing that you feel need help or as they hear you play a little bit, their opinion what might need help.

What Denny was able to do that was so phenomenal and I'm so pleased that you're taking the time with your dissertation to focus on him, you know, what he did and who he is, but is the absolute all-inclusive way that he approached his teaching where it wasn't so absolutely focused. You weren't intimidated by what he actually had in mind for you to be able to do, he just drew it out of you, you know? Denny wasn't a guy that would give frequent compliments, When you played extremely well he'd say, "Wow, that was just really great Dave." One time I was in his studio taking a lesson during graduate school and the phone rang. It was the new Minister of music at -- The United Church of Christ in Lincoln. He called Denny to hire a brass quartet to play in church and I think Denny was either too busy or whatever at the time and he said, "Here, let me hand the phone to my graduate assistant, he's right here. Let me have you talk to him." Over the next year and a

half, I ended up hiring all the best brass players including the faculty to play at that church. I played a solo recital with the top soprano with the metropolitan opera there. Denny could've been doing that but he handed me the phone, that first time. That's the, kind of, giving and caring guy he was. I never felt Denny ever showed ego. He was just so sincere in who he was as your trumpet professor. When you're a graduate student, he became more of a friend. What a great, great experience just being around him.

ECKHARDT: What specific things of his, that you got from him have you incorporated into your own teaching?

GRASMICK: I'm the teacher that teaches all parts of trumpet playing. All the styles and techniques needed and I make sure my students really have the physical going correctly so they find success in the music they're studying. I really appreciated the various different things that you're doing, you know, in your life as your working on your doctorate at LSU and by the way you guys are playing Notre Dame today, you know?

ECKHARDT: Yes, we are [laughs].

GRASMICK: [laughs]. Out here it was very difficult for me, personally, having grown up in the mid-west and being naïve and trusting because of all the wonderful people that I've worked with in Nebraska. You come out here to the west coast and you run into all the cliques and incredibly competitive people in the music scene. –In 1976 many trumpet players would do whatever that they need to do to get ahead, so it made it really, really, really hard for me in my playing career. Because of Denny's influence, I was able to, overcome a lot of that and just be who I am. At different times in our lives we become troubled and ask, "Who am I?" You know? "Who am I?" And with Denny's influence I was able stop, and say to myself, "I'm a grandpa, I'm a husband, I'm a father. With all the hats that you wear, but the one role that is always there is, "I am a trumpet player." "Who am I? I am a trumpet player." Being grounded in that and with Denny's influence with the nature of his teaching where it was all so comprehensive in its own way, made you a better person/teacher/friend/father/grandfather. Denny was able to help me get over the difficulties existing in a *very* competitive west coast, southern California climate where I was able just do what I was doing and enjoy it.

ECKHARDT: Do you have a favorite memory of Denny's teaching?

GRASMICK: Well, either the one that I was telling you about where he took that breath, you know, that's a favorite memory of mine. Another memory is that, "Jesu, Joy of Man's Desiring," it was the weirdest thing. I walked in I've got my horn in my hand and I'm ready to play either my etude or solo, whatever Denny preferred and he asks me to play "Jesu." It was just spontaneity of stuff that he would do. Or even pulling out the piccolo trumpet when it was first loaned to him. He said, "Here, you're going to learn this." [laughs] And I don't remember what solo he figured out was that was one of the easier solos, Torelli or something? And then knowing that you're transposing down a fifth and putting in the A slide. He was just so flexible and just spontaneous, you know? You just never knew what you were going to do and I just love that about him where some other

people are so regimented. You walk in and you play this and then you do this and then you do this and then they give you an assignment and then you walk out and you, sort of, feel like you're on a treadmill or something. It isn't as fun. And he just always made playing the trumpet fun. Challenging, you know [laughs] how much of a challenge it is in the first place, right? But it didn't overwhelm you. I remember another thing that he said that I carry with me a lot. He said, as you're playing for him, he said, "Now Dave... this last week," he said, "Were you the master and the trumpet your slave or was the trumpet the master and you were its slave?" And, you know, you can relate to that a lot especially when I'm not able to do what I want because my chops aren't up. All the different things that we go through and I, kind of, use that in my own teaching a lot where I'll bring it up periodically when a kid is really struggling. Can I ask you a real personal question here now and think it through, you know? And they get the gist of what it is that I'm saying, when they realize that their commitment to the instrument isn't what it needs to be. You know, to be the master you have to work so hard at it and so smart and find the best time of the day to practice for you and how long you can practice and not tear down your embouchure too far. So you are **not** the slave but the trumpet's **master**.

ECKHARDT: Do you know of any publications of Denny's?

GRASMICK: I don't. I really don't. My time was so early in his teaching at the U that he wasn't really publishing much yet.

ECKHARDT: Let me float this to you. Dan Schmidt told me that he -- That Denny used to do -- Write a column for, like, a newsletter or like a magazine or something like that about little trumpet pedagogical things. Like he'd write an article on tonguing or he wrote an article on lip slurs or something like that.

GRASMICK: Yeah, yeah. He used to do that [affirmative].

ECKHARDT: And Dan had all those, kind of, copied down somewhere and, of course, he couldn't find them. Do you know anything about that?

GRASMICK: Well, you know, some of those things might have been published in the band publications that would be sent out to band directors. They would ask him to do things like that. You know how they'd have a semi-annual publication. And I know Denny would be invited to participate in some of that. This was during my graduate study in the early 70's. He was asked to participate in some of those publications giving helpful tips for breathing, embouchure etc. People recognized who he was and how well he played and his commitment to pedagogy. They were little articles. There would be a column that would be off to the side or something or other and then you'd see, "By, Denny Schneider." When I'm sitting there and I'm 18, you know, however many years ago that is, you know, it's like, you know, like, Wow.

ECKHARDT: Great, okay.

GRASMICK: Yeah, and then -- I wrote down some things. You've got Dennis Gephardt, I don't know that he's ever done anything. You know, Allan, Bart, Rex, you know Rex Cadwallader, you familiar with Rex?

ECKHARDT: No, not at all.

GRASMICK: Okay, Rex Cadwallader, that's another guy that studied with him that's done some really nice things in his life. You know, Denny was the first jazz teacher at Nebraska that ran the jazz band right? And when I was a freshman, they didn't have a Jazz Band class and so it was part of the music fraternity, Phi Mu Alpha Sinfonia. And Denny taught the Jazz Band, my second year there when there actually was a class. Things were going well and one of the neat things that he did, Stan Kenton's band came to town, and we all went to hear the his band. Denny managed to talk Stan into bringing some of his guys and himself to the rehearsal the next day. You know, and this was way before people were doing that. We all thought are you kidding, having Stan at our rehearsal? Denny, you know, that was just Denny. Talked him into it and so here we come to jazz band rehearsal the next day and who's standing in front of us, Stan Kenton! He had a couple of guys with him -- They sat into the section like a sax player, and he brought a trombone player, a trumpet player, one of this rhythm guys were there, you know? And I think we were actually working on a Kenton tune. What an experience and all because of Denny.

He was just ahead of his time with some of the stuff that he was doing. And I don't know if Dan talked to you about this or not. Did you get a chance to interface at all with Laurie before she passed away?

ECKHARDT: No, in fact, to be honest, when Laurie passed away, that was, kind of, gave me the idea that I should do this.

GRASMICK: Good, good. Yeah. Well, you know what is so interesting about her in Denny's teaching, is the fact that she was so successful as a player and was female. I believe Denny's first really successful female student was Joyce Johnson. (I actually studied Baroque trumpet with her on a sabbatical). I think I was a junior when Laurie started at the U. Is she the same age as Dan?

ECKHARDT: I think they are right at the same age or she might have been a year younger than him.

GRASMICK: Okay, all right. So, and then with Dan, is he a year younger than me or two?

ECKHARDT: Um, I can't think off hand.

GRASMICK: Laurie actually started studying with Denny when she was in high school. She had a lot of physical problems. Nothing was more important to Laurie Frink than trumpet playing. Period. Okay? Not going to class, not getting a decent grade in theory,

not getting your degree. Nothing. And so when we were practicing if we'd start at 8:30 on a given day and Laurie came at 9, the next day Laurie would be there at 7:30. You'd walk in and there she would be. What Dan and I learned over time was that you couldn't practice more than she did. It was physically impossible. You couldn't do it. You couldn't because her priorities were different than yours.

ECKHARDT: Right [laughs].

GRASMICK: Right? And so there was this incline in her playing, getting better and we both looked at each other and went, geez, oh, you know, we had to be aware that -- I don't think Dan and I ever really talked about this, but what we learned was that we had to get more out of our practice in the time that we spent than she did. In other words, we practiced 45 minutes and get an hour and a half of her practice out of it [laughs]. But, when you look at -- Denny's students, Laurie Frink, has to be one of the top students that he ever had.

ECKHARDT: Sure.

GRASMICK: I don't know what your thoughts are on that but as a -- When she was playing in Gerry Mulligan's Big Band DownBeat Magazine put that band as the top band one year. It was the top band in the whole jazz world and there's Laurie Frink playing in the band. You know, I lost track with her. I think Dan tried to get us back together a couple of times and then she did email me one time and she said, "Dave I'll never forget the fact that you gave me your coat when it was really, really cold one winter and I still have that coat." And then I felt so bad when she passed away --I didn't get the chance to reconnect with her, really.

One testament to Denny's teaching would be the players that he has produced, you know? And that's not by accident, as you know. Have you talked to Allan Cox?

ECKHARDT: Yup, yup. I've studied a little bit of Allan. So I've known him for a while now and I talked, shoot, I've talked to a lot of folks at this point. John Mills I talked to --

GRASMICK: Yup, oh John. Yeah, see, John was playing lead in the jazz band the very first year it happened as an official band. John was playing lead and he was actually the only trumpet guy that could really improvise worth a darn and then Denny took us to the Kansas City Jazz Festival. This was before jazz festivals were a big deal and we were one of a very few invited college bands. John Mills wrote one of our tunes in multi-meter, I think it was in nine or something or other, The guys that did the judging of the whole thing gave John the Composer's Award. John played lead that first year but John's chops held him back a little with the extreme range. He was really nice to invite me to play lead on the charts that he couldn't because of their range. But Denny was responsible for the success of that band. Because he was this great teacher, you know? So, I'm glad you got to talk to John, that's great.

ECKHARDT: Yeah, yup. And I've talked to Dean Haist; I've talked to Don Gorder.

GRASMICK: Good, Don, yeah. Don was, you know -- Then Dave Brown, have you talked to Dave?

ECKHARDT: No, I've got an email out to Dave. I haven't heard back from him yet.

GRASMICK: Yeah, you know, the that band got to be really good. I've got to tell you, Vick Lewis was our drummer. Do you know Vick

ECKHARDT: No, I don't.

GRASMICK: Look up Victor Lewis, just for fun, just look him up. You'll find out that he's one of the finest jazz drummers in New York City for absolute years. *Years*. Dave Brown a phenomenal trumpet player played 2nd? And when I was a senior Don Gorder was playing 3rd I think, Laurie Frink was playing 4th. Ed Love was playing. You probably don't even get into all the other guys, but gee wiz, the band was scary good and it's because of Denny. Dave Brown's another one to talked to -- He's a neat guy and Don is crazy kid. See Don and I went to the same high school together in North Platte. When Don Gorder graduated from the U he went to Miami and worked in Miami, then got his law degree there and now he's at -- Berklee in Boston?

ECKHARDT: Berklee.

GRASMICK: Berklee, yeah. He's in charge of all of the music business stuff that's going on there. But yeah, Don's a good one to talk to.

ECKHARDT: It's been pretty neat talking to you guys because I've always, sort of, you know, I studied with Denny a little bit, but he's always kind of been my trumpet grandpa and so...

GRASMICK: [laughs]

ECKHARDT: So it's kind of neat to -- It's neat to hear all the stories about him and I've already gotten so many pedagogical ideas from talking to you guys.

GRASMICK: Oh, man. And it's all from him, you know? And it's all -- It's just, you know, he just was such a creative teacher in his own way and yet -- And he played the horn so well, you know, he's from McCook. You knew that, of course.

ECKHARDT: Yup.

GRASMICK: You know, and then he came to Nebraska as a student he studied with Jack Snider, you know. He didn't even have a trumpet teacher, he had a horn teacher.

ECKHARDT: Right.

GRASMICK: And then he went to Indiana and studied with Bill Adam, then came back and played with the Air Force Band, right? You've got that background in what he was doing and I didn't realize how young he was. Because he always looked, kind of, white-haired, you know? [laughs] That was just Denny.

ECKHARDT: Yeah.

GRASMICK: You know, so here I start with him in '65. I don't even -- How old was Denny in 1965?

ECKHARDT: 34! [chuckles].

GRASMICK: He's just my first real trumpet teacher. And then I remember, he played a Benge, way back then. He knew Elden Benge, who maybe he'd studied with a little bit.

ECKHARDT: That's pretty amazing.

GRASMICK: Yeah, you know, and I walked in my first lesson with s Rafael Mendez Olds and then he said, "Dave, that's just not going to work." And I'm going, "Ohhh." And then I remember that my junior high school math teacher, Don Swigert, played a Bach. So I asked him "Well, what kind of horn should I get." He said, "Well, you could get a Benge or you could get a Bach." That was it, the only two. And somehow I my mom bought by first good trumpet (the horn I played to this day) from my 8th grade math teacher with a twelve thousand serial number. Of course, Denny, always found places for you to play and help you. Better players played in the city band in Lincoln, you know, during the summer and I would sit next to Denny -- There were only four trumpet players, two firsts, a second, and a third. So I sat next to Denny. The first time I sit in that band the guy that was sitting next to me said, "Well, I see you're playing a Bach." And I said, "Yeah, it's a twelve thousand serial number." And he said, "Well, I guess I don't want to show you mine." And I said, "What do you mean?" And so he handed me his Bach trumpet. What do you think the serial number on it was?

ECKHARDT: I have no idea.

GRASMICK: Seventy-five.

ECKHARDT: Oh my gosh.

GRASMICK: Seventy-five. And it'd been overhauled twice, played beautifully, absolutely played magnificently, so that's the oldest Bach trumpet that I've ever seen, held in my hand [laughs].

ECKHARDT: It's been pretty amazing [laughs].

GRASMICK: Yeah, and then your problem is going to be, how do I get this all down? [laughs]

ECKHARDT: Well, that's what I'm, kind of, trying to figure out now [laughs].

GRASMICK: Yeah, how do I organize all this stuff? And put it in its proper perspectives so that it can be as meaningful as you can make it, you know?

And I sure want to have a copy of that when you get it all done. I'll pay whatever I need to pay for it, I can tell you.

ECKHARDT: That's fine it'll be -- I want to do that for everyone. I'm doing this for you guys, and just for the -- People need to know who Denny Schneider was. Yes, and he --

[talking simultaneously]

[inaudible]

GRASMICK: Yes, oh, I know it. Exactly. Yeah, he just -- You know, it's just so sad that the different things that have happened in his life. At the end of his career, you know and his health and where he is with that now and all that. That's just so sad.

ECKHARDT: Well, I'm going up to Lincoln next week actually. I'm going to dig around a bit in the library and do some work up there and I'm actually meeting his daughter. And I'm really, really, *really* hoping I can get in to see him. He won't know what's going on, but it would be nice to see him

GRASMICK: No, he won't.

ECKHARDT: I'd like to just say, "Hi" to him.

GRASMICK: Exactly. You know, one of the things that he did that was so neat. You know, he had a way of very subtly letting you into his life because his life was so rich with his family all the things -- Interests that he had, you know? And he loved golf and I just could never figure out when he practiced. I'd walk in to take a lesson and if I did something that bothered him enough where he felt like he needed to demonstrate he'd pick up his horn? His lips were so soft, he could pick the horn up and just start playing, you know? He wouldn't need to play even one note or two before he'd start. I could never do that -- To this day, I still can't do that, you know? And he would just pick it up and he'd go, "No, Dave, it's more like this." I'd carry that with me back to the practice room and work on it. That was a gift that had been given to him by his maker and my maker and your maker. And I'll never forget the first time he invited me to play fourth trumpet with the Lincoln Symphony. You couldn't get the music beforehand. Leo Kopp was the conductor. He lived in Chicago and conducted the Chicago Lyric Orchestra. At my first rehearsal, I think Allen Cox was playing third and the guy that was in charge of all secondary music, in the whole city of Lincoln, played second and I'm fourth, way down on the end, you know? I think we were playing a Mahler Symphony. As I said, you couldn't get the music before hand to practice so I'm sight reading, transposing in F. I'm playing along and feeling pretty good about my playing, right? And, all of a sudden A

passage came up with a number of sharps and flats and various different things and I couldn't play every note, so I left a couple of notes out so I wouldn't play wrong notes. Anyway, Leo stopped the *whole* orchestra, and in his German accent says "Fourth trumpet. Fourth trumpet, what are you doing up there? What is going on? You must play the right notes!" I *just* died. First of all, I'm a junior first rehearsal with the orchestra. You know you sit in the back of the orchestra. So, everybody in the orchestra turns around to look at me, right? I felt like, just slithering down on the to the ground, out the door and never coming back. I was so, just, totally embarrassed. Denny walked up to me during the break, and said, "Dave, he does that to everybody. I forgot to tell you." You know? And so there he was, he's got your back. And, you know, you take that experience back into the studio with Denny to allow you to be better at sight-reading orchestral music [laughs]. Holy smokes I've got to be able to do this. I was so proud to be asked to play. I'm the fourth trumpet player in the Lincoln Symphony I'm going to get paid? Are you kidding me? U of N, Wesleyan, and Union College music profs played in the orchestra. Just being able to play was such an honor and then to just get nailed like that, (WOW) but there he was, there was Denny. Man, you know, and saying he's sorry to you that he forgot to tell you about that, right?

ECKHARDT: [inaudible]

GRASMICK: And making you feel like, it's okay, pretty neat stuff. Well, gosh I sure have enjoyed talking to you and if there's anything you need more from me, you know, just feel free to call or email me and let me know, you know, I can call you -- It doesn't matter.

ECKHARDT: Sure thing. I really appreciate that. That's very helpful and I'll keep you apprised of what's going on with the project.

GRASMICK: Hey, great. Good to talk to you!

Interview with Dean Haist, on the phone on 8-19-14.

ECKHARDT: When did you study with Denny, and in what capacity?

HAIST: I arrived at the University in the Fall of 1971 from Hastings, and I was undecided as far as my major. Well actually, I started out as a math and chemistry major, then I joined a rock band, and switched to a piano major, which I was for a semester. I didn't get along with my piano teacher, he tried to clip my fingernails! I went down and talked to the department chair and said that I wanted another teacher. He said "No, you can't switch." Not everyone got along with my piano teacher. I said "Alright, well then I'm not sure what I want to do." So I spent a semester being in the College of Undeclared with a major in undecided, I think that is what my transcript said. And that semester I took some lessons with Lester Monts, who was Denny's graduate assistant that year. That would have probably been '72, I don't quite remember if that was in the spring or fall semester. And then I switched to a trumpet major after that, so in '73. I graduated with my bachelor's degree in Music Ed. in '77, and I spent a couple of years as Denny's graduate assistant from '77-'79, but didn't quite graduate. And then I went back in the fall of '82 as a graduate assistant and graduated with my master's degree in trumpet performance in the spring of '83. So I was in and out of there for a little more than a decade. I remember thinking I was one of the best trumpet players around when I first got to UNL, then I encountered a trumpet studio of more than 30 players, all of them better than me. It was a very humbling experience and something that really helped me to put my playing in perspective and has served me well to this day. Always somebody out there that does anything you might do much, much better than you.

ECKHARDT: Tell me a little bit about what you do.

HAIST: Well, I do a lot of things. I teach at Nebraska Wesleyan, I'm in my 27th year there. I'm adjunct, and teach trumpet, jazz ensemble, brass ensemble, and jazz improvisation, although I did direct the Symphonic Band and taught conducting class when the director there was on sabbatical about 15 years ago. I am President of my own arts management business, Arts Incorporated. We manage 6 nonprofits, mostly arts organizations, here in Lincoln, Nebraska. Most of those are professional performing groups that I play with: the Nebraska Brass, which is a professional brass quintet that I helped to found, we celebrated our 25th anniversary a few years back and do 80 or 90 services a year. The Lincoln Municipal band, I'm principal trumpet and soloist for that group that has existed for more than 100 years. We do 7 or 8 performances in the park, it's a professional group of about 33 musicians during the summer months. I'm lead trumpet with the Nebraska Jazz Orchestra, a professional big band. We do a series of concerts, 4 or 5 concerts each year, and then we do other events that we're hired for. We'll be celebrating our 40th anniversary next year, so we've been doing that for a while and I've played with the group from the start. I also work as the business manager of the Lincoln Midwest Ballet Company, a semi-professional ballet organization. They present the Nutcracker at the Lied Center each year and I contract the orchestra for those performances. They do a summer camp and some other things. I work with the Nebraska

Trumpet Ensemble, a professional group I helped to form that does educational and other concerts throughout the year. And I freelance a lot, I also contract a lot of events, touring Broadway performances that come through the Lied Center, musicians for touring shows, etc. I put together a group that did the Temptations a month or so ago in Grand Island at the State Fair Park there, so... I do a lot of different things. And I teach, well, I do less private lessons than I used to. At one time, I had a private studio of nearly 50 students. I was a tenured member of the Lincoln Symphony Orchestra in the late 1970's and I played with the Omaha Symphony as assistant principal and fourth trumpet for a number of years. I played principal trumpet with the Nebraska Chamber Orchestra for 4 or 5 years when it first started in the early 80's I think it was, before they merged with the Lincoln Symphony. But now I keep pretty busy doing mostly things that I book and produce, and I freelance as I have time.

ECKHARDT: In what ways did Denny help steer you in that direction?

HAIST: I had an opportunity when I first started taking lessons because there were so many really good trumpet players there, I had an opportunity to just kind of observe what was going on in the community, and wished that I was doing some of those things. So I saw Denny playing with a lot of groups, with the Lincoln Symphony, playing with his own dance group that performed quite a bit around town. I went and heard him play on a regular basis. And he was also doing some shows and other things, so I saw him doing a lot of things that I thought would be a lot of fun. I went to one of the first International Trumpet Guild Conferences with him in the late 70's. It was at, I think it was in Illinois? It was a long time ago, hahaha. Denny played there, and that was really my first opportunity to hear a lot of really world class players. We heard Maurice André and Timofei Dokshizer, Bud Herseth, and I remember Denny did the, it wasn't a premiere...may have been. It was one of the first performances of the Turrin Caprice. And I remember, I was walking down the hall with him afterwards, and Bud Herseth up came up and greeted him, and said something to the effect that that was some of the prettiest trumpet playing he had ever heard. So it was very obvious that he was well respected in the trumpet playing community as a result of what he was doing there. And, uh, there were a lot of trumpet players that came through his studio, professionals who would come through. The St. Louis Symphony would play Kimball Recital Hall often before they built the Lied Center, and some of those players would be there, Susan Slaughter and others, the Minnesota Orchestra came through, Charlie Schlueter was there. And you know, the trumpet players would hang out for a day or so in Denny's studio, and sit in on some lessons and do some masterclasses and I got to sit in on many of those sessions. He was just involved in a lot of things, one of his early teachers was the father of a good friend of mine that I played in a rock band with. His name was Scott Best and his dad's name was Elwood Best, from McCook, and that's where Denny was from. Elwood was a fine trumpet player in his own right, I think he worked for the Burlington Railroad, and he was always very proud of the fact that Denny was one of his students. I remember when I was, I don't know, a sophomore maybe, I played in a rock band, and we were making pretty good money back then, it was like \$200 a night sometimes. We were playing 100 or so shows a year, which was a lot of money. And another band some of my friends played in was going to head out to California, they had a record deal, and I

was thinking about going out there to see if I could make it as a trumpet player, and, I remember Elwood was in town and he was in Denny's studio that day, and he and Denny talked me out of it. They said "You know, stay in school and get a degree, practice your trumpet, and you'll have other opportunities." I was glad I took their advice. A number of my friends that went out there and did that are successful today in the entertainment business, but none of them are really playing their instruments anymore, they're doing other things. The record my friends made, the recording deal was a one-hit-wonder, and they were in the top 10 charts for a week or so, and then the band broke up, and everybody had to find a different job, so I was glad that I stayed. He was instrumental in that decision and encouraged me to work hard and learn how to play the trumpet.

ECKHARDT: What specific things did you take away from Denny's teaching?

HAIST: Well, gosh, just a lot of things, you know. He made such a beautiful sound, such an effortless sound. I think the only player that I ever heard that had a sound that I admired as much was a trumpet player that I grew up playing with next to in high school in Hastings, named Kent Dreher. He just made it sound so easy. Denny was never really a lead player by any means or really strong player in terms of high notes, but he just had a very, very, very subtle, very beautiful, effortless way of approaching the sound, and very musical. I've always admired that, because my playing, well, it's kind of the opposite. I spent a lot of time playing in rock bands, and lead in some big bands, and played on the road for a while with some groups, it was a lot of really loud playing, so it's always been a good influence on me to really focus on that side of my playing, because a lot of high parts just come more naturally for me.

ECKHARDT: What of his resonates with you every day when you play the trumpet?

HAIST: Just keeping at it. He was always playing, he was always playing along with students, he was always noodling when I came in for a lesson, and the horn was in his hand all the time. And I think I've really tried to do that, even though my schedule now makes it difficult for me to do that all day. I'm sitting here in my business office right now, for example. You know, I try to, there's not much of the day that goes by that I don't pick up my horn and practice things several times a day. He was always looking for something different, whether it's different mouthpieces, instruments, music, different methods of study, and I think one of the things that I took from him was that it doesn't matter, there's a lot of different ways to go about playing the trumpet. Maybe you find something that works for you, and something that makes sense, and if that's what works for you, then you can take advantage of that particular method. So he was always changing as a teacher, and as a player I think too.

ECKHARDT: How was Denny's teaching different from other teachers you've studied with?

HAIST: Well, I didn't really spend a great deal of time with that many teachers. I had a wonderful teacher in Hastings, where I grew up. Betty Knapp. She was, she played in the, well it was called the Dime Symphony at the time, the Hastings Symphony now. And I

studied with her daughter Cindy for a while after that. And I took a few lessons, for a semester with Lester Monts. Lester was, um, Lester was an interesting fellow. He made a beautiful sound. He had some, I'm not sure what differences he had with Denny, but there was just kind of a rocky relationship when he was there. But he was a fine player. I did travel out to Los Angeles a couple times and took some lessons from Jimmy Stamp, but that was mostly focused on his method. And I also travelled up to New York a couple times and took some lessons with Carmine Caruso, and again that was focused mostly on his method. Denny was more of a comprehensive teacher. We worked on a little bit of everything. I think, the rest of my trumpet education really came from playing, and sitting next to different players with different shows. Whether it was a lead player coming through with the Ice Capades, or, oh what was his name, Al Longo, crazy Italian trumpet player that played lead with Wayne Newton's band. We did a bunch of shows at Aksarben, its Nebraska spelled backwards. They used to have this huge series of concerts, and they did 8 to 10 weeklong performances in Omaha, and they'd bring in world class entertainers, Sammy Davis, Jr., Bill Cosby, Wayne Newton, gosh, the list goes on and on, the Smothers Brothers. Lots of entertainers, lots of musical acts, and a lot of them would bring a lead player, and so I learned a lot of practical things from sitting next to those folks, whereas from Denny I think I learned the basics of knowing how to play the trumpet, and things to practice that will help you become a better technical player, musical player, and orchestral player. And really being a well-rounded player was the thing that Denny focused on.

ECKHARDT: Tell me about your experience with Denny as his student.

HAIST: Well, um, my experience with him changed over the course of the time, the years I was taking from him. Denny was, I don't want to say I worshiped him, but boy, the trumpet players at that time, we did what he said. And we practiced hard. I spent a lot of time in the practice room, and that was back when students practiced a lot. He always gave me things to do, and I did them. So I was, I think, a good student, and I really kind of enjoyed the challenge of being given different things to do. And he did an excellent job of keeping the carrot a little ahead of your nose, so that you were always challenged, and working on things that were a little bit more challenging than what you were able to do.

ECKHARDT: Do you have a favorite memory of Denny's teaching?

HAIST: Oh gosh, that's hard to say. I'm not sure I have one in particular. I remember a couple of performances. I played 2nd trumpet in the symphony with him in the Lincoln Symphony for a number of years. I just remember some performances that were memorable. We played Beethoven's 9th at Pershing Auditorium, and had a huge chorus and a huge crowd, that concert I remember was a lot of fun. I enjoyed sitting next to him in the orchestra because I learned a lot from him just by watching and listening.

ECKHARDT: What of his have you incorporated into your own teaching?

HAIST: A lot of his methods I still use. He went out to New York with Dave Brown and Laurie Frink and studied with Carmine [Caruso] some when I was working with him. I still play Caruso exercises, I studied with Carmine for a while, and make use of Laurie's book Flexus. I still play through the Eastman sheet, as it was called when it first came to the university. I think he got it from somebody who was going to school or teaching at Eastman, I'm not sure, but that's what it was originally called in its first incarnation. And then he kept running out of them. That was when Nebraska Book Store first opened a store on the university campus. I was kind of an ornery student, and was, well, I don't remember if I was a graduate assistant then or not, but anyway, he gave me his, he wrote out a new copy because he had given away his last one. He gave me a few dollars and said "Here, go get me 50 copies of these." So I went down to The Nebraska Book Store, and it was back when they first came out with colored paper, and it was a big deal. So I, you know, as a joke, had them printed on pink paper. And he kind of raised his eyebrows at it, but he used them. But then after that I discovered, didn't realize at the time, but it became known as the Pink Sheet.

ECKHARDT: Oh, I've heard a lot about that! That's the origin!

HAIST: Hahaha yeah, sometimes it said "The Serious Trumpet Player's Daily Routine" on it, I think that was the title Denny gave it. But when I first saw it, I think it was called the Eastman sheet.

ECKHARDT: Can you talk a little bit about his pedagogy? What things he had you guys do, exercises? Whatever comes to mind.

HAIST: We worked from some basic books that I still use when I teach my students. The Getchell studies, we played some out of the Arban book, but not all that much. Did the Schlossberg flexibility studies. I remember we worked through the different, orchestral excerpt books that are no longer available. A lot of learn by doing, a lot of solos. We'd have a trumpet class where three or four trumpet players would play quartets, trios, and orchestral excerpts. I learned a lot from those. We had a trumpet seminar each week where all of the trumpet players would get together and we'd take turns playing for each other, which was always a very uncomfortable setting. It was much easier getting up on stage after playing in front of all those trumpet players. And we listened a lot. I bought a lot of recordings based on his recommendations, mostly orchestral. I took, I think when I was a graduate student he was teaching jazz history, or, jazz improvisation class, and we didn't study much jazz in his studio. Although, we used some of the early Aebersold records for scales and other practice, but I really started listening more to jazz music when I took that jazz improvisation class from him. It was very well rounded, very solid. I don't know that he had a lesson plan for each student, he just did a really good job picking things that an individual trumpet player needed to work on to make themselves a better player. He was very good at that.

ECKHARDT: What made his playing unique?

HAIST: His sound more than anything else. He had a beautiful sound, very clear tone, very distinctive clean style of articulation. He was always making music out of the phrase. Pretty consistent player. I listened to a lot of his recitals at the time, and at one point I went back and found a bunch of his recordings that they made, they were stored over the basement of some building that doesn't exist on the campus anymore. And I put a bunch of those on cassette tape, and then I don't know if I still have them or not. I think that they eventually made their way into the music library at UNL, but I used to listen to some of the recordings from his earlier recitals. He was just a very musical player.

ECKHARDT: Can describe your memories of Denny as a human being?

HAIST: Everybody liked Denny, you know? He was just a very likable person. It was almost impossible to dislike him. He was friendly, he was outgoing, and he was just genuinely friendly. He was a good listener. You know, just one of those people that you enjoy being around and studying with. So he was, I think, just well admired by his peers, and his students and the other faculty. There were very few people that had anything negative to say about him.

ECKHARDT: Do you have any quotes from Denny that he may have used often that you found to be memorable?

HAIST: He had a lot of mannerisms and he would, you know, say the same thing, especially as I took lessons from him when I was working on my master's degree. I would hear him say the same things over and over and over, so there were a lot of those things. I don't know that I have anything in particular that... One of the things that I've always used with my students that he said often was that, uh, "You should always strive to be the best musician, the best trumpet player that you can be." "If you're gonna be working at this, then you need to really aim high." So I've always tried to take the high road and not back away from difficult pieces of music, or things that are hard, and trying to work on things that are difficult for me in my practice, and not things that are easy. Something along the lines of something else he said often, "You know, the people that sound great in the practice rooms, they're not the ones that are getting better."

ECKHARDT: Do you have any favorite stories of Denny?

HAIST: Oh gosh, let me think. Oh, nothing in particular. I don't know if I have...we used to for a while he would have an end of the year trumpet party over at his house. This was probably in the late 70's or the early 80's, because it was in a different time and there were probably people that weren't old enough to be drinking, but they were doing that anyway and having a good time. And I remember a couple of those events that were a lot of fun. I don't think I have any really particular stories that stand out.

ECKHARDT: Do you know of any publications by Denny?

HAIST: I don't. He was involved in some early, um, it was...well, it wasn't a play long, but he was demonstrating some things. I think there's something on the Facebook page about that. Paul Parker had something to do with that. I think Paul's still alive in Omaha.

ECKHARDT: Yeah, I think Grant Peters has that posted up.

HAIST: Yeah...and I don't know if he ever wrote anything. I mean he was always writing out little exercises and studies, you know, he would give you things that he had written out to practice on.

ECKHARDT: Those things, were they something that he would off the top of his head create for specifically you? Or were they just exercises that he knew from other sources that he'd jot down?

HAIST: Yeah, some of both. And, you know, just a lot of the markings in my books that were typical Denny, you know, was a big long curved arrow above the music with the circle in the middle that said "Air." Just concept types of things that, he tended to repeat and focus on.

ECKHARDT: Is there anybody else that you think it would be helpful to talk to?

HAIST: Oh sure, there's a bunch of them. Dave Brown, out in New Jersey. Dave was one of his, he was there when I first came to school. He and Laurie Frink were good friends. Laurie's gone now. Don Gorder was playing some great jazz trumpet then, I think he is at Berklee, or he was. Don was a great jazz player. Bart Bartholomew, his first name was Noyes, I think. I think he taught at some prestigious school back east. Ed Love would know how to get a hold of him. His wife is on Facebook. Bart was back on the GI Bill, I think the same as Dave Brown was. And he was a student of Denny's. He first, I think he went to Seattle and got a job with a symphony there. I remember he came back and told Denny he was able to play the uh, oh, duh dah do dee, do dee...Wagner Parsifal thing at the end of that work, and got a gig with the symphony because he knew that excerpt, Man, it's hell to get old Louie, you forget things! HAHA! But it was something that he had learned to play from trumpet class with Denny. Bart was a great jazz player and composer. Before that Allen Cox, you know he was one of Denny's early students. And then there's somebody that I can't remember...I think his name was Jack McKee maybe. One of, if not his first graduate students, that I think played 2nd trumpet in Pittsburgh...pretty sure. And he came back here a couple times and did a couple of masterclasses and hung out here in Denny's studio. He was one of the people that made me really glad I never got a full-time symphony gig, well, years ago I auditioned for the 2nd trumpet chair in the Omaha Symphony, and I didn't make it...Craig Bircher won the spot and is still playing there now. And I've always been so glad that I didn't get that job, and in part because of listening to some of the stories of his, you know, I think his name was Jack...I couldn't tell you for sure anymore his last name. But he talked about being in a professional orchestra, and he married a viola player in the orchestra. And he'd been there for a while, and he got divorced, and they got a new principal trumpet player that didn't see eye to eye with him, and then they got a new conductor that didn't like him. So

here he is sitting there, he's been playing for years and years and years, and he's sitting next to somebody that doesn't like him, he's sitting 10 feet from his ex-wife who doesn't like him, and he's playing for a conductor that doesn't really care for him, and he's just thoroughly miserable. And he's just, HAHAHA, I was like "Gosh, I'm glad that's not me!" But I like what I'm doing, I get to do a lot of different things. I'm not rich, but I'm enjoying the music business as it is. Um, let's see... Steve Erickson, you'd oughta chat with him in Omaha. Steve, you know, was principal trumpet in the Omaha Symphony for years, he was one of Denny's real protégés as far as orchestral playing and a great player. He, I think he and Denny went out and played with the Cabrillo Orchestra one year. And then Steve went out and did that some more. He's had to retire from playing, he has that, um, what's it called? Dystonia... it's a muscular thing and it keeps him from playing, but he's teaching elementary school now, I think. He'd be a good reference for the late 60's and early 70's I think when he was there. He was from, Steve was from Holdrege I think. And Tim Andersen would be a good person. Tim's down in Texas, he's playing with the Dallas Wind Symphony, and who did he play with? Not Rhythm and Brass, but Dallas Brass for a while. Won the ITG solo competition I think, years ago. There are also a lot of other fine players that came after me and have done well as teachers and players like Michael Anderson, Alan Wenger, Grant Peters, Kelly Rossum, etc. I'm sure I'm forgetting some.

ECKHARDT: Alright, I think that about does it.

HAIST: Sure, and if you want to, at some point if you're trying to put together a chronological list of students or anything like that, or graduate assistants, I can help fill in some of those areas. I'm guessing there are quite a few programs available at UNL. I've got, if I were to dig for them, I saved every single program that I ever played in from high school on, so I've got some of the early 70's through early 80's programs of who was there at the university at the time. And I may have some things, I have no idea what condition they're in, they'd be on cassette, because I got them off of reel to reel and put them on cassette of Denny's early recitals. That would have been a long time ago. So hopefully some of those early reel-to-reels aren't lost, and they're archived. There were a whole bunch of them, and they were in the basement of some building, was it Bessy Hall? I think they tore it down. It was a real scary place because they had jars of all sorts of preserved animals and, you know, human organs and these glass jars and some of them were leaking and smelled bad from formaldehyde down in the basement. It was a frightening place to be.

ECKHARDT: Is there anything else you'd like to share?

HAIST: I don't think so. I'll be happy to fill in any information after visiting with others, if you want to come back, I'd be happy to tell you anything I know that might be helpful.

ECKHARDT: Thank you!

Interview with David Hickman, on the phone on 1-24-15.

ECKHARDT: Did you study at all with Denny?

HICKMAN: Well, a little bit. When I was in high school, I went to the summer music camp that the University of Nebraska had. I don't know if they still have it. It was a three-week camp and band camp type thing. So, I went there after my sophomore and junior years. I had only six weeks of study with him, total. I wanted to go to the University of Nebraska for my bachelor's degree, but at that time (I graduated from high school in '68), the University of Nebraska did not have a bachelor's degree in performance. In fact, most schools didn't. So, I really wanted to go performance, and I ended up not going there. At that time, believe it or not, there were only two universities that had bachelor's degrees in performance that I knew of—University of Miami and University of Colorado. So, I went to the University of Colorado because I was from Nebraska, and had gone to Colorado's summer music camp a few times. But I would've rather studied with Denny, you know, I mean, he's a great guy.

ECKHARDT: Can you talk a little bit about what your relationship with Denny was over the years?

HICKMAN: Well, Denny was important to me as a mentor. I admired his playing and teaching when I was in high school, and even when I was in college I would call him to get advice and stuff. I had a bad embouchure in high school. It was really bad and yet, despite that, I was able to play pretty well. I could get first chair in all-state band, and first chair in these band camp things and stuff, but I'm sure it wasn't good enough to play professionally. By the time I graduated from high school I'd reached a dead end. You know, it [embouchure] was taking me as far as it was going to go. And so, I had tried different things and nothing was working, and I'd get pretty depressed and call Denny because he seemed to be able to cheer me up and get me going on some, you know, some new ideas and stuff. Eventually, I worked my way out of that. And Denny, although I didn't take lessons from him in college, encouraged me to hang in there.

When I started teaching at the University of Illinois (it was my first full-time teaching job right out of my masters degree, during the fall of '74), I called Denny and I told him that I was going to go back to Nebraska and see my folks. I would be gathering up all my things before heading to Urbana to start teaching, and would be driving through Lincoln on the way to Illinois. I was from Kimball. Do you know where Kimball is?

ECKHARDT: I do. One of my good friend's family owns a business there.

HICKMAN: Well, the highway goes right through Lincoln. So I said, "I'm going to be coming through there. Maybe I could stop and, you know, have lunch or something." So we did. And I was having lunch with Denny, and we were just talking, and he said, "You know, that's a big job. They've got a lot of performance students and a lot of, you know, graduate students." I asked him how he would teach students like that and everything,

and he gave me the idea of giving each student a weekly private lessons as usual, but also lessons where groups of three or four would form an orchestra section, and most of the time we would, you know, cover a major orchestra piece every week like a sectional, only everybody learned all the parts in the excerpt books. I've been doing that my whole career, you know? I've always done the group lessons and the private lessons. I think it's a really viable part of what I do. I got that from Denny. He and I have remained good friends and colleagues. As the years went on, you know, he had me to University of Nebraska for some master classes and stuff, and I soloed with the Lincoln and Omaha symphonies.

ECKHARDT: Do you know much about his pedagogy, sort of like, how he taught and what kinds of things he did?

HICKMAN: Well, it evolved. When I took lessons from him in high school, he was real big on the Claude Gordon systematic approach book that had just come out. He was one of the first to start using that in his teaching and so, you know, I went down to a music store in Lincoln and bought one of those handwritten copies that Claude Gordon had done himself before he published it with Carl Fischer. However, my problem was that I didn't know how to play the pedal tones in the book correctly, so I was kind of just playing low notes, and wasn't getting anywhere. I later learned how to play pedal tones properly, and that's what saved my embouchure from destroying my career. . . but he was really into the pedal tone stuff back then.

I think about ten years later, Denny got hooked on the Caruso long-setting system. He had even gone out to New York and took lessons with Carmine Caruso. One of my high school friends, Laurie Frink, was from Nebraska and was at one of those music camps with me. She had a bad embouchure problem, much worse than mine, and Denny got her going on pedal tones and fixed her up. Of course, she later became the queen of the Caruso method. But I think Denny, kind of, got that started in that, too, the Caruso stuff. Then, Denny went back for more lessons with Caruso, but Caruso wasn't teaching the long-setting system anymore. He was now all about the psychology of performance, you know? He would hold court, as it were. He had an upstairs room in this building in New York City that he rented, and had a secretary on the first floor that would take people's fees, and then they would all sit on the stairway going up to the second floor until a class would get out. There would be maybe fifty people in this class, and the people would leave so the next class could come in. No one played a trumpet or anything. These were people that played all kinds of instruments, and some of them were not even musicians. They were actors and athletes, and all kinds of stuff, and they all wanted to hear Caruso's philosophies and discussions on how to train the brain to be a performer, and he was really good at that. Denny was totally into that, and that is what Denny was teaching, too.

And so, I don't know if Denny ever had any one particular style of pedagogy. He, of course, studied with Bill Adam at Indiana University, and Adam's philosophy was always, kind of, on this natural approach to follow your instincts to do things, and to try not to over analyze things.

I'm probably not the best person to describe Denny's long-term pedagogy, because I never studied with him for very long. But we did discuss our teaching methods at various times over the years.

ECKHARDT: That's okay; it's great getting your take on it. Do you know if there has been some research into that Caruso, the psychological type stuff? Just off hand? Do you know if there are any writings on that?

HICKMAN: You know, I don't think so. You would think that Caruso would've written, you know, published a book. Of course, there are a lot of other books that talk about the same things, and maybe he didn't feel there was a need to publish something.

ECKHARDT: That's cool.

Okay, so Denny at one point recorded a CD with Summit Brass. Were you involved in that recording? I'm assuming you were.

HICKMAN: Oh, yeah. Well, you know, I founded Summit Brass and Summit Records. So, I set up the recordings on the Summit Records label, and yeah, we invited Denny to our summer institute which used to be two weeks long. Now, it's just one week, and it's moved around the country, but for the first seven years were in Keystone, Colorado, which is a resort town. It has conference centers, and there we put on our brass institute. Denny played on Gunther Schuller's *Symphony for Brass and Percussion*, with the composer conducting, and some other things that needed six trumpets.

ECKHARDT: Okay. Are there any transcripts of any of those master classes or recordings of them or anything like that?

HICKMAN: Not that I know of.

ECKHARDT: I was just curious.

HICKMAN: Yeah. Summit Brass has never done that but, you know, maybe somebody there may have recorded it, but not that I know of.

ECKHARDT: All right. Well, oh, there's one other question I had. In your *Trumpet Greats* book, which is really fantastic by the way...

HICKMAN: Thank you.

ECKHARDT: The article on Denny mentions a series of articles that he wrote for a publication by a music company out of Denver.

HICKMAN: Kolacny Music.

ECKHARDT: Yeah, and I contacted the store to try and see if I could get ahold of copies of these columns, and they didn't seem to know what was going on with that. Do you

know anywhere where those publications might be available? No one seems to have them. I hope they're not lost to the ages at this point.

HICKMAN: Yeah, they might be. Kolacny put those notes out. It's like a newsletter they put out like once a month and maybe it was a few times a year, I don't know, but I used to get these things in the mail. How I got on their mailing list I don't know, but when I was in high school I started getting these. Basically, they included stuff about the store, new products—kind of advertising, but it always had a column for brass and one for woodwinds. Denny was the brass guy. So, he wrote this column and it was a one-page kind of clinic on a particular topic, and I always liked those and I still have a few of them, which I could photocopy and send to you. Email me your mailing address and I'll send those to you, the ones I have. I don't think I have all of them, but I don't think the Kolacny notes happened for very long.

ECKHARDT: Yeah, well, I'd love to take a look at them.

HICKMAN: And Denny might have them, too.

ECKHARDT: Well, Denny's not doing so well. I don't know if you're aware of his situation.

HICKMAN: Yes, I am. But his wife may be able to find them.

ECKHARDT: Yeah, I talked to his daughter. I've been in communication with his daughter, Buffy, and she said that Judy has a big stack of stuff belonging to Denny.

HICKMAN: The last time I talked to Judy was when I wanted to interview Denny for my *Trumpet Greats* book. He was having a good day then, and we had a good discussion.

ECKHARDT: I was actually up in Nebraska two weeks ago, and I got together with Buffy. We went over and saw Denny, and that was nice.

HICKMAN: I'm glad you're doing this dissertation on him. Denny is, I think, one of the biggest unsung heroes. But Denny was never big on trying to be ambitious or wanting to be a star or anything. However, he talked to me probably a dozen times about wanting to make a solo record, and I kept encouraging him to do it. But never got it done. The guy was an amazing player!

ECKHARDT: Yeah. I guess that's pretty much it. Do you have anything else you'd like to add?

HICKMAN: No, not that I can think of right now, but, you know, feel free to call or email other questions to me as it comes up, you know?

ECKHARDT: Yeah, I will. Thanks. All right, well, I really appreciate your time. We'll be in touch, and if you're interested when this is all said and done, I can send you a digital copy of the project.

HICKMAN: Yeah, that'd be great.

ECKHARDT: All right. Well, thanks very much. I appreciate your time.

HICKMAN: All right. Bye, bye.

ECKHARDT: Bye.

EDITED Interview with Joyce Johnson-Hamilton

ECKHARDT: What dates did you study with Denny, and in what capacity?

JOHNSON: It was in the fall of 1961, my second year of graduate school. It was his first year at the University of Nebraska.

ECKHARDT: So you did your master's with him, then?

JOHNSON: Yes. Denny guided me through my graduate recital and worked on orchestral repertoire as well as the Charlier and Bitsch etudes.

ECKHARDT: When you were there previously doing your undergraduate degree, did you study with Jack Snider?

JOHNSON: Yes. I studied with Jack Snider for 3 years and with Dean Killion during my freshman year. Dean Killion was an interim professor when the symphonic band director was on sabbatical.

ECKHARDT: Tell me a little bit about what you do professionally.

JOHNSON: Right now I'm freelancing-- specializing in Baroque and Renaissance cornetto. I'm still very active playing those two instruments. I've just retired this summer from teaching trumpet at Stanford University which I've been doing since 1990. In 2011 I retired after 31 years as conductor of the Diablo Symphony in Walnut Creek, CA. I teach trumpet privately in my studio at home.

ECKHARDT: In what ways did Denny help to steer you in any of those directions?

JOHNSON: Denny arrived at NU at the precise time I needed to concentrate on orchestral playing. He understood process of preparing to audition for a symphony orchestra job. He helped turn my focus towards orchestral excerpts, orchestral style of playing and developing an orchestral concept of sound through listening to various players. Denny loved Adolph Herseth's sound, so I listened to every Chicago Symphony recording I could find.

ECKHARDT: Can you tell me about your experience with Denny, as his student?

JOHNSON: Well, it was very relaxed, very casual. He knew what was important for me to work on and directed my studies towards developing as a strong soloist and orchestral player.

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ECKHARDT: What concepts did you cover with Denny in lessons? Did you study specific materials?

JOHNSON: We worked in Schlossberg, Brandt. He introduced me to the Charlier. I became aware of the importance of a perfect attack. I accumulated all of the orchestral excerpt books that were available at the time...a stack about a foot high. He worked on some of the quarter note studies at the beginning of the Arban book for developing a big, full sound using as much air as you could...breathing when necessary. I became very interested in pursuing the baroque trumpet repertoire. That was around the time Roger Voisin and a bit later Maurice Andre were putting out their early recordings of Baroque trumpet pieces. Everyone was, of course, aware of the Brandenburg No. 3 as an Olympian challenge. But at that time not very many players were aware of the huge baroque repertoire for solo trumpet. I was probably the first person in Nebraska to perform on the piccolo trumpet.

ECKHARDT: Can you talk about his pedagogy?

JOHNSON: Denny's pedagogy was constantly in a state of becoming. One of the most valuable lessons he taught me was to keep interviewing other players' and teachers' about their courses of study. He was always open to new ideas to add to his teaching. I became even more aware of that when I would return to his studio for a visit from time to time. He was always finding new methods and literature to present to his students. He had not embraced the Caruso method when I was there but we talked about it years after I had left. I met Laurie Frink in his studio on one of my visits.

ECKHARDT: This has been really great to interview people throughout his career, because I'm definitely noticing how his pedagogy evolved over the years.

JOHNSON: Your book on Denny will be a great resource for any teacher or student since he did take advantage of so many different approaches to draw the best results from his students.

JOHNSON: To my knowledge, when Denny arrived at NU he had not worked with students at the college level. Therefore his whole approach evolved over the years.

ECKHARDT: Tell me about how Denny approached literature. Did he pick it, or did you? What were his favorite pieces?

JOHNSON: Most of the solo repertoire I work on at NU was under Jack Snider who was a horn player who taught the trumpets until Denny arrived. Denny coached me on my masters recital but I selected the music. I had been collecting works from the solo trumpet repertoire throughout my high school and college years and was pretty familiar with the literature that was available at that time.

During one of our visits after I had left NU, Denny introduced me to the Lacour books. He was very enthusiastic about these books and how useful they were in his teaching. Later I purchased copies of the Lacour books but was never quite sure how he used them

as pedagogy. I will be interested to learn what his former students have to say about working in those books.

ECKHARDT: How was Denny's teaching unique from other teachers you studied with?

JOHNSON: Denny really supported my goals and what I wanted to do, what I wanted to work on. I was extremely interested in studying the orchestral repertoire books. Opening up my sound and working on range and endurance were important techniques that we worked on. Developing an orchestral style with lots of presence, lots of resonance and projection. That's one of the most important things that he did.

On my graduate recital we (the faculty brass quintet) did the Bozza Quintet. Denny played 2nd on it so I could do the 1st part as part of my recital. That was very cool!

At one point in our year I became interested in learning the trumpet part for Stravinsky's L'histoire. I not only wanted to study the trumpet part but I also wanted to conduct it. Denny helped get all of the players together for a reading session in which he played the trumpet part and I conducted! It was mostly, if not all, faculty members.

ECKHARDT: What other things of his have you incorporated into your own teaching?

JOHNSON: I use Clarke, Schlossberg and Arban, Charlier and Brandt. I use Caruso and the Pink Sheet. I help students work out orchestral passages they are playing in their orchestras referencing helpful passages in the Arbans and Clarke books. Whenever I am teaching I am drawing on that "well" of information and inspiration that is always there.

ECKHARDT: Do you have a favorite memory of Denny's teaching?

JOHNSON: Probably working on the graduate recital. I remember we did the Bozza Quintet and he played 2nd so I could do that 1st part, and that was very cool. He really really helped me through that program, and worked with me through sweat and tears, and there was a lot of both.

ECKHARDT: Denny started the jazz band, didn't he? Do you have any memories of that?

JOHNSON: I'm not sure he directed the jazz band the first year he was there. That's one musical activity that I did not participate in.

ECKHARDT: As far as his playing goes...what made his playing unique?

JOHNSON: He was always right on with perfect attacks and that smooth clear tone. I never had a sense of his being a super strong (loud) player but always balanced and musical.

ECKHARDT: Can you describe your memories of Denny as a human being.

JOHNSON: Well sure! He always seemed very relaxed with lots of funny comments. If you studied with Denny then you probably got in on some of the breaks for coffee and lunch. There was a place that used to be owned by two former wrestlers who delivered these fabulous beef sandwiches to your table wrapped in wax paper. I mean this was long time ago! And, of course, Swedes Café almost next door to the old music building was the go-to place for everyone in the music department.

He was a great colleague with the other faculty members. The brass faculty seemed very friendly and close.

He went to bat for me when I was trying to win the position of music director for the annual spring musical. Denny supported the things that I wanted to do whether it was trumpet playing or conducting. When I came to the university and one of the things I wanted to do was conduct. A campus men's group known as Kosmet Klub, produced a big musical show every year. I really was hoping to be appointed to conduct the show one year. They had never had a women conductor before. They just couldn't accept the idea. He went to an Kosmet Club executive meeting and assured them that I was very capable of conducting the show. I got the job totally because he spoke in my behalf. Then he played in the pit orchestra! A number of faculty members played in the pit orchestra, and that was great. But that's really one of the things I appreciated most was how he really supported whatever it was I wanted to do. By that time, I was pretty self driven and he was just the catalyst that gave me the encouragement to pursue a professional career and pursue conducting, and, you know, make it really happen. So, that was great, as you can see I've had a mixed bag of things I've done. And Denny was right there at the right moment, even though it was a fairly short moment, to fuel that interest and enthusiasm. A student needs some people to say "Yes you can do it." "Here's how." So, so I did miss the 4 years of his teaching that other students got after that. I know just from visiting with Denny that he produced a lot of wonderful trumpet players, encouraging so many to achieve their goals.

ECKHARDT: Do you have any quotes that you can recall that you got from Denny?

JOHNSON: You know, there was always a lot of dry humor going around, you know, if you've ever played in an orchestra with him. (Hahaha!) Probably more dry humor than the conductor wants to know about. I don't remember anything really specific.

ECKHARDT: Do you have any favorite stories about Denny?

JOHNSON: On February 20, 1962, John Glenn was launched into space. On that same day Nebraska was having a huge snowstorm. Several of us were in Denny's car trying to get to Omaha for a concert. We never got out of Lincoln but instead ended up at his house watching the space launch. I'm pretty sure the concert was to feature Stravinsky's *Rite of Spring* in a historic first performance by the Omaha Symphony. All I could think of was how awful it was for all of those musicians to work so hard to prepare a major

work only to have it canceled because of weather!

ECKHARDT: Do you know of any publications by Denny?

JOHNSON: No.

ECKHARDT: Is there anybody else that you think I should get in touch with?

JOHNSON: The first person who comes to mind is Laurie Frink. It's so sad that Laurie has passed away. She would have had so much to offer for your project. In 2013 I contacted her on Facebook to let her know how much I appreciated her book "Flexis" and her "Integrated Warmup". She wrote back and mentioned remembering the two times we had met. Two weeks later she was dead. Karen Yeager (maiden name) was from Ralston, NE—also my home town. John Mills was a year behind me. Carla Piper was a euphonium and trombone student. She arrived at NU right after I left. She knew Denny and may have something of interest for your book.

ECKHARDT: What dates did you study with Denny, and in what capacity?

MILLS: Well, I went a fifth year. I started with Jack Snider from 58 to 62, then in 1962 I realized that Denny was coming, so I stayed another year for undergrad and I took from Denny. I've known Denny Schneider for a long time, he was a good friend of my sister. I knew Denny since I was 10 years old. He was a trumpet player that was around and I always idolized him. So that was a good deal. Then I came back in 66 and I got a master's degree and I studied with him from 66 to 68, and I was his graduate assistant for two years. And it was actually, I think Joyce was in some sort of capacity as a graduate assistant, but I think I was the first official graduate assistant Denny ever had. And different than today, I taught instrumentation, because I had done a lot of writing and things. So I taught instrumentation, and I taught some brass methods, and also had, oh, 10 lessons with non-majors and people who just, you know, were coming in who weren't really qualified as trumpet majors. And while I was there, also I took a semester at Doane College and took the band director's place. So my master's degree was, was quite different than they are nowadays. Usually they reserve all of that for a doctorate. You know, you don't really get to teach classes and stuff, but I got right in there and was really busy. Now I played in all the ensembles too, that was fun. So that was 66-68, then after that I taught in Superior, NE, and I taught in Seward, NE, and while I was doing that I always kept in contact with Denny, and every once in a while I'd go for a lesson. That's actually, when I was at Hastings College was when Denny got into the Caruso style of trumpet teaching, and all the things that went along with that. And that actually changed the way I taught, and changed the way I played quite a bit, because I'd never gotten on the Caruso side of things, just usually practiced until it was perfect, and all of that, without the other things that Caruso taught. Of course Laurie Frink was Denny's student, and she went on to New York, and married Carmine, and took over the Caruso method herself. You know that whole story, don't you? She was quite a gal, she was very devoted to Carmine, and uh, she married him and took care of him, he taught her how to cook Italian. That was the deal, you know, I mean, uh, there wasn't any husband and wife stuff going on there, just the love of a good friend and I'll take care of you in your old age if you teach me how to cook Italian, and that's basically it! And, teach the Caruso method.

ECKHARDT: Tell me a little bit about what you do professionally.

MILLS: Oh my gosh. Well, when I was in the area I played with Bobby Layne, actually from when I was a senior in high school in 1958, all the way to 1980, until I came out here. And I played off and on with Bobby Lane, played lead trumpet with him for 13 years, and subbed a little bit later. I taught 4 years in Superior, NE, I taught 4 years in Seward, NE, and I taught 6 years at Hastings College. And during that time, you know I did some writing for Hal Leonard, got some things published for concert band and jazz band, things like that. And, uh, then I got hooked up with Yamaha as a clinician while I was at Hastings College, and then came out to work on a doctorate at UNC in Greeley. And while I was here I did a trumpet guild in Boulder, and I worked with the Yamaha

guys because there wasn't anybody available who knew much about trumpet. And after the trumpet guild was over, they wanted to know if I wanted a job as a salesman. I said no, because I'm, you know, a trumpet player and educator. Then I went back to school for a week, and it was probably the worst week ever. So I called Yamaha and I said, I'll be out on Sunday if the job's still open and interview, and I went out on a Sunday and by Tuesday I had the job. And then I was district manager with Yamaha for 15 years. And since then I have my own band, my own big band out here in Greeley. And I also play and record with various groups in Denver, Dean Bushnell, Franz Roman's band, just, you know, things like that. And I'm still writing. Still playing. And then decided to open my own music store, and I did that from 1997 to 2003, and in 2004 I decided just to do the Trumpet Trader thing, and just buy and sell trumpets, and that's where I'm at now.

ECKHARDT: In what ways, if any, did Denny help steer you in that direction?

MILLS: Well, most of the directions I took after leaving Nebraska were kind of, you know, Denny didn't have much to do with it. But on the way, his influence was in how to teach. And his attitude towards education, and his attitude towards his students. He was there for them. They weren't there for his glory, he was there for them, and it was very evident. And I always admired the way he played, both in the symphony and jazz-wise, because he was one heck of a good jazz player, and I played next to him with several bands in Lincoln while I was there in the 60's and 70's. Um, Johnny J, um, Bill Albers, and all of those groups I played with next to Denny and he just amazed me with his playing, and his ability. Musicianship. And that all helped, of course. And the biggest change in my life was when we went into the Caruso thing, because I didn't realize that it had had so much to do with the success with the trumpet player. You know, it had not so much of a practice in the lip and all that, it was what he was thinking and how he was practicing and all that. So that changed me more than anything, if that makes sense.

ECKHARDT: Can you talk about your experiences with Denny, as his student?

MILLS: As his student? Oh well he yelled at me a lot. Of course I think that was, you know...hahahaha! I played a lot of gigs and I was playing 6 nights a week at one of the jazz clubs, and once in a while I'd come in and be totally unprepared, and I think we'd go for coffee over at Swede's, which was a coffee shop there...or he'd give me a lecture and send me on my way, one of the two. But that was a busy time when I was there, because I had so many jobs to do, but it was very good, and I'd go in there and we'd do a lot of sight-reading, a lot of solo, good solo literature, with my accompanist. He was just so helpful in that way, he just, was a very encouraging teacher. And he never had discouraging things to say, which I think really helped me a lot both as a player and as a teacher, to try to encourage rather than, you know, find fault with everything. He was good at that.

ECKHARDT: What concepts did you cover with Denny in lessons? Did you study specific materials?

MILLS: Well, we did all the standard Concone studies, and Arban studies, and you know, and then literature as far as solo literature, went through a lot of that. And Hubeau Sonata was pretty new at that time, he got me on for my graduate recital. And he also introduced me to the piccolo trumpet, which I had never played before, and was having major problems with until we found a magic mouthpiece in his cigar box. He had a cigar box full of mouthpieces. He said, "Here. Take all these mouthpieces and play the piccolo until you find a mouthpiece that you like." And I found one, and all of a sudden piccolo was easy. And he said "Because this mouthpiece, and this horn, and you match." And it was amazing. I've done that many times with kids, and I've got hundreds of mouthpieces in my store. I say "Here, have at it." And pretty soon "Oh, I like this, this Schilke da da da, and it's great!" But that was one of the things that really surprised me, when we did that.

ECKHARDT: Can you talk about his pedagogy?

MILLS: Boy Louie, you're talking about 68, so lets see, 42, almost 50 years ago! You know, hahaha!

ECKHARDT: Let me rephrase that...what of his teaching still resonates with you today?

MILLS: Oh, musicality. Musicality and tone. You know, if it wasn't musical, he wouldn't put up with it. And he was such a melodic player, such a musical player himself. And that's the thing that rubbed off me more than anything, is the fact that it had to be musical. It couldn't be mechanical. And I think that was...I've observed a lot of teachers since then, and it's like "You're sharp" or "You're flat," or "That's too short" or "That's too long." Has nothing to do with music, it's just the physical part of trumpet playing. And I get so upset when I sit and listen to someone do that, and you can't say anything, hahaha! And I remember how Denny used to do it...it's like, "Make music out of it, rather than fight it." I think that was the biggest thing.

ECKHARDT: Did Denny cover classical trumpet different than jazz trumpet?

MILLS: Well, we didn't really, we didn't work a lot on jazz. Ummm, that was my, that was my big thing. You know, I had the jazz band at the University of Nebraska as a sophomore, haha, in college! And so I had the big band in my undergraduate for four years. And finally, when I came back, is when I talked Denny into taking it. Because they had never had a faculty member before 1968, and when I came back, I said "Gosh, I don't want to do this again, I've got enough jobs. In fact, it needs to be legitimized with a faculty member." So him and Bob Beadell and Denny lost, so he got to direct, but, uh, hahaha. I don't think we worked too much on jazz, I was doing so much of it that we worked on trumpet more than anything else. The trumpet side of it came through literature, and things like that. Tonguing exercises and things.

ECKHARDT: Tell me about how Denny approached literature. Did he pick it, or did you? What were his favorite pieces?

MILLS: Oh, he picked it. He picked it, he picked the literature. And, of course, at that time all the old war horses weren't war horses, you know the Goedicke, and the Hubeau, and things like that, and the Bozza, and all of those things were brand new, you know, those French things coming out were just released, and I remember the Bozza sonata, and he made sure I had the Bozza books, and the Bitsch, how do you say it? Bitch? Whatever, HAHA! And things like that, all the different styles. And of course the Charlier, he introduced me to. And we did a lot of Charlier studies. A LOT of them. That's where he taught, you know, more music than straight technique, because they are so musical. By the way, do you know the accompaniments for all the Charliers? They're out there some place. I've got a copy of them! But all of those original Charliers have piano accompaniments now. Somebody spent a whole lot of time doing that! But yeah, it's available, it's about, oh, an inch thick!

ECKHARDT: How was Denny's teaching unique from other teachers you studied with?

MILLS: Oh, you know, to put it simply I think he probably loves rather than necessity. Um, he had the approach that, you know, you were welcome when you study, in his studio you were welcome there. And you could talk about just about everything that you wanted to talk about, whether it was the brand of scotch that he liked this particular week, or something else. But it's how he taught, just a very gentle, of course, person. Well, he got mad at me a lot, but you know. So it was always a pleasure to go into the studio and do work with him because of the way he felt and there are a lot of other people I've taken lessons from that that's not the case. And he was always prepared. He knew what you did last time, and knew what you should do this time. I've taken lessons from people who sometimes they say "I need a lot less vibrato" and then the next time I'd go in they'd say "You need more vibrato." Denny wasn't that way, he was pretty organized.

ECKHARDT: Did he take notes or anything in your lessons to keep track of that?

MILLS: God Louie, I can't remember that. I mean, I think he probably did, but uh, he wrote a lot of notes on the music, I know that. I still have a lot of music there with Denny's handwriting on it.

ECKHARDT: What specific things of his have you incorporated into your own teaching?

MILLS: Well, I think the biggest thing is that you're there for the student, rather than they're there for you. And then the Caruso thing. Really really changed the way I taught and the way I played, that was the biggest change, is that kids at Hastings College were practicing and practicing and practicing, and they, you know, they had all sorts of weird things going. One guy wouldn't play on Sunday, and one guy every time his recital came up he got a cold sore, and just all sorts of things that had to go on inside the head that had nothing to do with trumpet playing. And that's what really changed my way of playing and my way of teaching, is the fact that when we got a different approach, the Caruso approach, and the, you know, *Inner Game of Tennis*, that approach. That just changed everything, and that was Denny all the way.

ECKHARDT: Can you talk about how Denny incorporated Caruso and how you used it?

MILLS: Well, the basic thing about that was that you don't criticize the mistakes. You let the person's mind be as free as possible, so that when you play something, you can make music out of it. And if you played something and practice it and you play it musically, and you play it very well eventually, you're solving all these problems in your chops and your air, and everything, you know, that are automatic, rather than say "Okay now, what I want you do this time is I want you to do this with your tongue and do this with your lips and I want." You know it's like golfing... keep your left arm straight, put your toe here, put your other toe here, and stand up straight and do all these 10 different things and then try and hit the ball. And so that was the biggest thing, is that it took away a lot of the obstacles that were there to learn. Yeah, that was the biggest thing.

ECKHARDT: Do you have a favorite memory of Denny's teaching?

MILLS: Oh, I think some of my favorite memories I had was when I did my graduate recital, I wrote a piece for jazz band and extra instruments for my master's thesis. And he helped me a lot with that, and he played all the trumpet solos in my piece. He just did a wonderful job. Everytime he played it was just beautiful, and classical, and it was just a pleasure having him in the group. He was so, I think that's the thing that might be the most, then playing golf with him. Back in those days it was him and Earl Jenkins and Beadell. We'd go out to the Hillcrest Country Club, and Denny used to love to play golf, so we'd just go and have a good time. And I was dumbfounded, being included in that group, you know, sometimes Jack Snider would go out and play, and, oh it was fun. And Denny was always fun to play golf with too.

ECKHARDT: Dan Schmidt mentioned a piece that you had written that Denny had played solos on that you took to the Kansas City Jazz Festival. Was that it?

MILLS: Yeah. Yes, it was. Yeah, we did one movement in front of Rich Matteson and Stan Kenton, and I forget who the other judge was.

ECKHARDT: Dan said that was one of his favorite memories, hearing Denny playing that.

MILLS: Oh, yeah, that was, well, that was my 15 minutes of fame I guess, back in 1968, HAHA! Yeah, that thing actually got me a composer, arranger plaque from the Kansas City Jazz Festival that year. Outstanding Composer Arranger, yeah.

ECKHARDT: What of his resonates with you every day when you play the trumpet?

MILLS: Oh, golly. Hahaha! I think you know the one thing that I remember and do all the time is, uh, oh what is that tune...da da da da da da.

ECKHARDT: Bach, Jesu Joy of Man's Desiring?

MILLS: Yeah! Anyway I do that in all keys. You just start and play in one breath do do da da da da da da, one breath, and then take it up a half step and do it again, until you either die, or uh, you add a couple notes to your range. But that was one of his range builders, and it was also unbelievable for the ear, because when you get in the key of F# and B and A, and all that stuff, you're still playing that melody, but you're having to use your ear, and so it was not only a chop builder, but it was an ear builder. And that probably is one exercise that I have never quite playing. You might try that, Louie!

ECKHARDT: You know, I remember you having me do that when I came and took a lesson from you!

MILLS: Yeah. But all keys...start on low C and keep going until you run out of gas. Hey I've got to run, I have someone who desperately wants to buy a trumpet!

ECKHARDT: Thank you so much for your time!

Interview with Lester Monts, on the phone on 1-13-15.

ECKHARDT: What dates did you study with Denny and in what capacity?

MONTs: My years of formal studies with Denny occurred while working on the master's degree at the University of Nebraska, 1970-72. However, my wife is from Nebraska, so when we visited her parents during the summer months, I took advantage of the time and would seek Denny's advice on the trumpet work I was doing at the time. Those coaching sessions occurred over a nearly ten-year period. At the time, I was principal trumpet at the Allegheny Summer Music Festival and the Music Festival of Arkansas, and Denny was a big help to me getting through some of that repertoire. So, formally, I studied with him for two years and then informally for ten years following that.

ECKHARDT: And tell me a little bit about what you do professionally?

MONTs: Due to numerous circumstances, mainly my shifts in employment and new interests, I have moved away from trumpet performance. My first teaching job right after Nebraska was teaching studio trumpet at Edinboro University of Pennsylvania. After three years there, I went back to graduate school and completed a doctoral degree in ethnomusicology. For many years, I was an active trumpet player and a researcher in ethnomusicology with an emphasis on the music of West Africa. My second job was on the music and African Studies faculties at the University of California, Santa Barbara. In 1988, I was selected to become the Dean of Undergraduate Affairs and Honors. Since then, I moved into administration. In total, I spent fourteen years at Santa Barbara, all the while teaching, serving in administration, and playing the trumpet. In 1993, I was hired as a vice provost at the University of Michigan where I've been for twenty-two years. After stepping down from the senior vice provost position in 2014, I am now on sabbatical leave before returning to full-time teaching and research here at the University of Michigan.

ECKHARDT: What -- In what ways did Denny, kind of, help steer you those directions?

MONTs: I continued to play the trumpet while working on my doctorate and teaching at UC Santa Barbara. To be absolutely honest, I went back to graduate school to study trumpet with Charlie Schlueter (then principal trumpet in the Minnesota Orchestra) at the University of Minnesota. I never intended to get a graduate degree in ethnomusicology; I was on leave from my job in Pennsylvania at that time with every intention of returning to Edinboro. Had Minnesota offered a DMA in trumpet performance, that's the degree I would have pursued. Fortunately or unfortunately for me, I pursued a degree in ethnomusicology, a field that I had recently learned about. So, Denny inspired me to be the best trumpet player I could possibly be, be the best humanitarian I could possibly be, and it's that kind of inspiration from him that has stayed with me all my life.

ECKHARDT: Can you tell me about your experience with him as his student?

MONTES: I was Denny's graduate assistant, so I taught most of the trumpet minors and that was my first big teaching job. During that two-year period, I was constantly asking Denny about various ways to teach because most of those students he knew; he knew what their strengths and weaknesses were, and in the process of learning about all those students, I picked up on a tremendous amount of information on his teaching techniques and methods. As far as my playing was concerned, Denny didn't take me through a major swath of pedagogical exercises. He did offer excellent advice on issues surrounding the freshmen who arrived with chop problems, range and endurance issues--the typical challenges that undergraduates often have during that period. For me, Denny was just a really good, solid teacher. He was highly respected by all the students. Collectively, we constituted a sort of a cult, if you will. At that time, because all of the students tended to gravitate around Denny, we all shared with each other what we had learned in our lessons with him.

ECKHARDT: You studied with Denny after he had his sabbatical with Roger Voisin?

MONTES: Denny wrote to me when he was studying with Roger Voisin about the graduate assistantship. I was an undergraduate at Arkansas Polytechnic College (now Arkansas Tech University) at the time and he wrote to me about possibly coming to Nebraska. I sent my audition tape to him in Massachusetts. He was just returning from that sabbatical when I arrived at Lincoln in 1970.

ECKHARDT: Can you talk a little bit about maybe, you know, how Denny referred to that or if he ever alluded that to the things that he did with him?

MONTES: Denny talked about Voisin's experience and abilities as a player and teacher and in the way he projected his sound out over the orchestra. I remember him describing Voisin's ability to project as a "lightning bolt." And he talked about Voisin as a real section leader. I was fortunate to play with Denny in the Lincoln and Omaha Symphonies, in the Omaha Ballet and Opera Orchestras, and of course in the Nebraska Brass Quintet. We did church jobs all around the Lincoln area. During that time, he constantly referred to Voisin-like behaviors and antics. Denny also came back with new ideas about equipment. I don't know if you're familiar with those old recordings that Ghitalla and Voisin did back in the 60's. The album covers always had pictures of odd-keyed trumpets on the front. This was during the time that Denny brought several natural trumpets for the studio and encouraged us to explore the Baroque repertoire.

ECKHARDT: Right, yeah.

MONTES: Denny would talk about those trumpets because back then not many players had their own E-flat and piccolo. Most students only had a B-flat, and a few owned a B-flat and a C trumpet. Denny talked about the merits of Voisin and Ghitalla changing equipment depending on the composer, the historical period being played and so forth.

ECKHARDT: What kinds of concepts did you cover with Denny in lessons and did you study specific materials?

MONTES: Denny introduced me to a lot of solo material, especially the French literature: Bozza Rustiques, Caprice; the Jolivet and Tomasi works for trumpet and orchestra. Maurice André was pretty much the only person who had recorded those pieces back in the late 60's, early 70's and so Denny introduced that literature to me. My undergraduate studies were with a Vince Cichowicz student from Northwestern who was very high on the Chicago Symphony sound and use of equipment, and strong orchestral orientation; what I call a sit-in-the-section and knock-the-wall-down kind of trumpet playing, along with a high regard for finesse. Denny could do that but he enhanced and expanded my horizons in terms of solo, chamber, and orchestral literature. But it was that deep knowledge about the solo and chamber literature that I lack when I went to study with Denny. Frankly, I was terrified when attempting to play the Stravinsky *l'Histoire*. Denny would say, "Oh, come on, you can play this." I went through that and other pieces with him, so I say it's those kinds of encounters that broadened my musical horizons.

ECKHARDT: Can you talk about his pedagogy?

MONTES: Yes, just a bit because the one thing about my playing that really concerned Denny was my embouchure. He worked with me to determine a different mouthpiece placement. The changes served to strengthen my embouchure—at the time, I was having endurance problems. Over a two-year period, we gradually made the necessary changes, nothing too drastic, especially since I had to play my graduate recital and he didn't want to take things too far adrift. The change greatly enhanced my playing, especially on the piccolo. When I played the Telemann Concerto with the Pittsburgh Symphony, I remember the principal trumpet, Charlie Hoise, saying to me, "Man, you have chops for days." Denny was a strong proponent of playing pedal tones to enhance breath capacity and endurance. He kept a trombone in his office to play pedal tones on the trombone. He had all of us doing that, and that really helped me. Back in the day, there was this controversy among trumpet players about the use of tongue level. My undergraduate teacher, said, "Never do that, the embouchure controls changes in air flow and pitch." As a result, I struggled with the flexibility needed to perform some of the French literature. Denny introduced tongue level techniques to me and it opened a completely new volume of literature for me, it also facilitated my slurring and increased my upper range.

ECKHARDT: Was that the Irons book?

MONTES: Boy, that sounds familiar; again, this is what, 40 years ago [laughs]?

ECKHARDT: You know, I've been doing this for a little while now and I've talked to students that were around in the early 60's when Denny first got there -- I'm sure you know John Mills -- John was like, I asked him a couple of questions, "Oh geez Louie that was 50 years ago, I have no idea." [laughs].

MONTES: Yeah [laughs]

ECKHARDT: Did you do any of the Caruso stuff with Denny? Was he on --?

MONTs: No that was way after my time with Denny. My good friend and classmate, Laurie Frink, personally introduced Denny and several other Nebraska trumpet players to Carmine Caruso. I was long gone by then.

ECKHARDT: Did you do any of the group lessons stuff with Denny?

MONTs: No, he held the group lessons with the undergraduates; I was never involved in it. (Group lessons were quite prominent at the time. I recall a session at the 1971 National Trumpet Symposium on the methods and techniques for teaching in groups) Denny did have what he called “trumpet seminars” when all the grads and undergrads got together once a week. Everyone was expected to either perform a Charlier or some other etude or solo piece. Everybody had to play in the seminar; it was basically a critique session, which was very good for everybody. One salient point of the seminar was it brought about a high level of camaraderie among the trumpet players and that has lasted over time.

ECKHARDT: Did he use the so-called “pink sheet” or sometimes called the Eastman sheet while you were there?

MONTs: Yeah, you know, I vaguely remember that and someone posted it on “Students of Denny Schneider” website, but I just can’t remember if he used that with me or not.

ECKHARDT: Did he cover classical trumpet different than jazz trumpet?

MONTs: I don’t know because I never studied jazz trumpet with Denny. I never played in the jazz band or anything that resembled popular music. I was, in my ignorance, back during those days; I was what we used to call a “legit” trumpet player [laughs] I played no jazz at all and still can’t.

ECKHARDT: Can you talk a little bit about how Denny approached literature. Did he pick it or did you and maybe what were some of his favorite pieces?

MONTs: Of course, he felt that everyone should know the Haydn and the Hummel. He had great interpretations of both those pieces. Denny was a master at those French pieces—Bozza, Bitsch, Charlier, and others. I’ll tell you a little story because, at a point during my playing days, I was full of myself, as my father used to say, full of vinegar. So at one of my lessons, I was playing this, it was either the Bozza Rustiques or the Caprice and at the end of the piece there is a long technical passage. I was attempting to play the passage and Denny said: “You really have to play that in one breath.” I said to him rather emphatically, “It’s impossible to play that in one breath.” And he says, “Oh yeah?” Now, I knew he hadn’t played that piece in 20 years. He picked up his trumpet, played it one breath and didn’t miss a note. I remember saying, “I’ll be damned.” I went back and practiced the passage for a week and came to my next lesson and played it flawlessly. When I finished, Denny had a smirk on his face, put his pipe in his mouth and starts smiling... Oh, well [laughs]. From that day on, I never doubted anything that Denny told

me about playing the trumpet. I really felt badly about that, but at that time I was sort of juggling what he had told me, what he was trying to teach me, and what I'd been told by my previous teacher who was also an outstanding trumpet teacher. Denny acknowledged that as well. This is one of the things that I really like about Denny, because I personally would not put up with the kinds of things from my students [chuckles]; Denny truly had the patience of Job with his students.

ECKHARDT: That's fantastic.

MONTs: Oh, I have so many Denny stories. Much of what Denny taught me I see cropping up in the field of ethnomusicology. I mean the man was an absolute master, a guru, a *senfen manja*. You make me cry sitting here talking about the impact he had on my and many others' lives.

ECKHARDT: Can you maybe talk about some of those things that, you know -- Especially with maybe how it relates to your background in ethnomusicology. How Denny did some of those things?

MONTs: Well, let me digress a bit because, you know, I'm an African American and here I grew up in the South during the 50's and 60's. There was no Skype, FaceTime, or video auditions. I sent my audition tape to Denny and later he called to offer me the assistantship. I said to him, "Now, you know I'm a Negro, don't you?" He says, "Oh, yeah?" He then said, "Well, why are you telling me that?" This may seem silly to discuss such matters these days, but for me, coming from the South and being on a campus where I was, as a freshman and sophomore, the only African American on the campus, I wanted to be sure I would be welcomed into this new environment in Nebraska. I had previously been burned on a behind the curtain audition when I clearly won the position, but the symphony board decided it was not the time to have a Black person in the orchestra. And when I got to Nebraska Denny was just... I mean this guy, I mean, he brought me into the local symphonies and set me up for numerous freelance jobs. I even played at the 1971 Miss Nebraska pageant in Kearney. Denny was getting me jobs everywhere and the whole point of it, he said, you need experience playing in different kinds of settings. And the only thing I will never forgive Denny for is getting me that job with Ringling Brothers Circus!!

ECKHARDT: [laughs]

MONTs: That job damn near killed me. And this guy comes out and they have this hot trumpet player playing with them, and he knew how to pace himself. He would come out and play the Barnum and Bailey march double time. The first set was 45 minutes of straight playing, an experience I will never forget. I went from Omaha back to Lincoln and my ass was dragging all the way. The next day, Denny said, "What's wrong with you?" I said, "I played the circus and I go back tonight." And he had this thing about saying, "Okay, welcome to the big time." So, it's those kinds of situations and playing at churches that I remember most. Denny and I played this church job in Lincoln and we were coming out of the church and the associate minister (unbeknownst to us) who had

had officiated over the first service was coming back to the church. As we were leaving with our trumpet cases in hand, the associate minister walks by and says, "How'd it go?" And Denny says, "We gave those sons of bitches hell." [laughs] Once we learned that we had met a priest, I never saw Denny so quiet. Denny was a staunch Catholic.

ECKHARDT: Right.

MONTES: I was at Nebraska with some great trumpet players. I mean these players were simply fantastic—Laurie Frink, I don't know if you know these folks, Dan Schmidt, Eddie Blum, Don Gorder, Bob Semrad, Steve Erickson, Darell Stenick, all great players.

ECKHARDT: Oh yeah, I know Dan. Dan Schmidt was my undergraduate teacher.

MONTES: Oh. You were at Doane?

ECKHARDT: Hastings College.

MONTES: Hastings. Okay, yeah. I knew it was one of the private colleges in Nebraska. Yeah, Dan was the best trumpet player there at the time, you know? He was a hell of a player.

ECKHARDT: Yeah, still is [laughs].

MONTES: Yeah [laughs].

ECKHARDT: Who else was there while you were there?

MONTES: That was the time of Bill Chase and Maynard Ferguson. Eddie Blum could pop doubles, double high C's, at the drop of a hat. As graduate trumpet assistant, I succeeded a guy named Mike Johnson who came from Morningside College, a really fine player. He went on to teach at the University of Alabama for a long time.

ECKHARDT: Oh, I know who you're talking about --

ECKHARDT: He's deceased now, I think.

MONTES: Yeah, yeah, yeah. He died. And then Allan -- From Lincoln... he taught at University of Southern Mississippi and then went somewhere in Tennessee.

ECKHARDT: Allan Cox.

MONTES: Allan Cox. Allan's a hell of a player. And Dave Grasmick succeeded me as the trumpet assistant. A really fine player. That's the one thing that I really enjoyed because that was the era of the old National Trumpet Symposium out at the University of Denver.

ECKHARDT: Right.

MONTES: Oh, Steve Erickson was also a really fine player, went on to play with the Omaha Symphony when it turned fully professional. I don't know where he is now. He must have retired from playing because he's no longer listed as principal trumpet.

ECKHARDT: Yeah, he's still in Omaha. He had a focal dystonia issue and so he's teaching middle school music now.

MONTES: Oh, my goodness.

ECKHARDT: So, I think he still plays around a little bit, but not much.

MONTES: He was a really fine player. So, there were many good players there and the reason I mention all this is because we all went out to the trumpet symposium. I mean, the Nebraska trumpet players stood up to the folks who were working with Gerry Schwarz at Aspen. Lou Ranger and all that bunch. And geez, I believe we played just as well as they did. So, Denny was a good teacher and highly respected by people all over the country and I took a lot of pride in that. The fact was, I study with a teacher who really knew what he was talking about. This is the year before Denny went out and auditioned for the Pittsburgh Symphony (or was that the Cleveland Orchestra audition?).

ECKHARDT: Can you talk a little bit about that?

MONTES: Well, oh goodness, I can't remember all these names, but a former Nebraska trumpet student, Jack (McKie) somebody was playing in the Pittsburgh Symphony. He was the second trumpet to Charlie Hois, who was principal at the time. And so when the assistant first job opened up, Jack called Denny and said, "Denny, you should come on to audition for this position." And so Denny went out and he went all the way up to the finals. It was between him and another guy. And the only reason I hear that the other guy got the job is because he matched Hois more in terms of sound. Denny had a great sound, some people would say that he didn't have the really big sound that was common in the big orchestras of the day. And I think that they, that's what they wanted. Denny would often refer to the experience of that audition as he talked to us and we would do mock auditions as part of our weekly trumpet seminars. Time and time again Denny would refer to, Steinberg, who was conducting the Pittsburgh Symphony and he would say things like, "Maestro Steinberg wanted it this way..." For players who had never ventured into that part of the profession, we were all ears when he said things like that.

ECKHARDT: Can you talk about -- Maybe how Denny's teaching was different from other teachers who you've studied with?

MONTES: Yes, I mean, for me, as a graduate student, it was not so much in doing a lot of etudes, although we went through almost all the Charlier book. As an undergraduate, I'd only studied those etudes very briefly. Denny I did a lot of orchestral excerpts and pieces I played on my recital. Before I would go out to those gigs, I would stop with Denny and go over the entire repertoire. So for me, it was literature: solo, chamber and orchestral.

He would say, “well you know if you do it this way--then he would talk about different conductors. He emphasized that that different conductors may want a passage played this way or that way, and that good players should be able to play it any way a conductor would want to hear it. Over the years, I found that to be very true.

ECKHARDT: Did you go as far in-depth as to maybe talk about the different ways to play it and -- ?

MONTES: Yes, and with different tone qualities, dynamics, etc. Also, at the time, Denny was doing a lot of experiments with mouthpieces. The bottom drawer of his desk had about 80 mouthpieces in it. We were doing a lot of work with screw-rim mouthpieces, if you remember those. I don’t know if people use them much anymore. And so we would change things around and he would talk about different colors/sonorities that you could produce. First and foremost, sitting with Denny in the Omaha and Lincoln Symphonies, between those two orchestras, over a two-year period I played quite a bit of literature. Sitting next to Denny and listening as he played, I thought he was just a fantastic orchestral player as well as a soloist.

ECKHARDT: Now I know that you don’t -- You probably don’t teach much trumpet anymore but --

MONTES: No, not at all. Yeah.

ECKHARDT: What’s -- When you were teaching, what specific things did you get from him that you maybe incorporated into your teaching?

MONTES: Oh, I mean the literature side of things. I not only gained a deeper knowledge of the literature, but I had a better grip on what would work best for individual students. Denny and I could talk about a particular period of music. There was a certain style that I learned from Denny that associated itself with that music, equipment and the like. I went to Nebraska playing a large-bore Bach C trumpet. I mean, I played C trumpet in marching band even. At the time, I didn’t own a B-flat trumpet, and so I had missed out as an undergraduate on a lot of the B-flat literature. Early on I played the Hindemith, Kennan, the ...

ECKHARDT: Halsey Stevens.

MONTES: Halsey Stevens. And so Denny took me back and all of this literature for B-flat trumpet. I was introduced to this literature because I had missed much of it as an undergraduate. I used a lot of that literature in my own teaching and -- Again, I don’t know if it was the pink sheet, but I had some manuscript pieces that I’d gotten from Denny. Warm-ups, peddle tone exercises and I used that as well.

ECKHARDT: Do you have a favorite memory of Denny’s teaching?

MONTES: I told you about that what was it, Rustiques, you know? But, you know, I learned a lot of, how do you say, musical courage from Denny. Because we would, I remember we played the Also Sprach Zarathustra with the Omaha Symphony and, you know, that was a scary piece back then to a lot of players. I could pop off that C-to-C octave in a practice room. Just knock the hell out of it. But boy, I only needed just enough nerve in the orchestra and I cracked it every time, I would've cracked it every time. But Denny sat there and, for me, he brought about a certain level of calmness because I was a really nervous player. I mean I agonized days before a performance. But sitting there next to Denny, whether in the quintet or in the orchestra, it was always this period of calm. Before the concert started, he'd say things like, "Okay, let's go get them." And it's just little gestures like that made things right. I had and continue to have a real close, personal relationship with Denny and his wife Judy. Well, I haven't talked to Denny in a long time. There was a noticeable separation between student and teacher with my other teachers. It wasn't the same with Denny. I don't know if it was because I was older and related to him in a different way as we drove back and forth to all those gigs in Omaha and all this kind of business that created the colleague -to-colleague even though I was his student, but it was. It was a sort of, colleague-to-colleague, peer-to-peer relationship in the orchestra and that, to me, is the kind of relationship I always tried to engender with my students.

ECKHARDT: Do you play much trumpet anymore?

MONTES: You know, with all of the whims, woes, and time commitments associated with academic administration, I play the trumpet for cathartic purposes [laughs]. But I don't play professionally anymore. We have so many great trumpet players here in the School of Music that I dare not go out and try to do a church job because the students need the experience and they need the money.

ECKHARDT: Sure.

MONTES: But I -- You know, I'll play around. I'll play at relative's weddings and things like that?

ECKHARDT: What made Denny's playing unique?

MONTES: I think it's his sound and his technique. Down South at the time, the people with the fabulous technique were the old cornet players who could play the socks off the Arban and Herbert L. Clarke pieces. Denny had that kind of technique, but he was an all-around player. He also had a deep knowledge of the physical characteristics of the instrument.

In terms of teaching and having a pedagogy for teaching or an understanding of a student, Denny was a master. My trumpet teacher Bob Bright at Arkansas was an amazing teacher as well. My hat's off to these folks who teach in colleges and universities because that's where they're experiencing all these things having to do with playing the trumpet that they pass those on to students. Denny had that, kind of, strength. I never heard a student

say, “Boy, I just can’t stand studying with Denny.” I mean, you never heard that. So, yeah, I think it’s Denny’s personality, his ability to communicate very well, his caring about his students, I firmly believe, was first and foremost one of the most important factors that I observed about him and a characteristic that I tried to emulate myself. Let me just say, you know Denny was smoking a pipe during that time. He’d always get these great tobaccos and I’d go to his house and he had all these pipes from all over the world. As soon as I took my job on Pennsylvania I went and bought a pipe [laughs] just so I could look like Denny [laughs].

ECKHARDT: I know Denny, kind of, had a lot of quotes that he was famous for saying and certain students took away certain quotes from him. Do you have any quotes that really have resonated with you throughout the years?

MONTES: Yeah, there was this Lincoln Symphony conductor named Leo Kopp who would ostracize people at one time or another. I didn’t know at the time that Denny had picked up this story about a similar experience had by Adolph Herseth of the Chicago Symphony. However, we were playing something in Lincoln Symphony and Leo Kopp just kept telling Denny, “Well, Denny, play it again.” Denny would play it. “Play it again.” And then Denny finally says, “Leo, you just beat the stick. I can play it any way you want it.” [laughs]. He later told me, “Well, Herseth said that to Reiner once.” And I said, “the whole orchestra broke up with what you said and Leo was mad for the rest of that rehearsal.” But he always used to say, “You can be in Lincoln, Nebraska, you can be in Chicago, you can be in Cleveland, you can be in Boston, but when you pick up the Mahler 5th Symphony to play, the notes are the same here as they are in those other places.” All right? “And you should treat them that way.” And that, you know, that’s always been in the back of my head.

ECKHARDT: Yeah. I like that a lot.

MONTES: Here’s another thing that Denny used to do. It was almost like he would transition into this altered state of consciousness when he would approach some of these really long and tough pieces. He had this thing about leaning over and saying, right before the down beat, “Okay guys, see you later.” It’s like he was about to leave this actual presence and go into this virtual, altered state and he would just nail these difficult licks. Omaha Symphony conductor, Yuri Krasnapolsky, wanted to make his reputation on modern music. We were playing a piece composed by composer, David Diamond, with all kinds of tricky passages for trumpet in it. Denny, you know, would say, I can’t remember the exact words, but he would always have something to say about a lot of modern music that didn’t make a lot of damn sense. Yeah, and I can’t remember what that saying was... Anyway.

ECKHARDT: If you remember, off hand, just someday email that to me because I’d like to have that stuff.

MONTES: Yeah, yeah, yeah. Let me think about this. I used to keep a diary back then; let me see if I can dig that out.

ECKHARDT: Oh, that'd be great.

MONTES: You know, after each one of my lessons I used to write this up, but boy that's probably buried. I'd have to go to our off-site storage container to find some of that information [chuckles]. But I'll see if I can pull some of that out. Yeah.

ECKHARDT: Do you know of any publications by Denny that might be out there?

MONTES: No, I don't.

ECKHARDT: All right. And I guess is there anything else you'd like add?

MONTES: No, well, let me just say thank you for taking on this project for your dissertation, and I hope you move it into a book. I think the world of Denny and all he contributed to the trumpet world. He wasn't at the Cleveland Institute or Manhattan or Julliard, but out there on the plains of Nebraska there was a man who taught people how to play the trumpet and taught them how to appreciate good music whether it was jazz or classical music. And this is kind of a tribute to him that I want to thank you for including me in this.

ECKHARDT: Oh, sure. Well, the honor is all mine. This has been a life-changing project for me and I studied with Denny a little bit too so this is very important to me so...

MONTES: Yeah, yeah. Well, I wish you -- I wish you had interviewed Laurie Frink before she died, did you?

ECKHARDT: No, and in fact, Laurie's passing is the thing that, kind of, gave me the idea to this this project so --

MONTES: Yeah, well, you know, Laurie and I were really, really great buddies and boy she -- She loved Denny Schneider. During those early days, Laurie was kind of an off-beat person. She would jokingly say things like, "Denny Schneider can put his slippers under my bed any day." [laughs]

ECKHARDT: [laughs] Laurie had this huge picture of Denny; it had to be three feet by five feet on the wall of her bedroom. You could tell that she had moved it several times because she pinned it on the wall and it had all these holes in the corners, but she loved, she loved Denny. In fact, you know, Laurie didn't finish her degree.

ECKHARDT: Oh, I didn't know that.

MONTES: And Denny -- Yeah, and Denny was really pushing, even before she died, to get the University of Nebraska to award her an honorary degree. He really pushed that.

ECKHARDT: Huh.

MONTES: You know, Laurie introduced Denny to Carmine Caruso.

ECKHARDT: Right.

MONTES: Yeah, so, I mean, if there's anybody who was in love with Denny, infatuated, musically and otherwise, it was Laurie.

ECKHARDT: Huh. Well, there's a guy who's out there who's doing his dissertation on her and he and I have been in touch a little bit about sharing some information.

MONTES: Ah, you should give him my name because Laurie and I were very tight.

ECKHARDT: I will, I will. In fact, I'll do that today.

MONTES: Yeah, yeah, yeah. Because I know some great things about Laurie nobody else knows [laughs].

ECKHARDT: Yeah, I'll put you guys in touch so...

MONTES: Yeah, sure, sure.

ECKHARDT: Well, Dr. Montes, I really appreciate your time.

MONTES: Yeah, Lester, please.

ECKHARDT: Oh, okay, Lester. Well, thank you so much for your time and take care.

MONTES: Sure. It's been wonderful talking to you.

Interview with Grant Peters, on the phone on 12-8-14

ECKHARDT: Well, what dates did you study with Denny and in what capacity?

PETERS: I studied with Denny from fall of 1981 to the spring of 1986 as a Bachelor of Music Education student.

ECKHARDT: Tell me a little bit about what you currently do professionally.

PETERS: I did my BME there and then I did an MM and a DMA at the University of North Texas. I played professionally a little bit. In 1989, I did a nine-month tour with the Dallas Brass and I played in an orchestra in Spain for three or four months. Now I am a professor of music at Missouri State University in Springfield, MO, and am currently in my 19th year here.

ECKHARDT: In what ways did Denny help to steer you in those directions?

PETERS: You can look at his overall teaching style and in the way he motivated his students. He built a strong studio. I was probably in a studio of about five other serious trumpeters that went through my class with me and we all kind of pushed each other. The atmosphere at Nebraska was one that was a more serious approach to trumpet playing. Denny pushed me to do a summer orchestral festival, which is what got me really, really interested in playing. I decided at some point that I wanted to go into performance and go to grad school instead of being a band director. I think that he pushed me to be first interested in playing and hopefully getting an orchestral position. I pursued that for a while along with other types of playing and then when I got into grad school, I quickly decided I wanted to do teach in a university.

ECKHARDT: Can you tell me about your experience with him as his student?

PETERS: That's a big question. Denny was the kind of teacher, and this might spill over into some of your questions, but I think he was more of a repertoire-based teacher when I think back on it. I mean he was a real stickler on fundamentals - scales, arpeggios, Aebersold patterns, etc. Most of that took place in our group lessons, transposition included. We had group lessons with a grad student for a couple of years and we were with him for the rest. So in your actual, individual lesson with him, it was more on repertoire and understanding the head game that goes along with playing the trumpet and the psychological aspects of "letting it happen". Once you do the work, you had to figure out a way to get the music out of you, and you had to let go a little bit. He had a little bit of a nature boy approach. Some people call it that because of that concept of just, "letting it happen." But he wasn't the kind of teacher that just said that, he also pushed the fundamental aspects of playing the trumpet. He usually let the grad students or his group lessons take care of that stuff and then he expected you to practice it on your own. He wasn't making me play core studies in my lessons really. It was more etudes and repertoire and talking about the mental aspects of being a musician. He was kind of a -- I

don't want to say a "father figure," but a real friendly figure. He was very approachable. He didn't really scare you. You wanted to please him but you weren't fearful of him. He was the kind of guy that you liked to be around, you wanted to make him happy.

ECKHARDT: At one point, Denny had a sabbatical and studied with Roger Voisin. What do you know about that?

PETERS: I know that he did it, but I don't have any personal experience of that or hearing about it. Not that I remember. I just know it from some pictures I've seen.

ECKHARDT: What concepts did you cover with Denny in lessons and did you study specific materials?

PETERS: Like I said, the group lessons were mainly where we took care of technical things. We did Clarke and Caruso stuff for endurance and range. We did Pink Sheet a lot. You know the Pink Sheet, I'm sure. We did all the fundamental things, but a lot of that stuff really took place in the group lessons. He would make us go around the room and have us do major, minor, diminished, whole tone, pentatonic, blues scales. We'd pass them around the room. When it was your turn, you had to play and there was a lot of pressure because you didn't want to disappoint him or look stupid in front of your friends. But in actual lessons it was mostly repertoire. We worked on the Lacour etudes a lot. I'm you're familiar with the Guy Lacour etudes? A little bit of Charlier. A lot of solo rep. Like I said, most of the lesson time was used towards solos. Denny loved to record you on the reel-to-reel and slow things down and make you listen to your articulations half speed. He loved doing stuff like that. He loved to play music for you.

ECKHARDT: Can you talk about how he approached the literature? Did he pick it or did you and do you know what his favorite pieces might be?

PETERS: Well, at first he picked it, because a lot of us didn't know what the hell we were going to play when we got there. We didn't have any base of knowledge. But as it went along and I got older, I think I picked the repertoire for my senior recital because I was listening more by then, and I was more aware of what the literature was. One thing I forgot to mention is that Denny suggested going to the 1985 ITG Conference in Albuquerque. We packed seven or eight of us into a van, and went from Lincoln to Albuquerque. That was a turning point in my career, it really was. Denny had a real love for ITG and passed it on to his students. Seeing that conference for the first time changed my career path. But going back to what you asked, I think it's kind of a combination. He steered a lot of it and then I picked it later. He loved the Russian pieces, Arutunian and Pakhmutova. He talked about Timofei Dokshizer all the time, and so that's one of the reasons I think he loved those pieces. I think he was passionate and just -- the more musical it was, the more he liked it. The more there was for the trumpet to really stand out; he's all about that. I loved hearing him play the Turrin *Caprice*. He did a premiere at ITG. I'm not sure if it was the actual premiere or just the ITG premiere.

ECKHARDT: Yeah, I think I've got a few guys that have talked about that. It sounds like it wasn't the actual premiere of the piece, but it was the first major performance of it at ITG.

PETERS: I can't really tell you what his favorite pieces are, necessarily. He knew a lot of the repertoire. The cool thing about Denny is he was such an all-around great player. He could really do anything. Orchestral, improv, solo playing, it was inspiring to see him be able to do that.

ECKHARDT: Can you talk about his pedagogy at all?

PETERS: Well, mostly just what I've said before. He was the kind of teacher that wanted you to do the nuts and bolts work on your own, so when you came to your lesson you could apply that in the repertoire. I think he liked to work on repertoire, and when you were working on a piece and he found something you couldn't do, he would say, "What do you need to do to make this better? You need to go back and work on it." He would constantly point out technical aspects of your playing that need work based on what you were struggling with in your repertoire. I don't necessarily teach that way, but I think that he really did. I know a lot of guys do; they start in on pieces and as soon as they find something the student can't do, then they show them precisely what that is, and then show them where in their technique books that they can address that. He had it set up as group lessons and individual lessons. I'm not sure he was still doing that when you were there, but we started off as younger players with the Getchell for transposition, we'd move on to something like the Sachse and the Bordogni. He would have us work on those in group lessons with a grad student and then later on we would have group lessons with him, and that's when all the technical things happened. I don't really remember doing any technical stuff really, except for maybe Caruso and Pink Sheet in individual lessons with Denny. Everything else was group lesson stuff.

ECKHARDT: Can you talk a little bit about the Caruso stuff? What did he have you do and how did he have you do it?

PETERS: I learned the six notes with him and worked on that a lot. I do that with a lot of my students so that has stuck with me. We went on and did a lot of the interval studies. I seem to remember doing a lot of those long tones and gradually ascending intervals. And I remember Denny looking out his window trying to show me how to blow all these intervals and telling me "The first one is on the radiator and the second one is out on that building and the next one is on the roof on the next building." We were trying to play *out* into those notes instead of *up* to those notes. I remember he was talking to me about that while we were doing Caruso, and also with the Pink Sheet. I remember the six notes and how adamant he was you did them and did them the right way: tapping your foot, breathing through your nose, keeping your chops set, all that stuff, breath attack, tongue, tone.

ECKHARDT: Did Denny cover classical trumpet different than jazz trumpet?

PETERS: I don't really think so. I don't consider myself a jazz player. The only jazz I've ever really done is playing in a section and then the little bit of improv we did in group classes there. I think Denny was all about needing to learn to play the trumpet. It was the same for everybody, you know? And that's something I've taken from him. I tell my students, "It doesn't matter if you want to play improv, you want to be an lead player you want to be an orchestral player, you want to be whatever. Learning to play the trumpet is learning to play the trumpet." If we can get that locked in then you can do anything you want.

ECKHARDT: Cool. That sounds familiar!

PETERS: Yeah. It's a common theme, for sure. We also did a lot of intonation studies in the group lessons when we were playing chords and trying to adjust different voices and scale degrees. Denny was really big on that: talking about the subtle adjustments you make when you play in tune and to have to constantly be adjusting. He used a lot of great analogies when he worked on intonation and tuning with us. He would always say it's like driving a car. The first time you go out it seems impossible to keep it between the lines and you're freaking out, you're gripping the steering wheel, white knuckles, and he said by the time you really get good at it you're eating a donut, drinking a coffee and driving with one knee. He said, "That's kind of what it is while playing a tune." He said, "Eventually you make those adjustments without even thinking about it. When you first start out it seems ridiculous that you have to think about so many things when you're playing a tune." So that's an analogy I've used with my students forever: the driving analogy.

ECKHARDT: Can you talk a little bit about those group lessons? How were they set up? Did the graduate students run the show? Or did he have some kind of...

PETERS: Well, I think he gave the graduate students a certain amount of material he wanted covered and usually it was scales, and I remember a lot of it was stuff like Getchell. I had a bunch of group lessons with a guy named Dave Brooks and had Mike Anderson for a while, when we were freshmen, I think maybe just freshmen or sophomores. Maybe just as freshmen, we had it with the grad student upstairs on the 3rd floor and then my class moved up and Denny started to teach our group class. That's when he'd assign us scales, major and a natural minor. We would start around the room in the circle of fifths. You could see every guy fingering to his next scale, two ahead, because they'd be figuring out what their scale was before it got to them. I remember we used to do ii-V⁷-I's like crazy. We had to play that for him. We did some ensemble things. I don't know if we did a lot of orchestral rep. I don't remember if we did or not, but early on it was with the grad student then later it was with Denny. Yeah, he pretty much ran the show once it was in his office.

ECKHARDT: And I've heard a few people talk about that and I just think that the whole group lesson format is just fantastic. Do you do that?

PETERS: Well, I try. But it's a question of scheduling.

ECKHARDT: Yeah.

PETERS: It's such a pain because all the classes meet in the morning. In the afternoons it's just ensemble central and you can't get the right kids together for an hour. It's almost impossible, and it's too bad. I have the same problem having a trumpet ensemble, because I can't get the kids all at the same time. We don't have a dedicated hour where no one has a class except for our music convocation time and then, of course, they need to go to convocation. I did group lesson stuff here for a while but I haven't recently. I've got a lot more students now.

ECKHARDT: How was Denny's teaching unique from other teachers that you have studied with?

PETERS: Well, I had two main teachers. I think other guys had a lot of teachers. But my two main teachers were from my undergrad and graduate because I did all my graduate degrees at North Texas. I always think of Leonard Candelaria, which was my teacher on the next level, as like a polar opposite to Denny in many ways. I got there and I was really pretty green still, but I played pretty well, Denny got me playing pretty well, but I was so sheltered and so green. I didn't know much about anything outside of Lincoln, Nebraska and it was an awakening. Leonard was a lot tougher. He's of the opinion you can't just let it happen unless you know what *it* is. And so he's a little different. Denny liked to encourage you to just let out what you hear in your head, let that happen for your horn, but Leonard was more of the opinion, you've got to know how to make that happen physically before you can then let it out. I was really lucky I got both sides of the coin. I mean they are just two very different teachers. I think Leonard was good for me because he really toughened me up and hardened me a little bit to the realities of being a musician and working for a living. I didn't necessarily have the opportunity to do that in Lincoln because it's a much smaller market. You know, you're not playing gigs every Saturday, or having three or four orchestras to play in, and having about 85 guys ready to eat your lunch every day. It's a lot different scenario. But both of them were very valuable and I'm really glad I had both of them, and I'm glad I had them in that order because Denny brought me along and he was almost like a grandfather. Everybody loved him because he's just a cool guy to be around and everybody wanted to be like him. Everybody gravitated toward him and we wanted to practice hard for him.

ECKHARDT: What specific things of his have you incorporated into your own teaching?

PETERS: Well, let's see... I use Getchell for transposition. I use Lacour etudes with my students. I use Pink Sheet for kids to work on range and endurance. I work on six notes for kids who are maybe doing an embouchure adjustment or trying to get some strength. Of course, a lot of repertoire. There's a lot of pieces I've probably played in an undergraduate level that I'll use with my undergraduates when I'm looking for a piece for a younger kid. Working on tuning and really listening. Knowing the scale degree that needs to be adjusted to be in tune with the root. He used to tell me everyday there are no difficult scales, only "unfamiliar scales."

ECKHARDT: I've heard that.

PETERS: That's one of Denny's favorite quotes. Let's see, what else? "The world does not need anymore dumb trumpet players." [laughs]

ECKHARDT: That's a really good one! [laughs]

PETERS: I know you wanted some quotes in there. One of his favorite ones was, "Never overestimate the intelligence, the musical intelligence, of the American public."

ECKHARDT: Can you talk a little bit about the Pink Sheet and describe how he used it?

PETERS: Well, I don't know if Denny said this, but Leonard used to say, there's a little discomfort, or a little pain involved in learning to playing the trumpet well. It's like any athlete, you've got to push yourself to where it hurts at some point to be able to grow, and I think a lot of students don't feel like they want to do that. That pink sheet, if you do it correctly and you really play it the way you're supposed to, I think that it not only makes you move more air, it makes you increase the ability -- not increase your capacity, but increase the ability to use what you have. It pushes you into places that are uncomfortable. Because that's something that has to happen in order to understand what it's going to take to expand to the levels required to be confident. So it's basically just a way to get me to play in that range for one thing. And if you want to learn to play high, you've got to play high and practice playing high, and he got you into those ranges and pushed you to do things that you wouldn't normally do in your practice session, outside the comfort zone. That's what I use it for with my students and I'm pretty sure that's why Denny had me do it too.

ECKHARDT: Dean Haist said that that Denny had sent him to make more copies of it. He was being kind of a smart aleck, so he put it on pink paper.

PETERS: [laughs]

ECKHARDT: And he kept that forever. He thought it was funny.

PETERS: Some people say it comes from Eastman. I'm not sure if it does. I'm not really sure what its origin is. But, you know, it's like anything. You've got to get kids to find out what it means to really to push harder than they ever pushed or try different things when it is not necessarily comfortable to learn what the possibilities are. To me, that's kind of what it was. It was a way to get you to get you out of your shell. I know it's great if you're looking for kids to have better endurance and have better range.

ECKHARDT: Do you have a favorite memory of Denny's teaching?

PETERS: He said a lot of fun things to me, but they weren't necessarily about teaching. Some of the stuff that stands out to me most had nothing to do with teaching, it was just

like interaction, you know? When you go in your office and I had a hole in my jeans, he says, "What's up with those pants?" I said, "I don't know, they got ripped." He said, "Well, it doesn't hurt to advertise." He'd say things like that all the time. One time I went in there and I was all bummed out and he says, "What's wrong? Did your sweetie fart you off?" He kind of knew that a girlfriend had broken up with me or something, you know, and those were the great moments with Denny because he'd always talk to you, personally, not necessarily trumpet-wise. He acted kind of like a grandpa or a friend - it was kind of neat. Let me think about that one and I'll get back to you, because I'm sure a lot will come to mind.

ECKHARDT: Do you have any other favorite stories about Denny?

PETERS: Hearing him play, man. You could only describe his playing as sweet and slippery. You know, sweet; he had kind of that quintessential American trumpeting sound, he had some power and sweetness. He could really hammer when he wanted to, but otherwise he had such a sweet, sweet sound. It was just really inspiring to listen to and then the other thing is, when he played jazz. When he improvised he was just slippery. And that's a great way to describe him. He'd just move in and out and around the changes with just the greatest of ease. No hard angles. It was always just really easy to listen to and really comfortable. So, one of my favorite memories of him is when one time we were playing, I believe it was myself, and it was a guy named, Mike Freeman. The guy playing principal in the orchestra was Mike Freeman, and Bud Emile was conducting. I'm playing second, Todd Holmberg, I believe, is playing third. And we're doing *Academic Festive Overture* and it's three o'clock straight up, or whenever the concert started and it was in Kimball Hall. We're looking around and there's no principal trumpet. Mike Freeman is nowhere to be found and so they start calling and calling worried about wondering where he is well he overslept or had forgotten or something. So Denny, with his khakis and his boots on and his red flannel shirt is sitting in the balcony and Bud Emile leaves the stage. We told him what was going on and Bud Emile runs upstairs. We see him come out on the balcony and lean over to Denny and Denny kind of looks around and thinks, "Aw." He gets up, walks out. Pretty soon on to the stage walks Denny with a trumpet and his flannel shirt and his khakis and sits down and plays principal on *Academic Festive Overture* for the first piece and it was flawless. I mean it was easy and it was awesome to play with him and, of course, Mike got there, came running in before the next piece, but that's one of the funniest stories I have about Denny because he did look pained that he had to do it, but he sat down with no warm-up and just smoked it. Beautiful.

ECKHARDT: Can you talk about his playing? You talked a little bit about it. Do you have anything more to say about it? What made it unique?

PETERS: It was just obvious Denny understood efficient in terms of playing and he always kind of had a red nose and red face, but that wasn't because he was working hard. He just understood how to make the trumpet sing with very little effort and that was the most inspiring thing when you were watching him play. We couldn't figure out how he could make that kind of sound without even trying. And he could make that sound when

he would walk into his office first thing in the morning, pull the horn off the wall and start playing. It would sound like that. Just like in the orchestra concert, he just picked it up and it would go. I always admire people who can do that because it means they really understand what makes the tone production possible and you can do it a lot of different ways. We loved hearing him play in the orchestra. I think he was pretty competitive in some big auditions in his younger years and listening to the Lincoln Symphony was a lot of fun. We used to have him come play jazz with a small group at our Sinfonia parties. Denny would come with his group and play and then he'd hang out with us afterward. You'd get to hear him play and him and Al Rometo and all those guys and then he'd hang out afterwards and it was a good time.

ECKHARDT: What of his resonates with you every day when you play the trumpet?

PETERS: From Denny I got that, I constantly have this number one thing: the beauty in the music and you need to be inspired in your head. You need to be inspired by the music and then you need to have an idea in your head how you want to sound. That needs to be your number one goal. One of the things he always said is, "Nobody cares how it feels, they only care how it sounds." And I think that's very true. A lot of people complain about it's too hard or too high or whatever. But when I work, nobody cares if it's high or if you're tired. All they care about is how it sounds. And clearly, he wanted us to be able to hear what we wanted to sound like, have that be a good musical thing, and then figure out a way to make that the top priority. Music was always number one with Denny.

ECKHARDT: If you had to characterize his playing and teaching in one word, what would you say?

PETERS: One word.

ECKHARDT: [laughs] One word.

PETERS: Wow. That's tough. Probably it would be "musical." Because it was all about music with him. It was always musical no matter what he was playing. That's kind of a boring answer. You know, I think sweetness would be one word too.

ECKHARDT: Sweetness.

PETERS: Sweet or sweetness. Because his sound was *so* sweet and that was the first thing you heard. It just made you want to cry all the time no matter what he was playing.

ECKHARDT: I'm going up to Lincoln, oh here next month and I'm going to go over to the University and try and dig up as many of his recital recordings as I can.

PETERS: Oh, that would be cool. Yeah. You know, there was one question about having have any publications or --

ECKHARDT: Yeah.

PETERS: Didn't I send you something?

ECKHARDT: You sent me the recording of the thing where he did like the play along.

PETERS: Right. Yeah, that's the book I know that's all I was going to say. That's the one book I know that he was involved with Paul Parker on. I've got that book actually.

ECKHARDT: Did he write the... like some of the exercises or things in the book? Did he write any of that stuff or --

PETERS: No, I don't think so. I could dig it out, but I don't think so. That's not even his voice on the recording. I think that's Paul Parker, but it's definitely Denny playing. You can just tell it's him playing. They say it is but then I know by listening that's not his voice. It doesn't sound like him.

ECKHARDT: Yeah, that's what other folks have said that as well.

PETERS: Even though it was like in the 60's or something, which his voice may have been different then. I just don't think it is.

ECKHARDT: Well, I think that's it. That was very, very helpful.

PETERS: All right. Well, I'm glad I could do it. I didn't really know what I was going to remember. A lot of it comes flooding back after a while, when you think about it for a little bit. You know, I think if I would have done a graduate degree with him... by that point you're in a different place in your head and your playing and you tend to remember that stuff even more. There's so much going on when you're an undergrad that not trumpet related, and sometimes it gets mixed up. But I'll think of some other things and I'll shoot them off to you.

ECKHARDT: Okay, great. Well, I appreciate that and I really appreciate your time today.

PETERS: No problem. Good luck!

Interview with Daniel Schmidt, on the phone on 8-30-14.

ECKHARDT: What dates did you study with Denny, and in what capacity? (degree, privately, etc.)

SCHMIDT: All right. I will tell you that when I began to study with him, I really didn't know who Denny Schneider was. I was a high school sophomore, taking lessons from Joyce Johnson, a recent graduate of the University of Nebraska. I grew up in Omaha. Well, Joyce and she suggested that I should try to get lessons with Denny Schneider, the teacher at the University, in Lincoln, and so we arranged for a lesson the following Saturday. The following year I went down to the University every Saturday morning for a lesson; they had the old music building then, and Denny's office was up on the third floor in a corner office. Every Saturday, I took an early bus down to Lincoln, got off at the bus depot across from the University, and then had a lesson with him. I continued to study with him through the summer. It was always kind of assumed in my family that I would go to the university, and I liked Denny as a teacher, so I just decided to major in music, and in trumpet. I took from him from 67; I finally graduated in 1971 at the end of the summer session. So it took me 5 years to get out of school! The only thing that distinguished me as a college student was that I had more credit hours in trumpet than anyone had ever had before that, because I took lessons for credit before my freshman year, and every summer until after my senior year. I forget how many credit hours I accrued. I have to say, that my goal was to become as good a trumpet player as my teacher was. He was a good teacher, but he also demonstrated quite a bit, and then as I got stronger as a player I was privileged to play with him professionally, in dance bands around the area, and sometimes even a couple times and played the Vivaldi concerto together. I had opportunities to play with him. And so the short answer is 1967 to 1971. It came out to be about 5 years.

ECKHARDT: Tell me a little bit about what you do professionally.

SCHMIDT: I graduated in the middle of the Vietnam conflict, and I auditioned for military bands; I passed the audition for the Marine Band in DC, but was not married to Susan yet, so I didn't go there. I auditioned for the Air Force Academy Band, and started in the Air Force as a trumpet player at the Academy. I stayed there one year as the solo cornet, and then I became an Air Force Band Commander for 18 ½ years. I retired from the Air Force in 1991, got a doctorate in conducting from the Cincinnati Conservatory, and then taught college in Hastings, Nebraska for 13 years. We retired to Seattle, to take care of grandsons. And you can probably hear my youngest grandson in the background. Grandpa and Ashton are down in the basement. Now days I'm playing trumpet mainly as a hobby... Susan calls it a hobby because I don't make much money, ha! But I play in 3 chamber orchestras and a brass quintet, and I also still do some conducting... my doctorate is in conducting, so some people here know me as a conductor, but probably more know me as a trumpet player. But I am retired.

ECKHARDT: In what ways, if any, did Denny help steer you in any of those directions?

SCHMIDT: It was as a trumpet player; I was definitely not the best trumpet player when I got to Nebraska, although I was fortunate to get into the orchestra my freshman year. It was after two years, when the upper classmen graduated, that I was fortunate to play either the solo chair or principal in the orchestra. I always idolized Denny as a trumpet player, and also I had a strong affection for him because my father had died when I was young. He was always kind of a father figure to me. I truly liked him. I liked how he responded to people. I liked how he interacted with people. I liked his sense of humor, his self-demeaning sense of humor. And his focus concerning music; he was always out to get to the music. His focus for me was not to become the best technician, but he was always looking for musical line. So I always carried that with me, and I'm by far not the best trumpet player on the planet, although at Nebraska I thought I was, [laughs]! But it was thanks to Denny that I always think music first...music lines first. And then the second thing I think of is sound. People have often complemented my sound. And I don't know if I have a great sound, but my idea of sound is the sound that Denny made. And so I guess that's how he steered me, by being the example, something to shoot for.

ECKHARDT: Tell me about your experience with Denny, as his student?

SCHMIDT: Yes, lessons were of course weekly, and if you signed up for 3 credit hours then you got a lesson and a group lesson. And so twice a week we took lessons. The lessons were, I forget whether they were a half hour or 40 minutes. And you'd go in right away; we would start working on either etudes, or studies such as the Herbert L. Clarke...he never really worked out of the Arban book with me. It was more etude books, especially French etude books. We went through quite a few French etudes, and it was all about the musical line. And Concone. Concone, Herbert L. Clarke...we did some work in the Schlossberg; that was always just kind of a starting point for him. I would say French etudes, Concone, Herbert L. Clarke.

ECKHARDT: That leads to my next question, what specific materials did you study? And what overall arching concepts did you cover with Denny in lessons?

SCHMIDT: Yeah, it was, I had known, or heard, that he had been considered kind of a cornet style player, he had played all the cornet solos when he was young. And yet, he and I never worked on cornet solos. We always worked on French solos as soon as I could get through them, and, um, it was always recital literature. He, he never really worked with orchestral excerpts until, mmm, I'd say midway through my junior year. At a particular group lesson he handed out the Mancini books he had purchased; orchestral quartets, for four trumpet players, so we each played these quartets that were arrangements of orchestral rep. He had also gone on a sabbatical, and had studied with Roger Voisin. When he came back from that, he also, he showed us some orchestra excerpt books he had purchased; the International series, and we started going through them. So I would say my education was probably 80% etudes, French solos, um, and solo work, and 20% or less of orchestra excerpts.

ECKHARDT: Can you talk about that sabbatical with Voisin? What do you know about that?

SCHMIDT: I knew that he was going on sabbatical, and would be gone for the majority of my senior year. I remember being not offended, but upset that my senior year, MY teacher, MY father figure, the guy who was the most important thing in my undergrad, he goes on sabbatical! Another gentleman came in and gave trumpet lessons to me as I was preparing for my senior recital, ha! I don't know if Denny came back stronger, or that it changed his playing, I don't recall that. I recall that he spoke very highly of his time with Mr. Voisin. He brought the Arutunian Trumpet Concerto that Voisin had penned for the E-flat trumpet. So I remember the final summer session learning the Arutunian on the E-flat trumpet. I thought that's the way everyone did it only to find out much later that everyone does it on the B-flat. I thought it was always on the E-flat. But Voisin at that time, and I think I got this through Denny, he had played so much of the orchestra rep, that to make it a challenge he started playing the different orchestral repertoire on different trumpets. And so it was nothing for Voisin to play *Pictures* on the E-flat trumpet. And that's about all. The other thing is, when he came back from that sabbatical, I only had the equivalent of that summer session to study with him. And that's about it. So...

ECKHARDT: Can you talk about his pedagogy?

SCHMIDT: Well, yes. It was always evolving. And by that I mean, if he discovered something new, then he brought it in. The primary texts were what I noted earlier, the Schlossberg, the Concone, and the Herbert L. Clarke. Then he discovered the Mancini orchestral quartets. When one of his students came in with something, then all of a sudden he would try it, then he would adapt it, then he would suggest that people do it. The Claude Gordon Double High C in 52 weeks book, we studied through that my sophomore year, because somebody had suggested it. And Denny didn't have a double high C, and none of his students had a double high C, but it was more of the callisthenic, and the discipline of doing it. I remember when Laurie Frink brought back the Carmine Caruso method. Then, Denny tried it and it helped his playing, so he incorporated that into his teaching. I remember when he had the opportunity to play with Summit Brass out at Keystone. And he had picked up something from either Dave Hickman or one of the other players, and he was incorporating that into his teaching. So, I think as far as pedagogy, and repertoire, he was always evolving. And he wanted to play better. If Denny had one strange habit in his playing or teaching, it was his middle desk drawer; he probably had, oh between 40 and 60 mouthpieces, ha! He was always looking for a mouthpiece that would help him play a little better. And yet, on the other hand, he never forced his students to keep trying different mouthpieces. With me, he worked with me, and we went, I remember, from a Bach 5C to a 3C to a 1C and then just finally to a 1. He thought I was strong enough to do it, and with the 1 then, that's how I finished, that's what I played my last year and half or two years of college, and for 30 years after that. He did play a smaller mouthpiece on his piccolo, so I played a smaller mouthpiece on piccolo. But some of his students, like Joyce Johnson, played the same mouthpiece on her

picc that she did on her B-flat. So I think he was, well, now we're talking equipment again instead of pedagogy, but yeah.

ECKHARDT: I know that you're mostly an orchestral player...did Denny cover classical trumpet different than jazz trumpet?

SCHMIDT: Um, no. He taught trumpet playing. Both of my first two teachers, more Bill Pfund than Denny, but Bill Pfund would always say "I teach trumpet players to be trumpet players, if they want to be jazz players they may, and if they want to be classical they may." I think Denny wasn't as exact as that, but he just wanted us to be able to play trumpet with a great sound, and with the technique that we needed to play what was needed. Denny (for two semesters, I played in the jazz band) directed the jazz band. Yet, he would never considered himself a jazz trumpet player, although he could play tasty jazz solos, I recall he called himself a noodler.

ECKHARDT: I've heard you call yourself that before too!

SCHMIDT: Yeah, and that's because, well, in my case it's because I didn't know what I was doing. I just kept noodling until it sounded okay, [laughs]! I think John Mills has an old tape recording a suite that John had composed, and we played it in the Kansas City Jazz Festival, and Denny played the trumpet solo. And it was just so sweet, nice sound, just noodling. I can't think of another way to describe it. So no, he didn't make jazz trumpet players, he didn't make classical trumpet players, he didn't make principal trumpet players or section players, he just taught trumpet. He taught music. There was one time that I remember early in my tenure at Nebraska, I think it was at the beginning of my sophomore year, or in my freshman class, there were about 4 of us that were about pretty equal. And the beginning of, or in the summer session before my sophomore year, one of the trumpet players came in, and it was a young lady. Denny had just encouraged her to, or he just shared with her that he didn't think trumpet was the direction she was embracing enough to really make it. I recall she felt crushed and she felt, you know, it's not like he kicked her out of the studio, it was just said "look, there might be a better direction." And that's the only time that I can remember that he steered his students away from trumpet. I don't know why I said that.

ECKHARDT: Tell me about how Denny approached literature. Did he pick it, or did you? What were his favorite pieces?

SCHMIDT: No, he pretty much always picked the lit. for me. He didn't say "Look at these 4 pieces and pick what you want." I know that's done differently nowadays, and for me it was always the French solos: the Barat, the Enesco *Legende*, the Bozza, the Chaynes, the Castérède. French trumpet solos. I guess before that my freshman or sophomore year we would have maybe played a solo out of an old collection of cornet solos, the Fitzgerald, and works like that. But I had absolutely no concept, back then, we didn't have YouTube, we didn't have CD's to go check out, we had recordings, so back in those days, Denny would just say "Here, try this solo, I think that this would be good for you." We did the Hindemith, we did the Halsey Stevens, we did the Kent Kennan. If

I'm listing a lot of solos it's because that's, what we did; the etudes were just a means to get to the solos. It was about solos, and we learned solos because that's where we learned to play musically. And then the philosophy is that you'd take that musicality, and if you were an orchestral trumpet player you would transcribe it to that, or if you were a jazz player you would transcribe it to that. So it was solos, and he picked them out. And for me, they were, with the exception of Hindemith, and some others, they were mainly French. And I have no idea why. Maybe one of his, maybe John Mills, would know why he gravitated to that. My senior year was a different matter however; I did much more picc playing that year.

ECKHARDT: Was John Mills there with you?

SCHMIDT: Yeah, he was a grad student my freshman year, and then he taught not too far from Lincoln. He would come back in the summers and we worked together at the music camp at Nebraska. John would be in charge of counselors, and I'd be one of the counselors. Then my senior year when I student taught, I actually student taught where John Mills taught: high school in Seward, Nebraska. So we've always been very good friends; I've always admired John a great deal.

ECKHARDT: How was Denny's teaching unique from other teachers you studied with?

SCHMIDT: Music. Music. Musicality. Line. Music. This would be a criticism of Denny, but when I was first going to get a master's, I was actually in the Air Force at the Air Force Academy, and I went up to Greeley to see if I could get into their program, to do what they call a bootstrap, where the military sends you, and you take a quarter of the time and work on a master's. And I studied with Bill Pfund, and in my very first lesson, he said "Okay Dan, let's play your scales." I'm embarrassed to say, here I was a college graduate, and I didn't know my major scales. We had never really worked on scales. And I mean sure, we worked in the Herbert L. Clarke book, but other than, there's that one page in the Schlossberg that deals with scales. I had never really, really owned my scales. So I remember Bill Pfund remarked, "I mean, didn't Denny Schneider ever work scales with you?" And I said, "Well, no, we just worked on music!" So line; musical line. And Denny was always concerned with "How do you think this phrase should turn?" If you repeated something a second time, "How do you think we should do this differently?" like in the Haydn, or in the Hummel. "So you hear this the same way as this, or this? This is a recap of the same material, so should we do it verbatim, or should we make it more interesting?" Denny was, I learned, and this'll sound like terrible grammar but, I "learned music" from Denny. I didn't learn a lot at Nebraska...my fault...but every spare minute I had I was in the practice room, trying to become a better trumpet player at the expense of other music classes. When I studied with my next trumpet teacher, Bill Pfund, it was much more about playing perfectly, playing without errors. Much more work on scales, [laughs]! I spent a LOT of time with scales, every morning. Then the third person I took from was Irving Bush in the LA Phil, and he and we worked primarily on orchestral excerpts. I remember one of the first lessons with Mr. Bush I came in with the Charlier etudes, and we worked on them, and by the third lesson he said, "You know, I'm happy to work with you on this, but I think where I could really help you the most is on

orchestral excerpts.” So from that time on for the next year and half, were worked exclusively on excerpts. We listened to excerpts, learning excerpts at different tempos, depending how differently the conductors wanted them. And my last formal teacher was at Cincinnati Conservatory, I was actually getting a doctorate in conducting, but I studied privately with Alan Siebert; it was more collegial, more, . . . I was as old or older than Alan, so we chose some rep that we were going to perform on my one required cognate recital, and we chose a couple etudes from different etude books than I had owned. So at that time trumpet was kind of adjunct to my main degree focus.

ECKHARDT: What of his have you incorporated into your own teaching?

SCHMIDT: Concone. And more Concone. And MORE Concone. And the Bordogni. I really believe in that whole book, the transposition where it changes every bar and a half or two bars. That’s how I taught transposition in college. But it’s all about line and music, and making a good sound. Every time you pick up the horn, make a good sound. Sound is first, because that’s the way Denny taught. The sound you make and the musical line is the most important thing. And I have to add this, for when you talk with the other people that studied with him. He always talked about every note being a pearl. It has a beginning, and an end, and both the beginning and the end bear discussion and consideration. But I was to think of every note as a pearl. And the beginning had to be pure and precise, and not explosive, necessarily, but just a pure sound. And at the end of the note it needed to be a pure sound, it could not be a tongue-stopped note. Although he didn’t have to hammer that, he would just say “Hey, don’t stop the notes with the tongue, stop them with the air.” With his playing, when he would play a scale passage or whatever, it was the shape of the notes that’s what I always wanted to do.

ECKHARDT: Do you have a favorite memory of Denny’s teaching?

SCHMIDT: Probably one that he would use often with me, [laughs]! When I would make a mistake or I didn’t know something that I should know, [laughs] he would, he would look at me, and then he would drop his eyes, and shake his head a little, and in a very slow drawl say “Oh, dumb, Danny, dumb, dumb.” [laughs] And I would say “Okay, okay, how should I play this, you tell me how I should do it.” I guess it’s not a favorite, but this is a typical Denny thing, when I would come and visit them, for example, I think we were living in Alaska, I came through on business and I was there to visit family. He had already been turned on to the Carmine Caruso method, and he had been working and said “Dan you gotta try this, you gotta do this, try this for a couple weeks, then try it for a month.” So I did, then I came back about six months later and visited him again, and I had been working very seriously on the Carmine Caruso method, and it had helped my trumpet playing, and my range, and my stamina, and it had helped me be a better trumpet player. So he said, “Let me hear you.” And so I played and he gave me some kind of compliment about my high register. He said, “This really works doesn’t it.” And I said, “Yeah!” So he was always kinda, not giddy excited, but he was always constantly excited about some new thing that he had discovered that would help his students.

ECKHARDT: What of his resonates with you every day when you play the trumpet?

SCHMIDT: The sound. His sound. Part of it was equipment, I've come to discover, but when I took from him he played Benges, Benge trumpets. So I bought a Benge Bb and I bought a Benge C because Denny had them. As time went on, I play different horns now, then I bought a Bach C, and I loved that Bach C, and I loved to create a great sound. I said this a couple times, I'm not the best student he's ever had. I may not have the nicest sound of any student he's ever had. I'll put my sound up against them, or maybe we all get the same kind of sound...I don't know. But that's what, every time I put my Monette C trumpet up to my face, I think SOUND – or my rotary horns, or my D or my Scherzer picc. And I guess that's what it's all about the - sound we make. And it's not, he would argue with the guys, it's not the sound that you're hearing in the back of the hall, it's the sound that you're making from your ears that you have now. And I've noticed, the other thing, Louie, as I played the Bach 1 mouthpiece for years, and then I bored it out, played it a few more years, and then I switched it over to the Monette mouthpieces, I got a different sound, and I didn't quite like the sound quite as much as a Bach sound, but the Monette mouthpieces helped me play better. And now I'm playing on this Giddings and Webster, and it helps me play a LOT better, but I certainly don't care for my sound as much. And I have to work harder to get a warm sound. But it is easier, and at this stage in my life, I'd rather have it easy. I'm not strong enough; I don't play enough hours in the day to play my bored-out Bach 1 anymore.

ECKHARDT: You've talked a little about this already, but what made his playing unique?

SCHMIDT: It was fluid, and tension-less. Even in the high range if you, and bear in mind, I don't know if I ever heard Denny play a high E-flat, maybe on the Haydn, you know, he would always say "90% of the money is made between low C and high C." And with the exception of the Claude Gordon book, we never really worked on high range. So his playing was velvety, with this nice articulation. Not a crisp, and not in descript, but just a nice attack. Yeah, fluid; fluid and relaxed. I told you before that I had remembered some articles that he had written. And, uh, they were about the mechanics of trumpet playing, and I've since kind of recalled more that, that was something that I think it was the LeBlanc corporation that put out this newsletter. And, um, he wrote an article, oh maybe a dozen articles for them. But it was on the mechanics of filling your lungs, and how to relax, and the last thing we do before we release the air is relax, and then release the air into the mouthpiece, not push, not explode the air, but just releasing the air. And in his playing, when I say tension-less, you could hear no tension. No body tension, no, everything was fluid, he was relaxed, his breath intake and everything was relaxed. And so that's what I remember.

ECKHARDT: You said those were from the LeBlanc company?

SCHMIDT: I think so, but I think you should talk with somebody, with John Mills maybe, his recollection might be better than me. I remember I copied them off on a typewriter, [laughs]! And then mimeographed, and I can't find them now, there were drawings about the torso, you know, a side view of the lungs, where he would talk about

part one and part two. Part one was the part of the lung way down deep, part two was the chest area. Stretch and relax, then blow, and you would always empty part one, and then empty part two. Then these exercises about breathing in as much air as you can, and forcing more air in than you had the capability, then after all that, then stretch, and relax, and blow. And when we were doing these exercises, you were to exhale all of your air, and even when the air was gone, exhale more, so your body would start to shake, actually, as you were trying to get more air out of your body. And, that was when we'd do long tones.

ECKHARDT: I need to try to get a hold of those articles.

SCHMIDT: You know, John might have them, and I'll look. There's one more place that I can look here, and I will do that, I doubt that I have the originals anymore that I typed. But I know I've got them somewhere. I think it's one of, Besson, or LeBlanc, or some periodical.

ECKHARDT: Along with that, do you know of any other publications by Denny that might be out there?

SCHMIDT: Umm, no, not unless it were something that he sent to like the Nebraska Music Educators, maybe. Denny never did a trumpet text, or an etude book. I know my first, my lessons when I was still in high school with him, he would always just write out exercises, but I found out later that those exercises had come out of the Schlossberg book, or something like that. So, no. I don't know of any others.

ECKHARDT: Can you describe your memories of Denny as a human being?

SCHMIDT: Yeah! I'll start with the only odd memory, and that's, as I talked to you earlier, about his counsel of the young gal who he kind of channeled away from trumpet. At the time I didn't quite understand how or why he would do that, but I never asked him. Never asked him. As a human being, he was gentle, he was affable. His sense of humor would often be slightly demeaning. He'd laugh at himself. I never remember him laughing at other people, that wasn't his sense of humor. A lot of people liked him. I think it was because he was so friendly. He was just friendly to people. He may not have agreed with his peers, the other professors, but I never heard anything come out of him in any lessons. So I think he was very professional in that regard. And other than we would play gigs together, when we played church gigs together. He was a Catholic, and I remember this one gig, a church gig that we played. We had to play two gigs, and in between the two gigs he ran over to a Catholic church to go to mass. We played a lot of gigs, i.e. two trumpets and organ. He pulled me into quite a few nice playing opportunities in church gigs my junior year. A lot like probably you're getting there. He never had the ego...it was never so much about him. It was always "You can do this, yeah you'll do well on this." He was eager to push jobs my way; that's how I came to play with both the Lincoln and Omaha Symphonies. Ask Allan Cox (he preceded me at UNL) I'm sure he helped Allan out in the same way.

ECKHARDT: Do you have quotes from Denny that are memorable?

SCHMIDT: Yeah! “Dumb Danny! Dumb, dumb!” [laughs]! Yeah, that’s one. I know that he always encouraged me if a pretty girl was walking by, he would always say something like “Well that’s a real looker!” And he would always encourage me to, whatever accompanist I was using, “Hey Dan, have you looked into that?” No, I can’t think of one. When I first moved to Hastings, and James, my son was playing trumpet, the first thing that I did when I got to that state was I went and asked Denny if he would consider giving James lessons. I told him “Denny, this kid really has much more potential than I ever had.” And I remember that he said “No Dan, I just don’t have time, I’m sorry.” Well, little did I know, Denny was in his last years of teaching, and he was already planning on retiring. James studied at Hastings and then went on to ASU. So, and I will say this, and this is the direct result of Denny Schneider. When James was at ASU, Hickman loved James’ sound, and James learned his sound from me, and I learned my sound from Denny.

ECKHARDT: Is there anybody else that you think it would be helpful if I get in touch with?

SCHMIDT: Yes, John Mills. And Allan Cox. And Dennis Gephardt, if Allan could direct you to where Denny Gephardt is. David Grasmick. And his little brother Brian Grasmick. Eddie Blum. Eddie Blum was a wonderful trumpet player who became a mailman. I mean, a lot of players, for whatever reason their lives took them elsewhere. Gary Davis maybe has some good ones. He was disappointed when my freshman year when I made the orchestra, and he was a sophomore and didn’t. But we became the best of friends and he was the best man at my wedding, so. Steve Erickson, make sure you contact Steve Erickson! And then, the guys who were a little while after me, Dean, but there were two guys, one in Dallas? But those are names that I would just, there were two guys that played a duet at ITG when it was in Massachusetts, and both of those guys were Denny Schneider students. But I didn’t know either one of them.

ECKHARDT: Is there anything else that you’d like to add? Anything you think I should know?

SCHMIDT: No, just, maybe just that in this life that we live there are always mentors, and we have more than one mentor. And everybody’s story about Denny will be different. And my stories about Denny are because I didn’t have a dad, and I so admired him, I maybe imagine him as my dad, and he was, for the way I see him as far more affectionately...and he may be, I don’t mean to take anything away from anyone else, but I have a very high regard for him as a mentor, and as a trumpet teacher, I am still not the best trumpet player, but the first thing I think of is sound and the second thing I think of is music, how am I going to play this music? And some folks may criticize my articulation, and I think, okay. I can fix that. So, good luck, Louie. I think this is a great and honorable thing you are doing. He’s a great man.

Interview with Barbara Schmit, on the phone on 11-2-14.

ECKHARDT: What dates did you study with Denny, and in what capacity?

SCHMIT: I worked on a Bachelor of Music Education from 1988-1993, and then I taught for a couple of years. I found out that Denny was going to be retiring soon, and I knew I had more to learn from him, so I came back for my Master of Music in trumpet performance from 1995-1997.

ECKHARDT: Tell me a little bit about what you do professionally.

SCHMIT: I am Development Director at Arts Incorporated, and we manage several non-profit arts organizations, mostly music groups. I also play trumpet in some of those groups, as well as other groups in Lincoln. My boss is Dean Haist who you also talked to, another trumpet player and former student of Denny. I taught public school for three years before I started at Arts Incorporated. I've been there for 16 years now.

ECKHARDT: In what ways, if any, did Denny help steer you in that direction?

SCHMIT: I have been thinking about that question quite a bit. He always encouraged me to work hard and do whatever made me happy. For him, it was so clear that playing music made him happy, and seeing students make progress made him happy. After a really good student recital, or a concert, he'd say "Wasn't that just a kick in the pants?" and you could just see that he was loving his job. And he said that, he talked about that a lot, how lucky he was to do what he did. I think he never really was specific about what he thought I should be doing, but it was clear that he thought people should be doing what they loved to do, and he made me feel like I could do anything if I worked hard enough.

ECKHARDT: Tell me about your experience with Denny, as his student?

SCHMIT: Well, I had just taken a few summer lessons from a local teacher when I was in junior high, but other than that I had not ever studied privately until college. I took trumpet lessons with him in college because it was part of the curriculum, but I wouldn't say I had a real passion for playing the trumpet at that point. I loved music. I was involved in instrumental AND vocal music, and I was a little better at trumpet than voice, so that's how I ended up in the trumpet studio. I didn't really have any experience with practicing regularly, except for piano lessons when I was younger. I remember thinking that the amount of practice that was expected of me was absurd, [laughs]! Since I was going to be a music teacher, and not a trumpet player...I really didn't get it. And slowly and patiently Denny helped me realize that that was not a healthy attitude, and that my work in the practice room directly related to my work as a teacher. Each year I got more interested and engaged in playing trumpet, because of what a great experience I had studying with Denny. I also continued to sing in choir and felt like Denny valued that part of my performance education too. There were a few times when I was singing in

University Singers, and we did things with the Lincoln Symphony, and he was playing, and it was such a thrill to be collaborating in that way, even though I wasn't even playing the trumpet for those things. And then of course later, as a professional in the community I had many more opportunities to actually play with him, especially in the Nebraska Trumpet Ensemble where I was often right beside him. It was great to have taken that whole journey with him from just being a typical kid who liked band to becoming a better trumpet player and much more interested in it and playing at his side. It was just a really delightful journey. And I would say now that the best compliment I ever receive is when someone says "I can tell by your sound that you studied with Denny." And I think you hear that a lot from his former students - that's a big way he made his impact.

ECKHARDT: At one point, Denny had a sabbatical and studied with Roger Voisin...what do you know about that?

SCHMIT: You know, I wish I could remember all his stories, because he told so many great stories and I remember him talking about that. I know he had a great time doing it, and if I remember correctly I think he got to a point where he had the opportunity to move out there and make it big, but he chose the stability of Midwestern life with his family. I may be mixing up my stories in that, but I know there was one point in his life where he had a chance to go and move away and be a player, and he decided to come back here and be a teacher, and be a player, and have a family, and do it all. When I was in college, Roger came and did a masterclass with us, and I got to play for him, and it was amazing. I remember him telling the story, and I don't know if Denny prompted him to tell it, because I know it's a pretty well-known story, or if he just came up with it on his own. Roger talked about his father playing for the premiere of the Rite of Spring, and how he ended up with somebody's coat that they threw at the stage in protest. I think Roger might have still had the coat at the time as a historical artifact from that premiere. I thought I remembered the story and then I thought, well, maybe if I Google it I can confirm that it actually happened. Sure enough, it showed up somewhere.

ECKHARDT: What concepts did you cover with Denny in lessons? Did you study specific materials?

SCHMIT: Well, yes. First, for what seemed like, well you know, a year or more, but it was probably shorter than that, we worked on second line G. [laughs]. Did you do that in your lessons? Every lesson began, "How's your second line G?" And I'd play, and he'd say "Okay, now try to make it sound like this." Sometimes we would spend the whole lesson working on second line G. And, like so many other things, I didn't get it for a long time, and then eventually as I made progress, and started to hear a difference, you know, we moved up a half step, then back to second line G. [laughs] I was always working on making the best sound. Once I started teaching, I realized how hard that is, to teach that way. It requires so much patience, and to be able to say things in lots of different ways, and to model it, and all these things to get this one concept of making a good sound. So that, I think that was really the foundation for everything else. And then, you're probably familiar with the pink sheet, have other people talked about the pink sheet? Clarke studies, Goldman studies, Lacour studies, Charles Colin, Robert Nagel, Arban, of course.

We did lots of listening. Listened to a lot of Wynton, Maurice André, Timofei Dokshizer, and I remember, when Chris Botti was just up and coming at that point, and Denny said, “I wanna sound like him when I grow up.” Lots of playing scales different ways. In trumpet class, where we’d have three or four students at a time, we would go through all the modes and the scales. We’d do every imaginable scale you could think of. We’d do games with scales. And then we did a lot of playing by ear. He’d say, you know, “Do you know ‘Let it Snow?’” and we’d say “Yes,” and he’d say “Okay! Play it in the key of C!” “Now play it in the key of F!” and we’d jump all over the place, and that was always challenging and fun and really good for us. Then in our trumpet seminar, which we had once a week, we’d listen to each other. Not just listen to each other play, but we would talk about what was happening, and learned to see it from a teacher perspective, as well as a student. And then one other thing, he had a little breathing machine like you would get in the hospital to practice taking a good full breath and letting it out, making the little ball stay up in the air. We spent time with that occasionally.

ECKHARDT: Can you talk about how the small group classes work?

SCHMIT: It varied a little bit each year. When I was a freshman and sophomore, he had his graduate assistant running the class that I was in. They grouped us by where we were as players, so a lot of the younger people were together. And so, sometimes they had a graduate assistant teaching that class, but then when I got older, I was in a class that he taught. He was definitely in charge, but he would ask us lots of questions, and we would do things like work on tuning. We’d play a chord, and we’d listen for overtones, and talk about how in a major triad, the third was always a little sharp, and we’d have to listen for that and adjust. It was the kind of training that you wouldn’t necessarily get in a large ensemble, and you wouldn’t get in a one on one lesson. You had to have a small group to do it. And talking about things in such detail, it was just so valuable to do that. And we’d also work on small trumpet ensemble pieces, and he would conduct those, just from his chair with a pencil, looking over his glasses. [laughs] So it was definitely directed by him, but we had a lot of input and he expected us to be listening and participating.

ECKHARDT: Was it like three or four of you? Did that vary?

SCHMIT: Yeah, it did vary. I think also it was three or four of us, sometimes more, probably never less than that.

ECKHARDT: Mike Anderson does that down at Oklahoma City University, and I’m kind of interested in this whole idea, it’s a great idea.

SCHMIT: Uh huh! It was really valuable, and I don’t know if you’ve talked to Tom Kelly at all, he can talk more about that too. He taught one of those classes when I was younger.

ECKHARDT: Other than the trumpet class, can you talk about his pedagogy?

SCHMIT: I would say he was really good at figuring out what each student needed. For someone like me, I really needed a gentle approach and patience and encouragement, and that worked for me. There were some students who needed him to be a little more aggressive, and you know I tried to do whatever he told me to do, but other students didn't necessarily do that. So he was harder on them, and they rose to the occasion, you know? He was just very good at figuring that out...if he had been harder on me, it wouldn't have worked for me. So I think that's a really strong quality in a teacher, to consider each student individually, and treat them the way that's going to work for them. He really encouraged a lot of, I'd call it cross-curricular learning. He encouraged us to sing, that was something we did in trumpet class too...he'd have us sing our parts and tune chords that way. He encouraged us to think about playing like a violinist...listening to lots of different music. We talked a lot about the book "The Inner Game of Tennis." There's a music version, but I really think he preferred the Tennis one. And other books that taught us things about music. So really, it wasn't really just about playing the trumpet, it was about so much more to become a good musician. He's also really good at explaining things clearly. I think about transposition, and that was something that was really hard for me to understand. And so we'd go through this whole process... "Okay, what kind of trumpet are you playing, Barbara?" "I am playing a B-flat trumpet." "Okay, what's the music for?" "It's for C trumpet." "Okay, now to get from your B-flat trumpet to this part, what do you need to do?" He was very good at taking things a step at a time. He's also really good at using analogies. We talked about golf a lot. I've never golfed, but it made me want to golf, [laughs] I just remember him talking about trying to be precise on an attack, and him making the motion of hitting a golf ball. And it was just like that. And he'd say "Playing the trumpet is an athletic endeavor. You have to use your whole body." He encouraged me to think about it as a sport and that you have to play through the instrument, and not just to it. Those are some things I remember about his pedagogy.

ECKHARDT: Did Denny cover classical trumpet different than jazz trumpet?

SCHMIT: We didn't spend a lot of time on jazz, but when we did I think he maintained the same focus of using a good sound on everything you do. We worked a lot on scales, all of the scales, and then could apply that to whatever type of music you were doing. He always sounded great no matter what style he played. I know that when he first came to the university, his job entailed a lot of jazz, but by the time I got there, he wasn't all that involved in jazz at the university. So anytime he'd play a little lick, either on trumpet or piano, I was just amazed at his jazz chops. He could really do anything, and I wish I had spent more time working on jazz with him but I didn't.

ECKHARDT: Can you talk a little about how Denny approached literature. Did he pick it, or did you? What were his favorite pieces?

SCHMIT: He definitely selected literature, but if I expressed an interest in trying something, he was willing to let me do that. He was careful to select literature that would be helpful to the student, and that the student could play while maintaining a good sound. He wasn't interested in all the bells and whistles until a student could play something that

was very simple beautifully. It was humbling for me my first semester, my piece that I played for my jury was the Bach “Bist du bei Mir,” the little aria, and I just like second line G, I thought “this is so easy, I can totally play this!” And what I had to learn throughout that semester was that I was not playing it musically, and I was not playing it with a good sound. There was so much more to it than playing the notes and the rhythms. So I think he selected that piece and others like it for students in the same situation I was in, early on there so that they learned to play something beautifully before they had to worry about all of the technical things that came later. As for his favorite pieces, I don’t know. He was really open to lots of different things. Second movement of the Haydn, I think it gave him great joy to hear that played well, but I think he enjoyed just as much hearing someone play Stravinsky, or something more contemporary. For my Master’s recital, I played the Suderberg, I think it was Chamber Music IV...and it was pretty...non-traditional, and there’s some prepared piano stuff...and we had fun together working on that one. I think almost every piece he played or heard thrilled him in one way or another.

ECKHARDT: Is that the one where you play into the piano and the strings vibrate sympathetically with what you play?

SCHMIT: Yep, yep. It was really fun. You know, I think he got as much joy out of something like that as he did out of something more traditional. I think he really enjoyed listening to Dokshizer and any of those really passionate Russian things. I was senior soloist, and played the Goedicke trumpet concerto, not the Concert Etude, but the concerto. We listened to Dokshizer play that a lot in preparation for that, and you know, all the passion that he played with was really inspiring.

ECKHARDT: How was Denny’s teaching unique from other teachers you studied with?

SCHMIT: I haven’t really studied with other teachers, because my time playing the trumpet was so limited as far as private study. If I had the chance, I could probably study with him for 10 more years and still learn a ton. I know that his emphasis on making a good sound is unique, and just required so much patience. I’m guessing that there aren’t a lot of teachers who spend that much time and that much energy on that very basic thing, before moving on to other things. And also, I think he was unique in his sensitivity to each student’s needs and taking each student a case at a time.

ECKHARDT: What specific things of his have you incorporated into your own teaching?

SCHMIT: I think the emphasis on good sound, for sure, and spending a lot of time doing scales lots of different ways, and playing by ear. Just really trying to evaluate each student and how they think and how they function and trying to teach in a way that’s going to work for each student.

ECKHARDT: Do you have a favorite memory of Denny’s teaching?

SCHMIT: I think it would be that no matter what happened in my lessons, when I'd leave his office, he'd say "Straight ahead, kid!" And that just always made me feel really good, like, okay, you know, maybe it was a rough lesson, but he's saying keep working, you'll get there. And if it was a good lesson, same thing. Keep working, you'll get there. I think also his stories, which, like I said earlier, I wish I could remember better. But they always made a really good point, and had something to do with whatever I was working on. And then, I think my favorite thing in a lesson was playing duets with him. It was just such a treat to play beside him and try to match his sound and match his musicality, and it was just fun, really fun to do that.

ECKHARDT: What of his resonates with you every day when you play the trumpet?

SCHMIT: Striving for a good sound, playing musically, trying to think like a singer or a string player. Working on relaxing while playing, and using air well. Trying to listen. I think those are the big things that stick with me, but most of all it's that, always striving for a good sound, no matter what.

ECKHARDT: What made his playing unique?

SCHMIT: I'd have to go back to the lovely sound. His expressive playing...attention to detail. His ability to play all styles really well. No fear about new music or old music or anything in between...just a real love of making music. You never heard him say "Oh, we have to play whatever piece again" when he was playing with the symphony. He was just always really excited about whatever they were doing. He was like a kid in a candy shop every time they had a concert. "Oh, we get to do this!!"

ECKHARDT: People aren't like that much anymore, unfortunately.

SCHMIT: Nope.

ECKHARDT: If you had to characterize his playing/teaching in 1 word, what would you say?

SCHMIT: Sensitive.

ECKHARDT: Please describe your memories of Denny as a human being.

SCHMIT: Kind. Observant. Caring. Encouraging. Father-like. Intuitive. Good listener. Able to simplify things that seemed complex. Also, a quiet giant...very gentle and cooperative and inspirational, but standing up for his students when the need arose, and being there for students when they needed him, whether it was they just needed to talk, or needed help with some musical thing. He was always willing to take extra time if someone needed it for whatever. When I was in graduate school, my cat died, and I spent my whole lesson that day just crying the whole lesson. And that was okay, you know? He was okay with me needing that.

ECKHARDT: Do you have any memorable quotes from Denny? You mentioned “Straight ahead, kid!”

SCHMIT: “There are no difficult keys, only unfamiliar ones.” I’ve used that with my own kids before. It’s true! Once you’ve played Jingle Bells in F#, you realize, it’s not so bad! [laughs] “Playing the trumpet is an athletic endeavor.”

ECKHARDT: Do you have any favorite stories about Denny?

SCHMIT: That’s a hard one. I wish I had a better memory...I wish I had written them all down because there would be a lot of them. I do remember whenever Laurie Frink would call to wish him happy birthday, and I happened to be in a lesson, everything stopped. He was just such a big fan of her, and she of him. His face would light up, he’d be so happy to hear from her. When I started having kids, I was out of school by then, but we would arrange to have coffee, or he’d come over and see the kids, so to them he’s Grandpa Denny, and he STILL is every time I say anything about him. And when my son was born, he was a couple months early and it was a big surprise. Somehow Denny was the first person to see my son. Somehow he found out about it and went to the hospital right away, and he was just so eager to see him, and to be there. That was really special to me. I think that lots of people would say that he took a real interest in their lives as well as their careers.

ECKHARDT: Do you know of any publications by Denny that might be out there?

SCHMIT: I don’t. I know he spent some time recording with the Summit Brass, so there would be those recordings. And there’s a record that, I don’t know what it was, some kind of educational something. Do you know about this?

ECKHARDT: I do, actually. I can send it to you. Grant Peters has a copy of it, and digitized it. It was like a “How to Play the Trumpet” thing. It was like a 6 or 7 minute little record that came with it, and there’s a narrator. Denny’s not the narrator, apparently, although a couple folks sounds like they couldn’t tell if it was him or not, because it was from the 60’s. But he plays all the examples, and it’s just fantastic. As soon as we’re done with this, I’ll get the link, Grant has it up on his website, and I’ll email it to you. It’s just really fun to listen to. It’s very cheesy, but Denny just sounds great on it.

SCHMIT: Of course! [laughs]

ECKHARDT: I’ve seen a few places and heard a few people talk about him doing some kind of column in a newsletter for a music store out of Denver. I contacted the music store, and they said that nobody, the guy who started the music store was retired, but his son runs it, and nobody knew of this article. And there were a couple of books that Denny is in, such as David Hickman’s “Trumpet Greats” book. In the little article on Denny, that mentions it. I’ve heard a couple of his students from back in the late 60s and 70s have mentioned it. I can’t find any info on it. I would love to get copies of those.

SCHMIT: Huh, yeah. I don't know anything about that! That'll be interesting.

ECKHARDT: Is there anybody else that you think it would be helpful if I get in touch with?

SCHMIT: Have you talked to Vernon Forbes? They were good buddies, and I think very similar pedagogy. Very caring guys, and I think they were probably there a similar number of years. And if you've never met Vernon he's just the nicest guy in the world. I saw him about a year ago, and I talked to him a little bit there, and he seemed very well and cheerful. He'd be a good one. You said Tom Kelly is on your list. You've talked to Mike Anderson? How about Mike Thompson? And family members? Have you talked to any of his family members?

ECKHARDT: I'm in touch with his daughter, and I'm going to interview her. I'm coming up to Nebraska sometime soon, and am going to try to meet with her. It's just too bad he's doing poorly.

SCHMIT: I tried to get up this summer to see him, but my uncle was ill, so we ended up taking a quick trip to Tennessee instead of going to Omaha that day. I need to get up there. When he was here, and starting to decline, I saw him fairly often. Tom and Mike Thompson and I went and played Happy Birthday for him, and it was really fun seeing how he A: lit up with anything musical, even though he wasn't sure who we were, and B: how much music he still had in him, so while Tom would bring a trumpet over to him at this place where he was staying, he'd noodle around, and he sounded great, even though, you know, he wasn't playing regularly. That music stuck with him.

ECKHARDT: Well, I think that about does it, thanks so much for your time! Anything else you'd like to add?

SCHMIT: I can't think of anything right now, but I'll let you know if I do. I would think that Buffy would have some things, when he retired, I remember on the last day he came down carrying this huge box of stuff to my office and you know, said he wanted me to have all of his music. I was like "Whoa, you're still going to be using it, don't you want it?" And a bunch of it he had more than one of, and he just didn't figure he'd need all of it. But I was thinking there's probably all kinds of stuff in his home that might be helpful...maybe Buffy knows about that.

ECKHARDT: Well, thanks again for your time!

SCHMIT: Yeah! And congratulations on all your good work!

Interview with Michael Thompson, in person on 1-5-15 at Thompson Music in Elkhorn, NE.

ECKHARDT: What dates did you study with Denny and in what capacity?

THOMPSON: Okay, well... In undergraduate school, my trumpet teacher, his name was Stan Hahn, he was in the Air Force with Denny and so when I got -- Was looking to go to school after that, Stan says, "You've got to go over to the Lincoln area and study with Denny Schneider." And so I got a teaching job in Tabor, Iowa, which is just across the river from Plattsmouth there and down a little bit and so I got this teaching job and so I called Denny and I said, you know, "I'm a student of Stan Hahn's and Stan said to give you a call." And I said, "I'm not looking to go to school at this point and so -- But I want to continue to study trumpet." And so he said, "Yeah, well we have Lincoln Symphony on Monday nights." And he says, "I don't go home until after that." And so he said if you can come at the end of the school day and before their rehearsal, then he could go get something to eat, then he'd take me on as a student. So, that was in the fall of 1982.

ECKHARDT: Okay.

THOMPSON: And so I did that pretty much weekly for the next three years there and I never enrolled in school there, you know? And then Denny said, you know, you should be playing up in Omaha, you know, and so he called Steve Erickson and had Steve come have me come play for him and so I went up and met Steve I kept studying with Denny for a while but then I worked on my masters at UNO so I became a Steve student, so I never enrolled at UNL, but then shortly after that, one of the jobs were open in the -- In both the -- There were two orchestras in Lincoln at the time, the Lincoln Symphony and there was the Nebraska Chamber Orchestra and they both had openings about the same time and so I auditioned and got both of those -- Both of those positions. So, I did that then until -- I was third trumpet in Lincoln Symphony and second in the Chamber Orchestra and then Mike Anderson and I, somewhere along there, decided to change positions in Lincoln Symphony about the time when the two orchestras emerged, which was 25 years ago because the Lied Center was opened 25 years ago and that's -- Yeah, that was about the time the Chamber Orchestra and the symphony merged. So I always told Denny that I should just pay him for getting sit in the symphony next to him because that was lessons, you know?

ECKHARDT: Tell me about what you do professionally now?

THOMPSON: Okay, well, I'm principal trumpet in the Lincoln Symphony and for the last about nine years, I've subbed quite a bit in the San Diego Symphony, mostly in the summers but a couple of series concerts of the year. I play second trumpet in the Plymouth Brass and then I run a brass quintet up here in Omaha called Palladium Brass and I also manage the Omaha Brass Ensemble, which is a Philip Jones size group. And then Jaime Tyser and Tom Kelly and I and Jason Johnson, who teaches at UNO, we have

a herald trumpet group that doesn't do too much yet, but we -- It's called, Fanfare Omaha. So that's basically what I do.

ECKHARDT: And, you didn't study with Denny formally, but how did he help steer you in those directions?

THOMPSON: Yeah, I mean, Denny was a huge influence. I mean, I didn't enroll in the school there, but I went every week for about three years and, you know, he always encouraged me to, you know, make contacts up here and to audition when they had things in Lincoln and so he was a huge influence and where I wound up going, you know?

ECKHARDT: Can you talk about your experiences with Denny as his student, specifically like what concepts did you study with him and material?

[talking simultaneously]

THOMPSON: Well, he was big in the Caruso thing at that point. So we went through all that. I did some solo rep with him, but I did a lot of orchestral excerpts and etudes and, you know, I would say, he probably helped mostly in the orchestral style and, you know, maybe becoming a more consistent player, you know and so -- The Caruso thing, even though I don't do very much of that today, was pretty important back in the day, I think.

ECKHARDT: Can you walk me through a little bit of what he did with you with regards to that?

THOMPSON: Well, the Caruso thing, you know, you did the warm-up thing, the pedal tones, which weren't really pedal tones because you don't use both lips so much. You know? And I think the things that I got the most out of that were the embouchure setting studies like the six note thing, which, if you're familiar with Laurie Frink's "Flexus" book, she's expanded on that and does variation things, you know? Where she does the six note things with note bending in it and then there were the expanded interval exercises, which, you know, at the time my -- I didn't quite understand but once I did them a while I understood that they were about playing down the middle of a horn, you know, and the high range and a low range and middle range are all the same, you know? So I think that helps position your embouchure so it works more efficiently, you know, without moving around so much.

ECKHARDT: Did you do any, like, sorry the pink sheet with him at all?

THOMPSON: Yeah, yeah, yup.

ECKHARDT: Can you talk a little bit about like that?

THOMPSON: Well, you know, I thought that was basically a lip flexibility thing, you know and I think I've got -- I know I've got a copy of it at home, I think there's one here

floating around. You know, and I think -- I think that was more geared at things you need to do to maintain yourself when you have a busy schedule playing and everything -- I mean, you do -- Denny's, a lot of his maintenance stuff was things that you could do quickly to cover all these bases, you know, without chewing up a lot of time because you needed to be out playing professionally.

ECKHARDT: Working.

THOMPSON: Yeah, you need to be working.

ECKHARDT: That's great.

THOMPSON: Yeah.

ECKHARDT: You probably didn't do any jazz trumpet stuff.

THOMPSON: Hmm, other than, you know, listening to Denny when there was some improv in the orchestra, you know?

ECKHARDT: Right.

THOMPSON: Yeah, yeah. You know, he ran that little dance band for years called: Denny's Band. I remember he had a checking account it was called, Denny's Band. You know, just a little combo thing and sometimes you'd see him sitting there in a rehearsal writing checks, you know, for a gig they've done, you know, like -- Or one coming up or something, you know? He'd always talk about that kind of stuff. We talked a lot about, you know, well the Omaha Symphony was just a per service orchestra like Lincoln up until 1978. So prior to that, you know, Denny was playing principal trumpet there and traveled up and back and forth and I remember one of his friends that they used to take a bus in those days, you know, there were enough players from Lincoln that came up here that they just chartered a bus. And Denny had a friend that was in the bar business and he'd always bring stuff for the ride home, you know? And he's always say, "Yeah, I can get you drunk whole sale." You know? Because he would give a deal. I'm not quite sure what that guy's name was, but he was a trumpet player also. One of the guys that, you know, Denny used to play up here with. But prior to Denny playing principal here, Charlie Sheppard was playing principal trumpet and Charlie was Mr. Omaha, first call on everything, you know? Doc Severinsen comes down, he wanted Charlie playing, you know, and Charlie didn't -- I mean, Charlie was more of a dance band, big band guy than anything else, you know? Denny used to say that Charlie would always lean over and go, "Yeah, that Mozart could use a good trap drummer." You know? And I'd say -- Denny would say, "Did you ever hear Charlie Sheppard play any Count Basie tunes?" And I'd go, "Yeah, I've played a couple dance band tunes with him." And he says, "Man, that guy, he really laid it down." I'd go, "But if I never played Mozart with him, how was his Mozart?" He says, "Man, he could lay down that Count Basie stuff." Yeah.

ECKHARDT: It's just like Denny not to say anything.

THOMPSON: Yeah, exactly, yeah. But we'd always laugh at just, you know, little stories like that. Because you always -- Denny was fun in rehearsals because, you know, he just always had a good sense of humor, you know?

ECKHARDT: Do you have any stories or anything from rehearsals?

THOMPSON: We got in trouble one time. It was a chamber orchestra thing. It was Denny and I and we were the only two trumpets and he brought those Alan Raph books. There's three of them. There's one about the trombones, Alan Raph the trombone player, there's one about the trumpet and there's one about the orchestra. No, there's one about -- There's one specifically about trombone, there's one about all the brass instruments and there's one about all the instruments in the orchestra. And they're mostly illustrations and little stories, like there's a transposition explanation and then there's a quiz and the quiz is all funny stuff and then there's these pictures about the different brass players, how they see themselves and how they're seen by the public and of course they're radically different pictures except for the tuba, which is -- Looks the same and -- Or no, the baritone players -- the exact same guys --

ECKHARDT: Right. I've seen that book before.

THOMPSON: Yeah, yeah, okay. So we're sitting there just busting up laughing because there's one where it's talking about how nobody in an orchestra never plays second trumpet unless they've been hurt, or, you know, have been sick or something that you've got principal trumpet, you've got associate principal trumpet, you've got assistant principal trumpet and all that, but nobody really plays second trumpet. And then it shows these cartoons how the first trumpet sees himself as the -- Sitting up here real majestic and everything and the second trumpet player's sitting there going, *ohhh*, you know, worshipping him and then the cloud over the second trumpet player's head shows him sitting next to the first trumpet, smirking as he's hanging from a noose by his chair, you know? And we saw that and we just busted up laughing and the conductor just stopped and he was like, oh no, okay, we're good now. So I told Denny, I said, "Don't bring that book anymore." You know? But we were just cracking up because it was such right on, spot on humor, you know? Yeah, and then Denny used to bring Husker football games if we had a rehearsal. I'm sure you already heard this story, but he would bring the headphones and he was listening to the game when we aren't playing, you know? And one time he had his head down like this, he's trying to listen to the -- orchestra's playing, kind of, loud. They stop, the conductor's saying something and then he goes, "Yes! Touchdown!" You know? And everybody stops. Oh, he had the headphones and he couldn't hear anything.

ECKHARDT: Oh, that's really funny.

THOMPSON: And then back in those days we used to do a lot -- The Nebraska Chamber Orchestra, which was -- Lived at the Plymouth Church because Arnold Schatz and Jack Levick started that orchestra and so Jack would do two or three of these cantata kind of

things, big choral works, and you'd always -- Jack was really into the English music, so he would always hire, you know, like two violins, two firsts, two seconds of viola, a cello, a bass and then three trumpets, three trombones, tuba, four horns, you know, because he wanted to do these big pieces. And, of course, we're always way too loud, you know. And we would always sit back there and just laugh at the fact that the second rehearsal always, which was the dress rehearsal for those, always was Jack having us go mark every dynamic one or two less, you know? And we were like, why don't you just put it at the beginning, put: "Don't play much." You know? So, I remember one time though, we were sitting there and it's long afternoon and, of course, Denny was kind of at the age that I'm at now where you've got to have a pair of reading glasses to read the music, you've got to have one to see the conductor, you've got to have one to actually read and so we're sitting there, long, long breaks, and Denny's got his reading glasses on, his fishing magazine and there's trumpets down on the floor and everything and we're sitting there, we got, you know, 40 minutes in before we have to play anything. And he was always really good about paying attention to what was going on even though he was reading, you know? So I'm just sitting there and I decided I'll try to mess with him, and so, you know, I just pick my horn up like this and he switches glasses. He got mad at me because, you know, I wasted his time where -- Because I got him, you know, which was hard to get Denny, you know. I do also remember one time, his dentist had a Mount Vernon Bach B-flat and it was just in the closet, he'd had it for years and he sold it to Denny and Denny couldn't say enough good things about this horn. He got it cheap and he was excited about it and we used to play these outdoor concerts at the zoo in Lincoln. We were doing *Outdoor Overture* and Denny decided he was going play that on this new B Flat and he biffed a couple of notes on that thing and put the horn down and on the next entrance, he picked up his C trumpet and played that the rest of the time and then we never, ever saw him play that horn again.

ECKHARDT: Oh, that's funny. I haven't heard that one. That's really good.

THOMPSON: And then the other thing -- We did, for the opening season, we did the *Rite of Spring* with the Joffrey Ballet in the Lied Center in the pit and they have a condensed Rite of Spring, so, you know, you can do it in a small orchestra. And the first trumpet part is a combination of the first C trumpet part and the piccolo part, you know, so it's a lot of play and it's a lot of switching stuff around. And so Denny brought a little piano bench [unintelligible] or a little table thing, kind of like this, to put his mutes and stuff on. He sat it right in front of him and he had his C trumpet there and he had a piccolo trumpet there and I think he did some of it on D trumpet and then he had a piccolo straight mute and C trumpet straight mute and all that stuff. Well, he had one of those little Humes and Berg piccolo red and white straight mutes and somebody must have given him like a label maker for Christmas or something sometime one of those little plastic strips that you punch each letter in and he put "piccolo" on it like he wouldn't know that. And so, it's sitting there and it says, "piccolo" on it, yeah? And so we come in and we look at him and go, "What did you move your whole living room in here?" You know because -- "Why don't you just get a couch or whatever." And he says, "Well, look at my part and I've got to play, you know, the piccolo part and the C part and all this." And, of course, my part was a combination of all the bottom parts and Anderson's was the combination

of the -- Some of the first and second and third, you know, all mixed together. And then Anderson says, "You need to label these horns so you know what key they're in too." And everybody just started making fun of him, you know? And it was just hilarious but he never took that sticker off of it. It was just there... forever.

ECKHARDT: That's just funny. [laughs] Piccolo.

THOMPSON: Yeah. And it said, "piccolo" on the little mute, you know? Wouldn't want to get that confused with your C trumpet mute. And then another piccolo story it was probably the last time that we played *Pictures* in Lincoln Symphony with Denny still playing principal and he wasn't teaching at the university anymore so he didn't have a piccolo and I had just, kind of, gotten into this business. I was still at my house doing it but -- I -- So; he wanted to know -- And Denny always said, he said, "What's the clergyman's discount on getting a horn?" You know, he always wanted the cheapest deal, you know?

ECKHARDT: [laughs]

THOMPSON: And so, I said, "Well, I can get you one of those Getzen 900 piccolos for... you know, it was like about eight hundred bucks, you know, and he said, "Well, get me one." You know? And this was in May and then we're gone all summer and we come back and it's like the first concert of the season, or maybe it's the second concert of the season. And we look over and Denny's got that piccolo out and it's still got that little plastic strip with paper tag on it, you know, for I bought it sideways from a music store because I wasn't a Getzen dealer yet. And I looked over and I'm like, "Why does he still got that on there?" And Anderson says, "You know, he's going to play this and then he's going to say, I don't need this horn. Give me my money back." You know? And so about fifteen minutes goes by or whatever it gets, kind of, quiet. And I say, "Hey Denny, that piccolo is non-returnable. You've had it for four months." He goes, "Well, I'm not going to need it after this." I go, "I'll sell it for you. But it's used." "Oh, okay." And the next day he comes in and that tag wasn't on it anymore.

ECKHARDT: Can you talk about how Denny's teaching was any different from other teachers that you've studied with or unique?

THOMPSON: Oh yeah, I think -- I think Denny always started everybody through those Lacour books. I'm sure you're familiar with those, you know? And what he always liked about those, which is what, I think, is the best thing about those is that, you know, he says, you can take a -- He always called the Charlier book, Charlier, you know? He goes, he says, "You can take those Charlriers and you can start at the top and go down to the bottom but when you get to the bottom of the thing you've make so many mistakes and you've come across so many pitfalls and everything that you don't know where to begin," you know? But he always thought the Lacour books were great because each one was about a half a page, you know, and focus, kind of, on one, kind of, problem or detail thing and they were progressive, you know, there were a hundred of them. And so that you could actually, for the younger students, you could dig in and, you know, get

something accomplished before you run into just so many problems. So he had every student go through that. He had to go through all those books before he wanted to do anything else, you know? And, you know, it'd progressively get more difficult, you know, the first ones are very simple and, you know? So, but I think that's -- That was -- That did two things: one, it gave a student a good direction to get going in the right way. But second, it got Denny to really know what you needed because he wasn't -- After you got through with that, he wasn't a -- Okay, now you have to do this, this, this because that's what all my students do. It was -- It was you -- More -- Individualized. So, I thought that was, you know, pretty important and by the time he really knew how you played, you know, then he could figure out what he needed to do to get you keep going in the right direction. I really think Denny was good at preparing students for the real world, you know?

ECKHARDT: Can you talk about that? How so?

THOMPSON: Well, you know, I -- Because he -- Because he had so many real world experiences in all different styles and genres of music, he had that experience, you know? And sitting down with him and him telling you, you know, "When you get out on the gig, this is how this can happen." You know? And -- I remember him telling me one time on *Soldier's Tale*, you know? And he goes *Ah dat dat delee a dot, pa pa pa pelea pop, pa pa pa* -- You know, that repeated thing, he says, "You make sure that you're counting there because you don't want to get in the middle of that thing and go, how many of those have I done?" You know? Which means he's had to have experience where that didn't go well for him in a rehearsal or something, you know? But -- And, I would say, you know, really working with him in the orchestra, seeing how he come into the first rehearsal and have things pretty well figured out but, you know, seeing him make it work, you know, whether it was, have to switch a horn or, you know, just figuring out how to pace himself, you know, really, really preparing you to know how to get through something, you know? I mean I saw him do little tricks on various -- Using a different horn for this or that that I probably wouldn't have thought of, you know? I'd see him occasionally write something out, you know, maybe he was going to do it on a different horn, you know, whatever it took, you know, he got -- He could get the job done. And, you know, it doesn't matter if you can go bust it out in the practice room once, you know, if you've got to go play it six or eight times in a rehearsal or whatever you've got to figure out how to pace yourself to do that. So, I mean, Denny's finished product at the concerts was always his best, I think. And so, you know, it doesn't do you any good to go on a dress rehearsal, and give them a hundred and ten percent if you've got seventy five percent left when you start the concert, you know? Figuring out how to get stuff done, you know?

ECKHARDT: What specific things of his have you incorporated into your own teaching? Do you still teach -- Do you still teach much?

THOMPSON: Oh, yeah I do, yeah I do. I definitely -- I definitely do the fundamental routine stuff, you know, the Caruso stuff and the Laurie Frink stuff as just an extension of Denny's teaching. And certainly I think because both Denny and Steve were such musical players and I think I learned so much about style from those guys I really -- I

really take what I learn from Denny and Steve and try to teach people how to play music, not just the right rhythms and notes and, you know? So, I think the thing I appreciate most about studying with Denny was that his horn right there and he would just pick it up and play it. If he, you know, and show you well, you know, there's two ways to do this, you can do it this way or this way. Here they are, you know? And that's the way I want to learn and so I play for my students a lot. I think, you know, just talking about how you group notes and you make music out of phrases and, of course, the thing that I think is missing the most younger players so much today is the fact that they didn't grow up like Denny did in the dance band era where they really knew how to play Gershwin, you know? I mean there's -- The guys that came before me, those guys knew how to play that stuff because they were -- That's what they grew up playing, you know? And, I think, I'm very fortunate to have gotten to hear Denny play *Rhapsody in Blue* and *American in Paris* and those things like that that had that style that is, you know, a little squarer today by a lot of accounts I think.

ECKHARDT: What resonates with you everyday when you play the trumpet?

THOMPSON: How much more there is to learn about this silly instrument, you know? [chuckles] Yeah, and how -- How you -- I think you've got to be -- The older I get, the more you've got to think about what you've got to do to -- You've got to pay attention more, I think, you know? Because it doesn't get easier once you get past year 50, you know? Denny told me one time, he says, "You know, just about the point where you realize I think I got this instrument figured out then it starts to get hard to play." You know, just when you get it figured out, you know? And -- But I do know, Denny and I talked about this a lot, that to be successful as a trumpet player you've got to want to keep learning, you know? And I remember one of the things that I was impressed with Denny, and this was after he retired from teaching at the university, and Ghitalla came to town to do a little master class at UNO and I look over and here Denny come walking in the room. And I went over and I said, you know, this is what I like about you because, I said, you know, here you don't have to teach anymore, but you still want to learn about playing the trumpet, you know? He says, "Yeah, it's something -- I think there's something in that valve oil when you get that smell of valve oil when you get that horn in 5th grade, you know, and it gets in your blood and you just can't put it down." But, you know, that's one of the things that I thought was really important was that Denny was always interested in learning even after he quit playing in Lincoln Symphony. Because he played in the orchestra quite a while after he stopped teaching.

ECKHARDT: Do you know how long? Because you won the position after he retired.

THOMPSON: Yeah, yeah, yeah. Boy, it must've been 2004 maybe?

ECKHARDT: Okay.

THOMPSON: Maybe 2003. And I played principal the last few concerts while he was still playing. He was having trouble focusing on some stuff. This one time we were doing this piece, it just had one trumpet on it, but he used -- He was going to use a pixie mute

and a plunger and he wanted me to play assistant on it because they were some quick page turns and a quick mutes in and out and so he had me come in and play assistant on it. And we get to the performance and I'm just sitting there waiting and all of a sudden Denny nudges me, looking at me he goes, "Where's my straight mute?" I look around on the floor, he goes, "I can't find my straight mute." I go; well did you have it out here? "You know, you know, I'm sure I did." So anyway, he played with a real straight mute and he's -- It was not very good. It was messed up. He picks his music up at the end of it and the straight mute was on his stand. He turned the page and covered it up it was the pixie mute. But yeah, it's little things like that, of course, he was -- He would always say -- He would always say, "Be aware of the concertos, they'll bite you in the butt." You know and that was probably the biggest problem Denny ever had playing orchestra concerts was counting all the rests in them, Mozart piano concerto or something. Lots of times he would come in and he would just, *ba ba oh oooh*. Trying to figure out where we were or whatever but that was the only time he would ever get lost. But he did that quite frequently. It was kind of a trademark thing. He just, kind of, you know, loose track of where he was. One of the first gigs I ever did with Denny was actually in Omaha. We did that Pinkham *Christmas Cantata*, which is like two brass choirs, you know, I sat next to him and I remember we just had a quick run through. It was not very well -- It was not very well rehearsed and I remember sitting next to him and there's that one tricky little obbligato, kind of, cadenza that he, kind of, thing in the first trumpet part and I could just feel the energy that he was putting out that he was really concentrating and, you know, was really locked in on what he had to do to play it. He played the crap out of this -- It was fantastic, you know? But I probably learned -- I learned a lot about how much focus he could have on something and how zeroed in because the conductor wasn't very good and it was just one of those things where, you know, he had to lay it down and lead us through it. He did a great job and, you know, I learned a lot about being focused, you know? And Denny was always different in concerts than he was in a rehearsal. You know, we're -- You know, some guys I've worked with like, Calvin Price, for example, he's one of those guys that he can be completely on a different planet talking about something that has nothing to do with anything and he's not paying attention or anything and as soon as the conductor steps on the podium and the stick goes up, he's bang. The red light comes on and he's ready to go. I'm not that way. I've got to, kind of, like get into the zone, you know, beforehand. You don't like getting caught off guard. But -- And that's the way Denny always was, you know? Concert: Really serious, you know? And really, really focused.

ECKHARDT: Can you talk about his playing? What made his playing unique and describe it and then, sort of, what of that resonates with you?

THOMPSON: Yeah, well, Denny always had the sweetest, most musical sound, you know? And I don't -- I don't think he had the sound that would've, in that day, would've played over a major orchestra, you know? But he certainly could finesse his way through anything around here, you know? And, you know, he -- When he needed to step on the gas and his sound would jump out of the horn, you know? Especially on his Bach C trumpet. The sound would just jump right out of the horn, you know? But what I remember most is just the sweet, lyrical, velvety, very musical phrases that he could turn.

Like, probably, nobody else I've worked with, you know? I mean Steve Erickson could really turn a beautiful phrase and he had a lot more of that orchestral powerful C trumpet sound than Denny did, but, you know, Denny he wasn't like ultra-powerful, you know? I mean like Copland Third Symphony, that kind of power, you know? Need some help with that. In Lincoln Symphony was fine, you know, you play over that certainly, but the lyric, sweet, well-crafted phrases, that's Denny, you know? A sound that you can enjoy from three feet apart. A lot of big orchestral players don't sound great right at the end of their horn. They sound great out in the hall, you know? But Denny always made sure that he had his horn out of the stand and that he was pointed into the audience and everything, you know? Which was another thing that, you know, Denny always knew how to get the job done, you know? He always told me he got the final two for the Pittsburgh audition when Gil Johnson got it.

ECKHARDT: Yeah, I haven't put together -- I've heard that story, but I haven't put together the some of the names.

THOMPSON: Yeah, and of course Denny always said the dodged a bullet on that, you know? He said, if I were to have won that job... And Tom Kelly and I always laughed because we said, you didn't dodge a bullet, you didn't win the audition, you know?

ECKHARDT: [laughs] Right.

THOMPSON: But nevertheless, you know, he said that he felt like he had the best playing career ever because he could play shows, he could play orchestral stuff, he could play brass quintets, he could play dance band, he could play big band stuff. You know, he could do TV jingles, you know, all that kind of stuff. You know, and not be -- Not be like a guy who sits in a pit on Broadway and plays 3rd trumpet on "Hello Dolly" for five years, you know? And you just like, hate your job, you know? He loved his job, you know? And he loved working with 20-year-old students and he -- He told me when they - - His wife and he moved down to winter in Green Valley in Tucson and he hated it because he said, they were all geezers there. You know, and he said, you know, my whole life I've been around 20 to 28 year old kids and you know, I've felt like I'm just one of them, you know? And then he went down there. They didn't go very many winters down there. He just didn't like it, you know?

ECKHARDT: This may be a weird question, but did you feel like he treated you differently than any of his students?

THOMPSON: Nope, not at all. Nope. No, he always said I was one of his students. As a matter of fact, he told me like the last couple of years of his career that he wanted me to be principal trumpet in the Lincoln Symphony, you know, that he felt like I was the guy that, you know, supported him all that time and all that and you know? No, he always called me one of his students. Denny's one of those guys, he'd call me up and talk trumpet late at night. Sometimes he was a little hammered, but sometimes so was I, you know, but he'd call up and talk trumpet and talk and we'd -- If we run into him at an ITG or something, you know, he'd introduce me to people and just, you know, this is one of

my students, you know? And then later he just -- I was one of his colleagues, you know? So, you know, he never treated me any different at all, you know? And I almost went to school there, but he said, you know if you're living up in Omaha area there's more work there, you know, you've ought to be getting in there too. So he said, work with Steve on that and come see me and audition when we have something open, you know?

ECKHARDT: Well, that's cool. I mean, that's something that a lot of younger generations of trumpet teachers -- I mean, that's a very selfless thing for Denny to have said that.

THOMPSON: Yeah, right and I never felt like he ever -- I mean, he always encouraged his students to go get other opinions and stuff because he said you're a combination of all your experiences and everything and --

ECKHARDT: That's amazing. That doesn't happen much anymore.

THOMPSON: And when we first moved into this store, you know, and Denny was still living at home but was getting -- Doing the day care kind of thing, you know? Buffy came in here and she needed to get some piano stuff, you know? And I said, you know, "You just take this; I can't charge you for this." I said, "I can't repay you for how much your dad did -- Has done for me, you know?" And so she's kept in touch too and everything and her daughter wrote an essay for some kind of a scholarship thing or something and it was about Denny's Alzheimer's and the fact that the day after we went down and played for him, which was in September or October, I think, because she called me and she said, you know, the ends getting, kind of, near and she said, "I'm looking for some YouTube kind of music to play for Denny and so he can -- See if I can spark anything in him." And I said, "Well, you know, Tom and I have been wanting to go down there and play some brass quintet stuff so we can see -- What -- How he reacts to it." And she says -- She says, "Oh, that would be fantastic if you'd do that." Well, in this essay, her daughter talks about how important they felt that was for Denny even though he's in a pretty low functioning neighborhood, they call it, that Alzheimer's thing. She said the day after that, Buffy went in and he seemed to be more alert and everything and that at the end of her stay he said, "I love you kid." And he wasn't saying sentences anymore then, you know? And she said, in the article, the daughter wrote that that was because the thing that meant most to Denny was the music. And we tried to pick out stuff that we knew that he had played a lot and stuff, you know? And so, she sent me a copy of that essay, which I don't know whether you're -- Or whether your dissertation's going to get into his -- His struggles at the end here or not but if she -- I'm sure she'd share that with you if you wanted.

ECKHARDT: That would be nice.

THOMPSON: She's probably the most cooperative and most like Denny of the kids.

ECKHARDT: Yeah, yeah. And I knew her a little bit. She used to live in Hastings, so I've known her a little bit for a while.

THOMPSON: Yeah, I remember Denny invited my wife and I to her wedding. I remember we went to the wedding, but that's been a long time ago. I think Alan Wenger was still -- Might have -- He might have still been in town then. It was either that or shortly after Brian Pfofner had taken over playing in Tom's brass quintet back in the day but, they played at the wedding.

ECKHARDT: And I think -- I think that's pretty much it. Thank you very much for your time.

THOMPSON: Yeah, thank you.

ECKHARDT: Is there anything else that you'd like to add or anything?

THOMPSON: Yeah, I mean, you know, Denny was pretty much always in a good mood. Always helpful in any lesson or rehearsal when I was there, you know, in with him. Yeah, he -- You could always just tell that he'd, you know, he always set his horn down and talk to you about whatever your problems were, you know? And he loved the trumpet and he loved his students. I'm glad you're doing this.

ECKHARDT: I appreciate it.

Interview with Alan Wenger, on the phone on 12-9-14.

ECKHARDT: What dates did you study with Denny and in what capacity?

WENGER: Well, I was a student at the University of Nebraska as a music major and I studied with Denny from the fall of '83 spring of 1988.

ECKHARDT: And that was for your undergrad?

WENGER: Correct, yes.

ECKHARDT: And then tell me a little bit about what you did professionally, sort of, after that up until what you're doing today.

WENGER: Sure, well... Of course, I'm a university professor now. I teach trumpet at the University of Central Missouri and prior to that I taught at a different college in Amarillo, Texas at Amarillo College. And prior to that I'd obviously gone to graduate school. I was, first of all, in graduate school at Boston University and then later on at the University of North Texas. And so, in the middle of that, of course, the time I was in graduate school and there was a short period of about three years where I was in between grad schools where I was, kind of, just a freelance trumpet player at that time.

ECKHARDT: Can you tell me about how Denny may have helped to steer you in any of those directions?

WENGER: Well, yeah, I mean as far as obviously doing what I do is teach and play trumpet and I think Denny obviously had a great impact on me in that regard. I think he encouraged all of us to be well-rounded players and, you know, to approach everything with excellence and to identify holes in your armor, as it were. And kind of shore those up and work on the skills that probably were the most challenging for us at various points in our lives. And so for that reason, I think, actually he -- his teaching prepared me very well to do both. What I do as a player and also as a teacher, I encourage my students to do the same thing and I always felt like I was very prepared for any playing situation that I was ever put in to.

ECKHARDT: Can you talk about your experience with Denny as his student?

WENGER: Well, I was thinking about this and looking at the list of questions that you sent to me via email and one of the things that I think immediately comes to mind as far as, you know, studying with Denny was that he wanted us to, as I said, be well-rounded players. I think he viewed fundamentals and understanding and becoming very good at mastering the basic skills of trumpet playing as crucial to becoming a great player and having longevity as a player in this career field. This may sound a little bit corny, but I've often thought about this over the years. You know, with Denny, he also, at least it was my impression, led me to believe that what we were doing as trumpet players was almost

like a noble calling. And I know that sounds a little bit corny, but I think for that reason I always took it very seriously and felt like what I was doing was something that was very special that a lot of other people really couldn't do. And so I think that Denny really encouraged all of us that way too. Denny was a very positive teacher, I think. He also, I think, had allowed his students to be very familiar with him. I mean, obviously, the very fact that we're referring to him by his first name. You know, and that was common, I think, for all of his students. He, you know, pretty much insisted that he be called by his first name and sometimes, I mean, I think that was both a positive thing because I think it made you relax enough that you really felt like you could play your best for him, but at the same time -- I think sometimes that familiarity maybe undermined a bit of the respect that he should've been shown [laughs] that based on the experience that he had and what he brought to the table as a teacher.

ECKHARDT: That's interesting. That's something... I know lots of folks can get bent out of shape about that... I know folks that are really bothered when people refer to Ray Crisara in a way other than Mr. Crisara, for example.

WENGER: Well, and in many respects, I think, pretty much every other -- well most of my other trumpet professors that I ever had in my background were always that way. It was always Mr. Voisin, it was Mr. Kaderabek... you know, Dr. Candelaria, when I studied with him and maybe Rolf Smedvig was the only other one that was, kind of, an informal situation.

ECKHARDT: So speaking of Roger Voisin, I know Denny, had at one point taken a sabbatical to study with him and you having also studied with him -- with Roger Voisin, you might have a little bit of insight on that. Can you talk about that at all?

WENGER: Well, you know, actually when I thought -- when you emailed me that question that was the first time I thought about that in a long time. And I was aware that Denny had taken that sabbatical and that was prior to my time at University of Nebraska. I can't tell you for sure when it was, perhaps in the mid 70's. You know, you could probably pin that detail down with somebody else who maybe studied with him during that time. You know, Denny spoke very highly of Roger Voisin. I don't know that he ever really encouraged me to go out there and study with him. That was kind of a different background for me just because Mr. Voisin had been a personal friend of my aunt and uncle and so I actually knew him long before I played the trumpet. So that was, kind of, my background with Mr. Voisin. But Denny talked -- spoke very highly of Roger and he relayed, at least, certain stories about his studies with him out there. He was very taken with Mr. Voisin's mastery of -- particularly articulation, which I think anybody who ever studied with him, would agree with that [laughs]. You know, relayed some other experiences of going to the afternoon -- the Friday afternoon performance of the Boston Symphony and hearing Roger still as the -- for a while as principal trumpet. Although he was, by that point, I think really kind of the Third Assistant Principal in the orchestra. I think Ghitalla was already the principal player.

ECKHARDT: Okay, cool. What concepts did you cover with Denny in your lessons? And were there specific materials that you guys used?

WENGER: Well, yeah. I mean, I think Denny used a lot of the standard method books. I think the basic premise that I kind of took away from Denny's teaching was that he actually had a way of describing it; he said that he was -- he believed in process practicing more than product practicing. And, you know, some other people would refer to that as maybe fundamentals practicing versus repertoire or something like that. I think Denny's argument was if you could master the fundamental aspects of trumpet playing that you could apply that to any repertoire that you chose. You know, any musical style, anything like that. And so that -- a lot of what he taught, at least to me, was that kind of thing. So we spent a lot of time -- we did some of the stuff in the Arban book although there is was mostly -- he would give me suggestions on what to practice and many times it was just, kind of, turn me loose and I don't know that all his students were like this, but I was, I think, a very self-motivated student and so when he told me to go practice something, I just would. And so, he wouldn't always listen to it again in the next lesson. You know, aside from that, of course we worked through things like the Clarke book and I spent a little bit of time on Schlossberg, of course, with him and you know, we did do repertoire, of course, too. You know, he -- learned a lot of solo literature from Denny. Actually, quite a few orchestral excerpts too and then as far as etudes are concerned... The ones I really remember, there are two volumes of 58 short etudes that are actually originally intended as sight reading etudes by Guy Lacour that are published by Billaudot. And he used to assign, when I was a younger student, used to assign three of those each week, for lessons. And then, you know, I think with the idea that again, we're learning, you know, basic musical concepts and really learning to pay attention to detail. After that I remember working on the Brandt studies with him. Charlier to a certain extent. I was starting to do some of that although I didn't go through the entire book with him, you know, as far as etudes are concerned. But that's most of what immediately comes to mind, at least, were those kinds of things. And I still use Guy Lacour etudes actually with my own students, too and I know of several other of his former students that use those same books.

ECKHARDT: Can you talk about his pedagogy?

WENGER: Well, first of all, I think that concept of, you know, process practicing versus product. I think that was very important to him that you master the fundamentals. Aside from that, I think he also encouraged us to be musicians. I think he also taught us to believe that playing the trumpet was a means to an end. In other words, it was only part of the process that we weren't trying to become just great trumpet players we were trying to become great musicians. And, you know, with that in mind, I think he encouraged us to do a great deal of listening to a wide variety of styles. He also encouraged us; I think to listen to musicians that were not trumpet players. So, you know, we weren't just limited to hearing trumpet and thinking that that was the end result of what we should be doing. Denny also, in comparison to some of my other teachers I don't think was quite as academic as some of my other teachers. He maybe even as related to the trumpet wasn't necessarily as scholarly as some of my other teachers have been. But I think one of the

things that Denny really encouraged us to do -- he's very practical in his approach to teaching and I think he encouraged us to always, always listen, you know, and really develop our ears and that's something that, of course, I think that probably most great teachers will tell you to do that but Denny really, I think, embodied that perhaps more than just about any teacher I've ever had.

ECKHARDT: Did you do any Caruso stuff with Denny?

WENGER: I did a little bit. Would've been early on, my freshman year, I think, I did a lot of the stuff that's basically outlined in Carmine Caruso's Musical Calisthenics and actually the following summer after that I went to New York and studied with Carmine a little bit too. But, you know, I think Denny was as an effective a teacher of that as even Carmine was. Denny had really learned a lot. I think what he liked about it, about the Caruso method was the psychological approach to playing and, you know, the idea that not to worry about the sound, but to wake up the awareness of playing in the higher register, for example, with Carmine's style of doing things. But after that first year I really didn't do a whole lot with him on Caruso, but that first year I did and I was glad to have that background, I think, and it clarified a lot of things even before I went to New York to study with Carmine.

ECKHARDT: Can you talk a little about the psychological aspect of that -- of the Caruso method?

WENGER: Well, you know, I think what Denny used to always bring out at least, was that people, I'm not putting it in exactly the words he would've said, because as I think this over in my mind for 30 years [laughs]. But I think that he would've said that players basically, you know, many players would reach this kind of barrier in terms of developing their upper register because they were, first of all, afraid it was going to sound bad and so, you know, rather than worry about that -- this was even something that Carmine said, you know, rather than worry about the sound you should simply play and you were trying to wake up the awareness through of playing in that register through simply doing it and also through timing, I think, that was the other thing that was a big element of Caruso's method, you know, you must always tap your foot. He didn't suggest using a metronome, but, you know, he would suggest tapping your foot and breathing in time and so there was a lot of those kinds of things that I think that Denny emphasized as far as the mindset that doing that stuff. It was simply calisthenics, that it wasn't supposed to be musical and he used to also, actually, Denny used to always quote Louis Maggio when he was talking about the, learning to play high notes too. He says, "There are babes, but they will grow." [laughs]. So even if you just squeak them out first then you can learn to develop that high register. And so I think that was a lot of it at the time. Had I been in at a different place in my own playing at that point, I wonder if I would've gleaned some other additional information. But at that point, as I said, I was rather young. I was just a freshman in college and probably had a little bit of an absolutist view on everything at that point.

ECKHARDT: Right. Well, that's fantastic. Did you use the pink sheet at all while you were there? Can you talk a little bit about how Denny used that?

WENGER: Well, you know, again, I think, as far as I was concerned Denny, kind of, introduced me to that and it was really about my sophomore year of college we started doing some of that and no body seems to be really sure where it came from. It was originally called the Eastman Sheet and I have no idea whether this was something that he really got from someone at Eastman like Sidney Mear maybe back in the day. You know, I'm not sure. But, in any case, I used to do that actually -- I did that routine religiously through at least the time I graduated. And since then I've actually gone back and actually put the whole thing on Finale and I have some of my more advanced students practice that as well. I think the value of that was, first of all, I think the first couple of exercises of that -- I take it you're familiar with the pink sheet?

ECKHARDT: Oh yes, yup. I have a copy.

WENGER: Okay, good. Yeah, I mean, to me the real value of that is playing the sustained things at the very beginning, I mean, the long tones and the increasingly lighter slurs and then after you do all that then doing the last couple of exercises enables you to manipulate the things around so you don't get stuck on those notes and just have like a heavy approach. So what it does, I think, the whole thing together creates kind of a -- just like a balanced approach to trumpet playing. So you don't get stuck with either by playing a bunch of fast notes and not learning how to sustain things or by just playing sustain things and getting too heavy and not being flexible enough.

ECKHARDT: Can you talk about how the group lessons worked and how they were set up? And what you got from them?

WENGER: Yeah, I mean, at the time I was there he would assign us some key each week and we would play through all the scales with that key signature so it would be like the major scale plus the minor -- forms of the minor scale with the modes and oftentimes he would add whole tone and octatonic scales into that as well. Denny would kind of go in phases as far as what we'd actually do beyond that. At certain points the class lessons were geared towards orchestral excerpts and learning repertoire that way.

I was in some groups, as far as people that are still doing this right now, Grant Peters was about two years ahead of me in school, but Grant and I were in the same class lessons together and so, you know, I think about that time we were doing a lot of orchestral stuff but Denny would also have us do things like Jamey Aebersold in there too. And we'd talk about, you know, jazz theory a little bit and he would make us learn II-V-I progressions and for certain patterns for Aebersold or something like that. And so those were some of the assignments as well that we would do in there.

Once in a while we would do some trumpet ensemble pieces, but that was usually rare, actually. Most of the time it was really was real, honest to goodness, class of trying to learn stuff. I thought they were very valuable actually. In some respects maybe even more valuable than the individual, private lessons. I actually teach the same way. That is one of the things that I've definitely taken away from Denny's teaching style because I never

had another teacher do that, but I've also found, even for my own students, that teaching those class lessons is very valuable, plus you don't have to teach technique a million times in individual lessons [laughs]. You know, I think that the other value of class lessons is that you can do -- deal with things like ensembles, you can deal with intonation and we would talk about intonation and learn the tune cords and what to listen for and listen for the different tones and things like that. I think all of those things were just very, very valuable, for me, at least, as a student.

ECKHARDT: Well, I just talked to Grant yesterday and I told him that I didn't actually go to the University of Nebraska and so when I started doing this project and heard this, even though I studied with Denny a little bit, I was blown away by that idea. It's just -- it's an incredible idea and I can't wait to do something similar myself when I get out there.

WENGER: Right. Well yeah, you know, I mean, I thought -- I think towards the end my understanding -- I don't know this for sure, but I remember having a conversation with Denny, you know, the last few years that he was still teaching and I think he had kind of gotten away from the class lessons at that point. He said, it was too difficult to schedule them in and I -- that is a challenge sometimes and so you really have to be creative as far as doing that. But I've really found that had a significant impact on my studio. You know, the level at which my students play, I think they really benefited from having those experiences.

ECKHARDT: Can you talk about how Denny approached literature? Did he pick it or did you? And what were some of his favorite pieces?

WENGER: Whew. That's a tough one. Denny, at least early on, Denny picked most of the literature and I actually think most of the time he picked -- he did pick the literature unless we really were dying to play a certain piece of music and then he would -- if he thought we could play it, you know, we were ready for it but -- as far as favorite pieces I'm not sure I can even answer that question. I think Denny felt like we all needed to know the basic -- the standard repertoire and canon, the Halsey Stevens the, you know, Haydn and Hummel and, you know, some things like that. He also was a big fan of music that was being written at that time or at least just a little bit before. So, I mean, he was a big fan of new music and he was also a fan of baroque music and so he taught us to -- I did, I don't know, a number of different piccolo trumpet things. Some concertos by Hertel and Molter. I remember playing for juries or recitals and things like that and I did things like the Chaynes concerto -- and Denny actually -- that was at his suggestion and certain other pieces like -- I remember doing the Peter Maxwell Davies Sonata and that was one that Denny had recommended. So, I think what he was trying to do was just expose us to a lot of different repertoire and maybe other people had either, you know, not only studied with him, but knew him longer, you know, like maybe guys like Mike Anderson or somebody might have a different take on this as far as what his favorite pieces were and stuff. But, you know, based on my experiences with him, I'm not sure that I ever really sensed that he had one favorite piece or a handful of favorite pieces. I think he felt we all needed to know the standard repertoire but then he also, at least, for

me; he encouraged me to learn a lot of other music in a wide variety of literature from all different time periods.

ECKHARDT: How was Denny's teaching unique from some of the other teachers that you've studied with?

WENGER: I think maybe his teaching was very intuitive. I think the underlying concept of Denny's teaching was sound. I'm not sure he's the only teacher I've ever had that's been that way, but that was a really, really big deal to Denny. And his-- one of the things that I remember him always saying, you know, talking about good sound or good tone quality... he would talk -- he would have these different adjectives to describe it: warm, resonant... you know and so on. But then one of the little phrases that he always used to have, which is one that I actually use still to tell my own students is, "Good sound is a sound that's an even sound in all registers and all dynamics." And that one always stuck with me. Aside from that, like I said, he maybe wasn't quite as academic as some of my other teachers. Even that's different. I've had a wide variety of teachers. I mean, some that were primarily professional, orchestral players and other people like Leonard Candelaria, who was very much an academic person. Denny was, in some respects, a mix. One of the things I did really appreciate about Denny is he encouraged us -- I don't think he ever wanted us to believe that he had the monopoly on knowledge of what such good trumpet playing was. And I think he always encouraged us to go out and seek out other teachers, not while we were studying with him during the school year, per se, but, you know, in the summers, I know, he always encouraged me to -- I think he was the one that put me in touch with Frank Kaderabek when I -- I had grown up in Nebraska and then my parents had moved out to Philadelphia and so Frank was principal in Philadelphia Orchestra at the time and so I went back there for a couple of summers. I think Denny was the first person to put me in contact with Frank and so he was always encouraging us, I think, to seek out as much knowledge as we could from other people too and learn as much as we could from other people. Maybe along those lines too, I think that Denny always was an advocate for being a musician first, you know, that what we learn as trumpet players needs to serve the music as opposed to existing for an end in itself. I think Denny, Denny for sure -- like I'd said, I'm not sure he's the only one who taught me that, but I think by the time I studied with other teachers, that was already very firmly engrained in my mind from Denny.

ECKHARDT: We talked about this a little bit already, but what specific things have you incorporated into your own teaching?

WENGER: Well, you know, like that catch phrase about the -- the definition of a good sound is one of the things, the class lessons, the pink sheet to a certain extent. Certainly, I think my approach to teaching -- maybe I'm not quite -- don't let my students get quite as familiar with me as what Denny did with -- had students get with him. But, I think, in many respects though, I think that I learned a great deal about his positive approach to doing things and also maybe the intuitive approach to doing things. So, you know, all of those things, I think, were very valuable. Along those lines too, I think the idea that this is a life-long learning process. I think that was the other thing that I think Denny tried to

instill in his students and I try to instill in my students too that when my students are done studying with me, they aren't done studying the trumpet. There's a lot more to be learned and there will be other people that can maybe describe things to them in better ways or, you know, something that will resonate with them and -- or maybe they'll just practice things enough that they'll just sort it all out in their own mind. In any case, all those things are things probably I've borrowed from Denny.

ECKHARDT: Do you have a favorite memory of Denny's teaching?

WENGER: [laughs] Well, yeah and I don't know, I mean, a couple different things that probably come to mind... One thing that I think always comes to mind is that, you know, Denny could always encourage -- he was always very encouraging and he always talked about doing everything in your power to become good at what you're doing, but, he said, beyond that then it's up to the great trumpet player in the sky [laughs]. And tried to, you know, make you understand that all you had-- all you could control was what you could control, you know? Denny was very positive most of the time but he had ways of putting you in your place when you deserved it and certainly I deserved it [laughs] for a times when I was a student there and you know I remember one time playing a Brandt study and went on to the next etude and he was like, "All right, let's play through this one together." So, you know, we're playing through this thing and he just plays this thing straight down -- just, you know, almost flawlessly and I'm hacking my way through it getting lost and [laughs] everything and we get done and he kind of elbows me in the ribs, says, "What's wrong? You're not going to let an old guy show you up, are ya?"

[laughing simultaneously]

But, you know, it was a situation where I think I really needed to be put in my place a little bit. I have some, kind of, fond memories like that. As far as specifically the teaching, I think those are some of the things that come to mind. You know, there was some other funny little quirks that Denny used to have that I don't know if it really relates to teaching exactly. I remember sitting in trumpet class lessons and -- in fact with Grant - - and when Denny would hang up the telephone, he would never say, "Goodbye." And so, Grant was trying to tell me about this outside of class one day and, you know, he said, "Denny will just mumble all the way to putting the telephone down." [Laughs] And so the telephone rings in trumpet class the next week or something and Grant goes, "Watch this." And sure enough because, you know, Denny's putting the phone down he goes, "Okay, yeah, yeah, yeah, yeah..." He mumbles all the way to putting it down. We almost couldn't play after that, and of course couldn't exactly tell Denny what was wrong, you know? [Laughs] But there were funny little quirks like that that he sometimes had that were -- that made him very endearing and he was a great guy.

ECKHARDT: That's funny. My undergrad trumpet professor, who was one of Denny's students from the early 70's, also did that and I've heard a couple people say that now about Denny. So I wonder if that's kind of a thing that Dan picked up from him?

WENGER: [laughs] Well, maybe. [Laughs]. That's funny.

ECKHARDT: It always used to drive me nuts, because even when I was on the phone with him, I would hear the phone going away from me and there would never be a goodbye or anything.

WENGER: [Laughs] Oh, that's very funny.

ECKHARDT: I'd say, after he hung up, I'd say, "Goodbye." You know, into the phone. It was kind of off-putting at first, but then it's kind of endearing at this point.

WENGER: What's also very funny, obviously left a lasting impression on a number of people since I'm not the only one who said this now, so...

ECKHARDT: That's interesting! What of his resonates with you everyday when you play the trumpet?

WENGER: Sound. His tone quality, I think, sticks with me. I think his, as I said before, you know, the idea that somehow we are doing something that's almost like a noble cause, you know? And the idea of continuously viewing yourself as a student and trying to strive to do this thing better as long as we play. You know about -- it's been a few years ago. It's probably like eight years ago at least, by now. I talked with Denny on the phone one day. You know, he had been retired for quite a while by that point. And, at the time, he said, "Yeah, you know, I still practice the trumpet everyday. I think I'm getting better." [Laughs] And so that kind of cracked me up at the time, but, you know, I thought that really is the way probably all of us really need to be if we want to do this thing well throughout our lives, you know? And I think that's one of the things that that I would say really sticks with me about Denny was that the excellence with which he played that I think clear to the end of his career he sounded fantastic. There was never really a point where he ever let his playing really go, I don't think. That was always, I think, very inspiring to me.

ECKHARDT: Yeah, I played with the Lincoln Municipal Band a bit, this would've been five years ago maybe five or six years ago. He was just starting to kind of have some health issues and stuff and-- but I sat right next to him and he sounded great [laughs] you know?

WENGER: Yup.

ECKHARDT: I had studied with him a bunch and he didn't remember who I was. It seemed like the last few times I would, kind of, have to reintroduce myself to him, which was fine--

WENGER: Right, yeah.

ECKHARDT: But, man, he just, he always sounded great. I don't know if you know Barb Schmidt, but she told me she -- they went up to see him, like her and Tom Kelly and

they put a trumpet in his hand and he was kind of noodling around a little bit and he sounded just like Denny [laughs]. So that's kind of --

WENGER: How long ago was that?

ECKHARDT: I think -- I would have to look in the transcript, I think just a year or two ago. So it wasn't that long ago at all.

WENGER: That's very interesting that he still remembered. You know, I think there was still some other times, I've heard that more recently things are not good at all and, you know, I just spoke with Mike Thompson recently and I think Mike just saw him not too long ago and he doesn't really do much of anything anymore but that is one of the things that I, at least, can look back on is it was probably about five or six years ago now that I went back and I spent the day with him and I, you know, he still remembered who I was at that point and all that so -- So my last memory of spending time with him was at a point before things had really deteriorated.

ECKHARDT: Yeah, that's awesome. Some of these questions are kind of overlapping a little bit and I kind of designed them that way, so feel free to repeat things as you like or maybe a bit different end goal or whatever but -- Can you talk about what made his playing unique?

WENGER: Well, I think first of all his sound. I think Denny made a very, very beautiful tone. I think that even the people who did not know him well were always taken by his sound quality. You know my teacher for my doctorate at North Texas was Leonard Candelaria whose also, you know, somebody who I hold in very high regard and is now very close friend but Leonard made the comment to me talking about Denny that he really didn't know Denny very well but one of the things that made a lasting impression on him how beautiful Denny's tone was. And he recalled hearing Denny do a jazz ballad thing at one of the Trumpet Guild conferences one time on a performance and he said it was just-- just beautiful playing. And so I think that that's maybe, first and foremost, what comes to mind as far as that was concerned. I think Denny was a very consistent player too. He really -- He was human like everybody else, but I think that he had great mastery of the fundamentals. He practiced what he preached, you know, so to speak and I think it was very evident in his playing and he's a very, very consistent player. Very, very clean player. He was a musician. He was a great musician, I think too. His ability to play melodies expressively, I think was maybe what he did maybe the best of anything that I ever heard him do.

ECKHARDT: Cool. Can you characterize his playing *or* teaching in one word? What would that word be?

WENGER: Musical. Yeah, I think that'd probably be the best word I could use to describe it because I think that his teaching and playing both embodied that, you know, the whole purpose of his teaching was to teach people to be musicians and certainly all of his trumpet skill, you know, enabled him to be a musician.

ECKHARDT: Can you talk about your memories of Denny? Just, sort of, as a human being?

WENGER: Yeah, I mean, I think he was a wonderful human being. Is a wonderful human being, but you know, he was very, very kind and thoughtful of other people. Was, I think, very humble. I think every trumpet player to do what they do has to have a certain amount of ego. But I actually felt like Denny was much more humble than most people that play the trumpet like he did [laughs]. And he was, I think, often times maybe very quick to defer to somebody else as far as level of playing or whatever and Denny as far as being a caring individual, I think he was also very approachable. He cared about you beyond how you played the trumpet, I think. He really cared about his students. You know, I have some times -- I got to know Denny a little bit more on a personal level. The last few years I was at Nebraska was when the Nebraska Chamber Orchestra was still around and I was playing second trumpet in that group and Denny was the principal player and so, you know, our relationship was a little different in that situation than what it had been just in school and I have fond memories of going out to dinner with Denny before chamber orchestra rehearsals and my wife and I, shortly after we'd gotten married, I remember going over to Denny's house one evening and just kind of hanging out with he and his wife and talking with them and having just a wonderful time.

When I was a younger undergraduate student I didn't have a great deal of money and Denny -- I had a summer job for a couple years doing residential and commercial roofing and Denny hired me then to -- He had a rental property that he hired me to help re-roof his house on this rental property and so it was -- Denny and I and one of Denny's sons and a guy who was-- Jim Mitchell, who was, at the time, one of the music theory teachers. The four of us who did this and, you know, just having a great time doing that. Denny was just a wonderful guy and I'd be amazed if anybody would say anything otherwise, if they ever came into contact with him.

ECKHARDT: Do you have any quotes from Denny that are memorable? You've mentioned a couple already.

WENGER: Yeah, you know, I think those would be the main ones that I would -- That I would mention. I'm not sure that -- I mean as soon as I hang up I'm sure I'll think of something else but -- But those, I think, are the ones that really stick with me.

ECKHARDT: Okay.

Do you have any favorite stories about Denny? Not necessarily about his teaching but about just -- period. [laughs]

WENGER: Yeah, well... You know, I have some fond memories. Denny, once in a while, used to have all the trumpet students from the studio over to his house and would cook out or something. He used to call it the "Trumpet Bash" and had some fun times doing that. One of my-- actually one of the things that probably you've never heard from anyone else came from -- We were sitting in the Nebraska Chamber Orchestra one time and the guy who was there, I think, like on a one-year temporary position teaching horn

at the university. It was right after Jim Wehrman had left to go play the St. Louis Symphony and there was a guy name David Reiswig came in and was the horn teacher at the university was playing first horn in the Nebraska Chamber Orchestra. Anyway, David had gone home to be with his family and his kids got the chicken pox and David came back and he got the chicken pox and so he's sitting there in the rehearsal with the chicken pox. I couldn't believe he was actually there, but Denny got all freaked out about this and he was like, "I don't know if I've ever had the chicken pox." [laughs] And he couldn't remember and I said, well I know I have, you know, but that whole rehearsal he was just a mess. I mean he was not playing like himself. I think he was so pre-occupied with whether or not he was going to catch the chicken pox from this guy. [Laughs] But that one, that one kind of struck me as funny when I was looking down this list of memories. You know, I don't know I -- Probably some other people have some other stories that you've already heard, you know. But I think there was one time that -- Do you know who LJ McCormick is?

ECKHARDT: I don't think so.

WENGER: Okay, LJ was a trumpet player, student that was around at that time. He's still in Nebraska. But Tom Kelly and LJ and I and I can't remember who the other person would've been for a trumpet class. This would've been the last year I was there as an undergrad and Tom was probably master student at that time. But we convinced him on St. Patrick's Day to cancel trumpet class and go drink green beer with us. So -- And that was quite funny because it was so uncharacteristic of Denny to do something like that [laughs] but we had a good time doing that too.

ECKHARDT: Do you know of any publications by Denny that might be out there?

WENGER: Well, I know that there was something that was done years and years and years ago. Like maybe even in the 1960's. And I want to say it was like part of the very first generation of like the Hal Leonard Band Methods or something like that, but there was like a booklet or something that he did that Denny did on the trumpet. At the time I was in school it had long since been out of print and, you know, but I remember Denny showing it to me one time. Aside from that, as far as publications are concerned, I don't know of any that I can recall at this point at least.

ECKHARDT: And--

WENGER: You know, actually while I'm thinking about though, somebody who might know that, if you have not already spoken with him is Allan Cox.

ECKHARDT: Yes, I did talk to Allan.

WENGER: Okay.

ECKHARDT: It's a little bit sketchy but apparently there was a -- He did some sort of column in a monthly news letter and I actually saw this in David Hickman's trumpet

[inaudible] book, the article on Denny that's in there. And he talked about a column that he did for a music store out of Denver. And I contacted the music store and the guy who runs it now is the son of the guy who opened it and --

WENGER: Okay.

ECKHARDT: And he had never heard of this and he had talked to his dad, who is still alive, and he had never heard of it either. And so-- and then both Allan Cox and my undergrad trumpet teacher, Dan Schmidt, they were at the university at the same time--

WENGER: Okay.

ECKHARDT: They've talked about these articles too and they both think that they have copies of them lying around, but haven't been able to find them so--

WENGER: Okay. Yeah, that's not something I'm aware of so --

ECKHARDT: Okay.

I guess the final question is -- And, you know, I have a list of folks that I've been interviewing folks for a while now, but is there anybody else that you think it would be helpful if I get in touch with?

WENGER: You probably already talked to most of the people that I would. You talked to Allan and Grant. I'm sure to Mike Anderson and Dean Haist. I presume you already talked to him, but if you haven't, have you spoken with Tim Andersen?

ECKHARDT: Tim's actually coming out to Baton Rouge here next month, I think, to do some work with us. So I already talked to him and we're going to sit down and for an interview then when he comes out.

WENGER: Good. I think in many respects, Tim may have been Denny's best student ever. And Tim did some things that I don't think any of his other students ever did. He won the ITG Trumpet Solo competition, I think, when he was at Nebraska and some other things like that. So Tim was a very, very high-profile player at that time and I suspect, you know, I know that Tim, to me, has spoken very, very highly of Denny and views him almost like a father figure. So I think he'll be able to probably give you even -- I think probably on a personal level he and Denny were probably much closer than what I would've been with Denny, for example. So Tim would be terrific to talk to. There is some other great former students that Denny's had... Don Gorder?

ECKHARDT: Yeah, I talked to Don Gorder last -- a couple weeks ago, I think.

WENGER: Okay. Good.

And, you know, it's a shame that Laurie Frink isn't around anymore. You know, Laurie is another one who, I think, would be right at the very, very top of Denny's personal

favorite trumpet students. It was a real shame there because I think they also had a very, very close, personal relationship. Laurie used to come back frequently to see him so...

ECKHARDT: You know, it was actually when Laurie had died, that's what got me thinking I should -- I should do this. That's what sort of gave me the idea to do this project on Denny [inaudible]. So, yeah... It's too bad.

WENGER: Yeah, you know, I'm trying to think of anybody else. And I'm guessing you probably talked with Kelly Rossum?

ECKHARDT: He's -- He and I have been going back and forth trying to--

WENGER: Okay.

ECKHARDT: ...trying to find time that we can connect. But, yup.

WENGER: You know, Kelly was after my time at Nebraska although I know Kelly quite well, and so he might have a slightly different take on things. He would've been there probably the same time, as like, Tom Kelly though and so would have probably similar recollections from that era of Denny's teaching.

Gosh, let me think of other people here that -- Yeah, you know, those would be the main ones that immediately come to mind other than the ones you've obviously already spoken with so--

ECKHARDT: Sure. Great.

Well, I think that pretty much does it. I guess I really appreciate your time and -- Not only today on the phone but, kind of, thinking about things. It's been a really fun project so far and like I said, I never went to the University of Nebraska, so I didn't study with him formally, but I used to drive up to Lincoln and take a lesson from him every couple of months while I was in college and so --

WENGER: Right. Well... So you obviously --

ECKHARDT: So --

WENGER: Right. You obviously have experienced a great deal of what Denny is about as a teacher too. You know, I really appreciate you undertaking this project. I think it's something that's, in many respects, is long overdue. And, you know, I think -- Well, let me just -- I think probably your research has already shown you just the sheer number of former students that are out there and what a positive impact, you know, all of them would say that Denny has had on them as, well people and as players. Speaks very much to how important Denny really was as a teacher.

ECKHARDT: Yup, yup.

And, you know, he's not necessarily a household name as far as trumpet players are concerned, which I also think is kind of a testament to him because it was never about

him, you know, it was always about his students and, you know, people aren't like that anymore [laughs]. You know?

WENGER: Right, well... no, that's true.

ECKHARDT: But anyway...

All right, well thank you very much for your time and I'll -- It's going to take -- I'm a little bit behind on transcriptions, so when I get the transcription done I'll email it to you and you can take a look at it and, kind of, rip it apart as you so choose and then we'll go from there.

WENGER: That sounds great. I hope I was of some help [laughs].

ECKHARDT: Definitely. That was great, so I really appreciate it.

WENGER: Great. Well, good luck.

ECKHARDT: Thank you have a happy holidays.

WENGER: Yeah, you too.

APPENDIX B: REFERENCES TO THE WORK OF DENNIS SCHNEIDER
IN THE INTERNATIONAL TRUMPET GUILD JOURNAL,
1976-2012

Oct 1977 Journal

- 28: Photo from conference
- 43: Review of Karl Pilss *Sonate für Trompete und Klavier*
- 44: Review of Harold Shapero *Sonate*
- 45: Review of S. Drummond Wolff, *Baroque Composers of the Composers Royal*; mentions that it would be good for introducing Baroque style to trumpeters

Oct 1977 Newsletter

- 6: Quote about the conference

Feb 1978 Newsletter

- 24: Review of *Suite No. 2 of Trumpet Voluntaries*, arr. Ed Tarr.
- 25: Review of *Contemporary Trumpet Studies* by Thomas Stevens; mentions that these will be helpful in playing difficult works by 20th century composers; recommends another book for less advanced players.
- 27: Review of record "In the Forefront" by trumpet group The Forefront
- 29: Lists Denny as contact for Nebraska Trumpet Guild

May 1978 Newsletter

- 4: Photo and article about first meeting of Nebraska Trumpet Guild, which met at UNL on Feb. 10, 1978, 65 members from 6 universities; Denny elected President
- 6: Denny listed as contact for Nebraska Trumpet Guild

October 1978 Journal

- 22: Quote about student solo contest
- 36: Caption from photo essay of conference

October 1978 Newsletter

- 4: Photo of Denny presenting award to solo contest winner at conference

October 1979 Journal

- 52: Mention of Denny as teacher to Joyce Johnson-Hamilton in a brief introduction to her career (sort of a classified ad)

October 1979 Newsletter

- 7: Denny listed as contact for Nebraska Trumpet Guild

October 1981 Journal

- 44: Discussion of Tim Andersen's performance at the 1981 conference solo competition, mention of him being from UNL

- 49: Mention of Tim Andersen as first place winner of the solo competition
October 1981 Newsletter
- 9: Mention of Tim Andersen as student of Denny and participant in MTNA
national competition
- February 1982 Newsletter
 - 6: Mention of Denny to speak on pedagogy panel with Susan Slaughter and David
Hickman
- May 1982 Newsletter
 - 5: Tim Andersen, student of Denny, chosen as finalist for 1982 solo competition
- September 1982 Newsletter
 - 11: Tape available of conference panel discussion on pedagogy with Denny,
Hickman, Slaughter
 - 38-39: Summary of panel discussion, including Denny's takes on physical aspects
of playing, especially embouchure
 - 40: Photo of Denny speaking on pedagogy panel
 - 47: Tim Andersen, UNL student of Denny, selected as winner of the solo
competition
 - 47: Played on the Lexington Trumpet Marathon, a nearly 3-hour-long trumpet
bonanza; played *Dialogue* by Eugène Bozza with Ron Modell
- May 1984 Journal
 - 5: Dean Haist accepts job at Nebraska Wesleyan, mentions that he is a UNL grad
but does not mention Denny by name
- September 1984 Journal
 - 17: Mention of Denny as participant in trumpet ensemble for the Festival of
Trumpets at the International Brass Congress
- September 1985 Journal
 - 42: Denny served as preliminary judge for tape rounds of the student solo
competition
- September 1986 Journal
 - 7: Photo and blurb about receiving UNL's Distinguished Teaching Award from
the College of Arts and Sciences, as well as mention of completing 25
years of service at UNL
- February 1987 Journal
 - 14: Mention of faculty recital on 9/11/1986, with listing of program
- May 1989 Journal
 - 68: Blurb about presenting clinic at Tennessee Tech on 12/2/1988

September 1989 Journal

- 70: Mention and program listing of recital at University of Southern Mississippi, 2/12/1989

December 1989 Journal

- 24: Student John J. Bannon III chosen as a finalist for Mock Orchestra Audition Competition
- 27: Recap of conference banquet awards, mention of Denny winning the golf tournament

May 1991 Journal

- 35: Records received, recording of Summit Brass: Anthony Plog: Colors for Brass

December 1991 Journal

- 44: Honored by students for 30 years of teaching at UNL

February 1992 Journal

- 46: Announcement of faculty for the 1992 Keystone Brass Institute

May 1992 Journal

- 29: Records received, recording of Summit Brass: American Tribute

February 1993 Journal

- 52: Review of Summit Brass: American Tribute
- 53: Review of Summit Brass: Colors for Brass

September 1994 Journal

- 16: Recap of panel session called "Playing Trumpet in the 90s," summary of career of Laurie Frink, mention of Schneider as her teacher before she headed for NY

February 1996 Journal

- 42: Article about 20th anniversary of ITG, photo of a Festival of Trumpets rehearsal in 1977

May 1996 Journal

- 7: Article on Tim Andersen, co-winner of the 1981 ITG student competition with David Bilger

September 1996 Journal

- 79: Roger Voisin conducted Plymouth Brass concert on 3/2/1996 in Lincoln and gave master class to UNL students; mentions that Voisin was Denny's teacher at Boston University

December 1996 Journal

72: Grant Peters, former student, accepts job at Southwest Missouri State University

March 2003 Journal

87: Inaugural concert of the Nebraska Trumpet Ensemble, 6/4/2002

June 2004 Journal

90: Michael Anderson, former student, accepts job at Oklahoma City University

October 2004 Journal

45: Erin Beave, part of the 2004 ITG Conference reporting team, former student

March 2005 Journal

46: Interview with Gordon Mathie, talking about walk-in master classes at first ITG conferences, Denny one of first teachers

65-67: Profile of Oklahoma City Philharmonic trumpet section, with Michael Anderson on third

June 2007 Journal

62: Ryan Beach, private student of Denny while in high school, selected as the June 2007 Young Artist recipient; was at Oklahoma City University with Michael Anderson

January 2008 Journal

62: Spotlight on Oklahoma City University Orchestra trumpet section; Ryan Beach, private student of Denny while in high school and ITG Young Artist recipient, serves as a section player.

June 2008 Journal

68-69: Feature on Lincoln Symphony Orchestra, Michael Thompson as principal and Deborah Bouffard as fourth/utility, both former students

March 2010 Journal

6-17: Feature on Joyce Johnson-Hamilton

October 2012 Journal

29: ITG Conference awards banquet, received Award of Merit

32: Conference concert prelude featuring the Dennis Schneider Alumni Trumpet Ensemble

92: Award of Merit winners

Program listings, 2001-2002

7: Concert in Lincoln, 10/23/2001, with Allan Cox and Deborah Bouffard

APPENDIX C: THE PINK SHEET

LONG TUNES

HOLD 20-30 seconds

1 = 60

ETC.

ETC.

ETC. $\frac{1}{3}, \frac{2}{3}, 1$

ETC. $\frac{1}{3}, \frac{2}{3}, 1, 2, 0$

VITA

Louie Eckhardt is currently pursuing the Doctor of Musical Arts degree at Louisiana State University, Baton Rouge. His emphasis is in trumpet performance, with a minor in conducting. He served as Dr. Brian Shaw's graduate teaching assistant from 2013 to 2015. Louie holds a Master of Music degree in trumpet performance from The Pennsylvania State University (2007) where he served as a graduate teaching assistant under Dr. Langston J. Fitzgerald, III. In 2005, he graduated with high distinction with a Bachelor of Music degree in trumpet performance and music education from Hastings College, where he studied with Dr. Daniel Schmidt.

Louie taught public school music at the high school and middle school level in Nebraska before returning to pursue a DMA. He was Director of Bands at Grand Island Senior High from 2008 to 2012, where his bands consistently received superior ratings, and many of his students went on to pursue music at the undergraduate and graduate level. While in Nebraska, he served as co-principal trumpet of the Hastings Symphony Orchestra, principal trumpet of the Kearney Symphony Orchestra, and was first trumpet and manager of the Cathedral Brass Quintet. He was an active recitalist and clinician throughout Nebraska. He is currently associate principal trumpet in the Monroe Symphony Orchestra, a member of the Acadiana Symphony Orchestra, and appears regularly with the Baton Rouge Symphony Orchestra, the Louisiana Philharmonic Orchestra, and the Rapides Symphony Orchestra. He is also an avid early music performer, and has appeared with the La Folliia Austin Baroque.

He maintains an active schedule as a freelance trumpeter, teacher, and clinician throughout Louisiana, Texas, and abroad. He currently resides in Baton Rouge, LA with

his wife Kristen, and their furry “children” Penny (dog), Linus (cat), and Eleanor Pigby (guinea pig).