RAYMOND CRISARA, A TRUMPET LIFE: HIS PEDAGOGY, PHILOSOPHY AND LEGACY

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In this project I identify the pedagogical techniques, philosophy and legacy of Raymond Crisara. I examine how his pedagogical philosophy led to Crisara's personal success as a teacher and to his students' success in their performing and teaching careers. In much the same way that Ernest Williams's legacy has been passed on to his students, Crisara's legacy is now being handed down. I have examined Crisara's pedagogical concepts and philosophy through the eyes of four former students: Dr. Todd Hastings (Professor, Pittsburg State University), Billy Hunter (Principal Trumpet, Metropolitan Opera Orchestra), Dr. Gary Mortenson (Dean of the School of Music, Baylor University) and Keith Winking (Professor, Texas State University) as well as from transcripts of interviews Crisara gave. Crisara extended and modified William's pedagogy through the use of a multitude of étude methods. This modification and Crisara's experience as a leading New York freelance musician greatly influenced the teaching and success of the four subjects I interviewed. While these teachers have adopted Crisara's pedagogy and philosophy largely unchanged, I found that they modified his pedagogy slightly through the use of added teaching materials never used in Crisara's career or teaching studio.

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By

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CHAPTER 1

INTRODUCTION

Purpose

Raymond Crisara not only had an illustrious career as a trumpet performer, he also through his teaching produced some of today's most successful performers and trumpet professors. Appointed in 1941 at age nineteen to principal trumpet with the Metropolitan Opera Orchestra, Crisara went on to become a member of the NBC Symphony Orchestra under Arturo Toscanini. Simultaneously, he developed into one of the most sought-after session players during the heyday of recorded and broadcast instrumental music from the 1940s to the 1970s. Like his most influential teacher Ernest S. Williams, Crisara exhibited a remarkable versatility. Crisara's extraordinary proficiency in performing would later be applied to his distinguished teaching career at the university level.

After leaving New York in 1978 for the University of Texas at Austin, Crisara taught hundreds of students until his retirement. His success, experiences, and excellence as a performer extended into his teaching with his unwavering insistence on students becoming versatile. This focus produced students who obtained jobs in all avenues of trumpet performance, from top-flight jazz players such as Steve Hawk and Tito Carrillo to top-tier symphony orchestral musicians such as Billy Hunter and Craig Morris.

Crisara's methodology of teaching was largely learned from two sources: from his teacher Ernest Williams at the Ernest S. Williams School of Music, and from Crisara's experiences as a recording artist and performer in New York. Williams's highly successful pedagogy yielded legendary performers such as Don "Jake" Jacoby, Leonard Smith, and Ned Mahoney. Crisara's adaptation of Williams's pedagogy with modifications based on his

performing experiences proved so successful that Crisara is considered by the mainstream trumpet profession as one of the most influential teachers of the twentieth century.

In this project I identify the pedagogical techniques, philosophy, and legacy of Raymond Crisara. I examine how his pedagogical philosophy led to Crisara's personal success as a teacher and to his students' success in their performing and teaching careers. In much the same way that Ernest Williams's legacy has been passed on to his students, Crisara's legacy is now being handed down. I have examined Crisara's pedagogical concepts and philosophy through the eyes of four former students: Dr. Todd Hastings (Professor, Pittsburg State University), Billy Hunter (Principal Trumpet, Metropolitan Opera Orchestra), Dr. Gary Mortenson (Dean of the School of Music, Baylor University) and Keith Winking (Professor, Texas State University) as well as from transcripts of interviews Crisara gave during the last three decades of his life. Crisara extended and modified Williams's pedagogy through the use of a multitude of étude methods. This modification and Crisara's experience as a leading New York freelance musician greatly influenced the teaching and success of the four subjects I interviewed. While these teachers have adopted Crisara's pedagogy and philosophy largely unchanged, I found that they modified his pedagogy slightly by adding teaching materials never used in Crisara's career or teaching studio.

Significance and State of Research

Significance

When his three years of training at the Williams's school from 1937 to1940 were completed, Raymond Crisara would go on to become one of the trumpet giants of the twentieth century. His humble and unassuming nature belied his incredibly diverse and illustrious career that spanned over thirty-five years as a recording artist in New York and twenty-three years as a

Distinguished Professor at The University of Texas at Austin. In 1941 at age nineteen, he was appointed principal trumpet of the Metropolitan Opera Orchestra and held that post until 1943 when he was drafted into the United States Army Special Services Orchestra in New York. His service during World War II involved performing in films, records, V-Discs, symphony concerts and radio broadcasts.[1] Returning to civilian life, Mr. Crisara went on to perform and tour with the NBC Symphony Orchestra under Arturo Toscanini and was cornet soloist with The Goldman Band and Paul Lavalle's Band of America.[2] He was a member of the music staff at both NBC and ABC and played on numerous programs and broadcasts, such as *The Dick Cavett Show, The Perry Como Show,* and Sid Caesar's programs. He would later record with Paul McCartney, Janis Joplin and KISS.[3] His versatility and ability to so readily switch genres and styles for the required occasion became legendary. Robert Nagel, a renowned trumpet performer and one of the promulgaters of the modern brass quintet genre said he had never known a better trumpet player.

Crisara's performing career in New York from the 1940s to the 1970s was a time of incredible change and development in the world of music. It was also during this period that viable career options existed for select musicians in television, radio broadcasting and recording session work. As post-World War II New York was a hotbed for recording and broadcast music of all styles, Crisara worked with a veritable Who's Who of professional band leaders, orchestra conductors, composers and rock icons. Crisara's behind-the-scenes work as a highly esteemed session player meant that he would rarely receive public accolades or wider recognition for his

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[1] "Raymond D. Crisara: October 10, 1920–May 25, 2014," Tributes, Weed-Corley-Fish Funeral Homes, accessed June 18, 2018, http://wcfish.tributes.com/obituary/show/Raymond-D.-Crisara-101387972

[2] "Raymond D. Crisara."

[3] "Raymond D. Crisara."

body of work. His reputation was built on the accolades he received from numerous colleagues who worked with him and the conductors and composers he played under. Crisara built an immediate rapport and reputation with colleagues and was sought after for private lessons. Former and fellow session trumpeters Doc Severinsen and Marvin Stamm sought him out for advice and lessons before and after they became renowned. Teaching out of his home and as an adjunct instructor at two different colleges, the University of Bridgeport in Connecticut for three years and New York University for six years,[4] Crisara's reputation as a pedagogue grew within the trumpet world.

State of Research

Because Crisara published no known methods or other books, the research for this project relied on published interviews, recordings of his playing, and what he has passed on to his former students, many of whom are still playing and teaching. Mr. Crisara's former students are now our greatest resource in perpetuating his legacy. Interviews with former students determined to what extent Crisara's philosophy and methods are still used, modified and passed on, as Crisara had done with Ernest Williams's methods and philosophy. Crisara's philosophy and pedagogy largely featured a direct approach that combined the use and development of skills found in methods like the Arban and the Saint-Jacome with learning numerous études found in the works of Theo Charlier, Henri Chavanne, and Walter Smith, to name a few. This program of study under Crisara's supervision and guidance produced highly versatile students attesting to Crisara's success as an exceptional educator.

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[4] Douglas G. Wilson, "The Pedagogical Influence of Ernest S. Williams on the Teaching Concepts of Four American Trumpet Professors" (DMA diss., University of Oklahoma, 1999).

Two known dissertations have been written featuring Crisara's teacher, Ernest Williams, and his teaching influence on others. Keith Winking's 1993 dissertation, "Ernest Williams, Virtuoso and Educator: A Biographical Survey of His Philosophies and Techniques,"[5] was closely supervised by Mr. Crisara, whose guidance ensured accuracy. The paper covers five chapters: 1. Biography, 2. Ithaca College / Ernest S. Williams School of Music, 3. Ernest S. Williams Music Camp, 4. Method Books and Compositions, 5. Teaching Philosophy, and a conclusion. This dissertation appears to be the first project on Ernest Williams as a trumpet teacher. Crisara's close supervision of the project, and Crisara's fellow classmates, notably Don Jacoby, Ned Mahoney and Leonard Smith, provided excellent firsthand accounts of Williams's teaching style and the school environment they experienced.

Another dissertation written in 1999 by Douglas Wilson at the University of Oklahoma, "The Pedagogical Influence of Ernest Williams on the Teaching Concepts of Four American Trumpet Professors,"[6] largely uses a questionnaire and interview process focusing on four former students Leonard Smith, Raymond Crisara, Robert Nagel and Leonard Meretta. Wilson's research carries on where Winking left off and provides four distinct perspectives on the Williams School and his philosophy from its earliest years in the 1920s to 1943, the height of World War II. Wilson in his dissertation delves deeply into the careers of the four and how they were each individually shaped by their experiences with Williams.

An additional dissertation for comparison, "The Influence of The Teaching Concepts of William Adam on Four First Generation Students"[7] by Mark Wilcox, also consisted of

[5] Keith Robert Winking, "Ernest Williams, Virtuoso and Educator: A Biographical Survey of His Philosophies and Techniques" (DMA diss. University of Texas, 1993).

[6] Wilson, "Pedagogical Influence."

[7] Mark Wilcox, "The Influence of the Teaching Concepts of William Adam on Four First Generation Students," (DMA diss. University of Oklahoma, 2009).

interviews of five former Adam students. In lessons, Adam's students reveal a different approach pedagogically from Crisara, as Adam had his students use techniques such as leadpipe buzzing, exercises from methods such as Clarke and Schlossberg, long tone studies, and other systematic approaches. While Adam's former students speak about his pedagogy and teaching, they also candidly talk about Adam as an example of a truly special human being. This dissertation served as good model for my project and could serve as a project in pedagogical contrast by a future author.

And finally, Laura Bloss provided a recent perspective on regional schools of trumpet playing in her paper, "A Comparative Examination of Six American Master Trumpet Teachers and the Regional Schools of Playing That They Represent."[8] This paper focuses on the generation of players and teachers Crisara was associated with but does not assign him or other Ernest Williams students to a regional school. The paper makes a strong case for regional schools based around the teaching and influence of Cichowicz, Davidson, Ghitalla, Haynie, Stamp, and Vacchiano. Her paper says relatively little about Ernest Williams or his influence, although he was a contemporary of Max Schlossberg. Any number of conclusions may explain why she chose to exclude proven master trumpet teachers like William Adam and Raymond Crisara as representing their own regional school. Nonetheless, her paper does provide a possible framework and method which researchers may use to designate an additional school of playing based on teachers like Crisara, Adam or others.

Although two papers have been written on Williams, no such paper on Crisara presently exists, despite the fact that Crisara's performing career was longer and far more varied than

[8] Laura L. Bloss, "A Comparative Examination of Six American Master Trumpet Teachers and the Regional Schools of Playing that They Represent" (DMA diss. University of North Texas, 2014).

Williams's, and the bulk of his teaching occurred in the last quarter of the twentieth century. This project serves as an extension of the previous research done on Williams and shows how proven and sound methodologies from the past evolve and are modified over time. It is also my hope that this project may prompt further research into a comparison of methods and an establishment of a Crisara/Williams school of trumpet playing, adding to the canon of trumpet pedagogy.

Method

In order to accurately describe Crisara's methods and philosophy, how they may link to those of his teacher Williams, and how and if these methods are still followed and passed down, thereby establishing a legacy, I used interviews with former students, transcripts from Crisara interviews, and the previous research done on Ernest Williams, in which Crisara was a participant. I do not make direct comparisons to teachers from other schools of trumpet who have successfully used alternative methodologies, some of which Crisara would have eschewed; instead, during the course of my investigation, I answer how Crisara achieved such extraordinary results without them.

Therefore, one question serving as an example to my wider investigation was "Why did Crisara not teach certain techniques considered useful in the wider trumpet world?" One case in point concerns the use of mouthpiece buzzing, often used to develop the ear and focus one's tone, yet Crisara believed it to be a waste of time. Crisara never used this common technique, and yet he managed to encourage the student's ear training and tonal development, all while never having the student separate the mouthpiece from the trumpet. My research into Crisara's past statements and interviews with former students reveal how he achieved such extraordinary

results in his own performance and the success of his students. This information may be useful to the wider trumpet community.

Because my background in trumpet pedagogy comes in part from my study with Raymond Crisara from 1992 until my graduation from The University of Texas at Austin in 1997, I fully admit a bias. Nonetheless, my association with many esteemed trumpet teachers and performing colleagues before this period and after has given me much perspective and has since spawned several questions on what constitutes effective and practical pedagogy for our time. As all students experience learning uniquely with their teachers, the four subjects I interviewed formed a picture of how Crisara taught and thought about music outside of my own experience.

I interviewed a sampling of four highly successful and diverse players, seeking to answer several broad-view questions, further identifying and defining his pedagogy. Examples of broad-view questions were as follows:

1. How were pedagogic approaches used with students in Crisara's studio?
2. As Crisara's teacher Ernest Williams's philosophies and techniques were previously surveyed in Winking's paper, how did Crisara, reflecting a more modern time frame, extend and modify Williams's teaching philosophy and technique?
3. How was Crisara's philosophy interpreted regarding the importance, purpose, and use of étude methods?
4. Why did Crisara eschew other commonly used techniques?

The four subjects are as follows:

Dr. Todd Hastings (Professor of Trumpet, Pittsburgh State University)

Billy Hunter (Principal Trumpet, Metropolitan Opera Orchestra)

Dr. Gary Mortenson (Dean of the School of Music, Baylor University)

Dr. Keith Winking (Professor of Trumpet, Texas State University)

Process for the Interviews

A written questionnaire was made accessible through email prior to interviews to enable more thoughtful responses. Two interviews were conducted in person, one interview was

conducted on the telephone and one subject chose to respond by typing answers to my questionnaire.

Additional Methodology, Background and Perspective

To give the reader insight into who Raymond Crisara and Ernest Williams were as performers and teachers and how their timeline affected their career paths, I provided background and perspective in the following ways:

A. Since a thorough biographical survey of Williams was done by Winking, my mention of Williams's biography was relatively brief. I included it as Appendix A in this dissertation. Winking's and Wilson's additional research nevertheless assisted me in gaining a better picture of that time, the rigor and overall environment that existed at the Ernest S. Williams School of Music and at his summer and winter Music Camps. The prior research proved vital because of the impact the camps and school had on Crisara's development and because of the way they influenced his later career in teaching.

B. As this is the first dissertation on Crisara, I went into some depth on his biographical information and thoroughly examined his career, especially highlighting his work in New York, thusly tying his professional success to the rigorous instruction at the Williams School.

C. Journal articles and New York Brass Conference notes were accessed and referenced on Crisara, Williams, and other students from the Williams School to cross-match philosophies of pedagogy and influence. As Williams sought to prepare his students for any and all problems facing trumpet players at that time, I gave particular attention to situations while Crisara was in New York that he navigated to successful outcomes. Crisara attributed these successes to his time as a Williams student.

D. A sampling of various methods and étude books used in Crisara's studio have been noted throughout this project to give an understanding and justification of the curriculum progression in his teaching studio. These materials served as examples designed to prepare students for the rigors of modern trumpet performance practice.

Disclaimer

I studied with Raymond Crisara at the University of Texas at Austin from 1992 to my graduation in 1997. The recommendation to study with him came from Robert Nagel, who was retired and living in Albuquerque, New Mexico. I was vaguely aware of Raymond Crisara, but I was very aware of Nagel's prestige and importance to the trumpet and chamber music world. In a conversation with Mr. Nagel discussing possible schools to transfer to, he described Raymond Crisara as the best trumpet player he had ever performed with. Up to this point, I had attended two universities and studied the trumpet from approximately six trumpet professors or professional performers. Upon my arrival and initial lessons, I immediately noticed how Mr. Crisara's teaching was unconventional compared to my former professors and teachers. Studies I had grown accustomed to practicing with other teachers, such as the Herbert L. Clarke's *Technical Studies*[9], Earl Iron's *27 Groups of Exercises*[10], James Stamp's *Warm-Ups and Studies for Trumpet*[11], Carmine Caruso's *Method*[12], Robert Nagel's *Trumpet Skills*[13], Max Schlossberg's *Daily Drills and Technical Studies for Trumpet*[14], and regular assignments of orchestral excerpts,

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[9] Herbert L. Clarke, *Technical Studies* (New York: Carl Fischer, 1984).

[10] Earl Irons, *Twenty-Seven Groups of Exercises for Cornet and Trumpet* (San Antonio, TX: Southern Music, 1966).

[11] James Stamp, *Warm-Ups and Studies for Trumpet* (Switzerland: Editions Bim, 1978).

[12] Carmine Caruso. *Musical Calisthenics for Brass* (Miami, FL: Almo, 1979).

[13] Robert Nagel, *Trumpet Skills* (Albuquerque, NM: Mentor Music, 1982).

[14] Max Schlossberg, *Daily Skills and Technical Studies for Trumpet* (New York: M. Baron, 1965).

were not used in Crisara's studio. Instead, to address deficiencies, he assigned numerous exercises, études and sections of solos from Arban's *Method*[15] and additional études from the Vassily Brandt[16] and Theo Charlier[17] books. As lessons progressed, the études assigned became far more numerous and difficult, such as those written by Marcel Bitsch[18] and Verne Reynolds,[19] and later, Aaron Harris[20]. Many other techniques I had grown accustomed to practicing previously such as mouthpiece buzzing or pedal tone work were never assigned.

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[15] J. B. Arban and Jean Maire, *Famous Complete Trumpet, Cornet and Saxhorn Method* (Paris: Alphonse Leduc, 1956).

[16] Vassily Brandt, *34 Studies for Trumpet,* ed. Robert Nagel (New York: International Music, 1956).

[17] Theo Charlier, *36 Etudes Transcendantes for Trumpet* (Paris: Alphonse Leduc, 1946).

[18] Marcel Bitsch, *Vingt Etudes pour Trompette* (Paris: Alphonse Leduc,1954).

[19] Verne Reynolds, *48 Etudes for Trumpet: Transcribed from the 48 Etudes for French Horn* (Milwaukee, WI: G. Schirmer, 1961,1971).

[20] Aaron Harris, *Advanced Studies for Trumpet and Cornet* (New York: Charles Colin, 1972).

CHAPTER 2

RAYMOND CRISARA, BIOGRAPHY

Early Life

Raymond Dominick Crisara was born to Frank and Margaret Crisara on October 19, 1920, in Cortland, New York, a small town near Syracuse.[21] His father had immigrated from Italy as a teenager and worked for the Broadway Motor Truck Company as a tool and die maker. As an avocation, Frank Crisara played clarinet in the town band and later became the conductor.[22] The Crisara household was a musically rich one because his father taught virtually all the members of the band on a private basis.[23] When Raymond was ten, his father purchased a secondhand Czechoslovakian trumpet.[24] Although his father taught many others to play instruments, Crisara did not get that kind of help from his father. Crisara states, "Like the cobbler whose kids had holes in their shoes, my dad never had time to teach me. I never had any lessons until I went to Williams' school, so I learned by osmosis."[25] His father, however, did allow Raymond to become a member of the band when his skills became sufficient. Crisara described the band as very good, with a "marvelous first trumpet player [Robert Reitano],[26] from whom [Crisara] inherited a valid concept and approach to the instrument."[27] When Crisara graduated from high school in 1936 at age 15, his band director George Light suggested he attend the

[21] Wilson, "Pedagogical Influence," 76.

[22] Wilson, 76.

[23] Wilson, 76.

[24] Wilson, 76.

[25] Wilson, 76.

[26] Keith Winking, "Ray Crisara: Teaching by Example," *ITG Journal* 24, no. 3 (March 2000): 33.

[27] Wilson, "Pedagogical Influence," 76.

Ernest Williams Music Camp in Saugerties, New York.[28] Light had studied with Ernest Williams when he taught at Ithaca College. Frank Crisara initially opposed Raymond's decision to become a professional trumpet player. Raymond Crisara quoted his father as saying "Why don't you do something honorable? Play your trumpet for fun and get a regular job!"[29] George Light convinced Frank Crisara that Raymond's attendance "would give me and my parents some idea of how I ranked in the general level of young cornet players. At the end of summer camp, Williams told my folks that if everything fell into place, I had a reasonable chance to make a living in music."[30] This was the first of four Williams Music Camps Crisara would attend, with the other three happening in 1938, 1939, and 1940. After the conclusion of Crisara's first camp and the positive assessment by Williams, Frank Crisara decided Raymond should attend the Ernest Williams School of Music in Brooklyn that winter. His mother, however, felt he was too young to go to New York alone, so Raymond stayed home for the year and attended the Williams School in the fall of 1937.[31]

Ernest Williams School of Music

Crisara attended the Williams School for three years and in summers attended the camps. Although Williams was Crisara's first and most influential teacher, Crisara also studied with Frank Elsass of the Goldman Band and Leonard Meretta. In an interview that Douglas Wilson conducted in May of 1997, Crisara stated, "In my eyes, Meretta was a giant! Lenny was the first

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[28] Winking, "Ray Crisara: Teaching by Example," 33.

[29] Wilson, "Pedagogical Influence," 77.

[30] Wilson, 78.

[31] Wilson, 78.

chair cornetist and did extra teaching with the Chief [Williams]."[32] The Williams School environment was rich with developing talent, where Crisara learned from musicians such as Don Jacoby, Ray Wetzel, Frank Scimonelli, James Burke and Gil Mitchell.[33] The Goldman Band, a professional summer concert band based in New York City, performed summer concerts around New York City, Brooklyn, and Toronto, Canada. The band boasted three cornet soloists, Leonard Smith, Frank Elsass, and Ned Mahoney, all Williams's students. Crisara states, "Every summer they came to camp and performed a trio with the camp band, which was always a big occasion. Williams (the Chief) had countless students working with him at all levels of accomplishment and from all areas."[34]

University of Michigan

After his third year at the Williams School, Crisara spent the summer at Camp Smith in Peekskill, New York, to perform with the Seventh Regimental Band of the New York National Guard. The band's intense daily schedule did not concern Crisara as he was used to the intensive study and performing schedule at the Williams School. The band was conducted by John Southerland, a former cornet soloist with the Sousa Band. Crisara stated, "We played a concert every night, and I did a solo on almost every concert"[35] Most of the solos played had been learned while at the Williams School, and these included works by Walter Rogers, Herbert Clarke, and Williams.[36] Attending these concerts was a man who worked at the Conn store in

[32] Wilson, 10.

[33] Winking, "Ray Crisara: Teaching by Example," 33.

[34] Winking, 34.

[35] Winking, 34.

[36] Winking, 34.

New York City. When he spoke to colleagues about the performances he had heard, Crisara's reputation began to build. After his time at Camp Smith was finished, Crisara attended the last four weeks of the Williams Music Camp.

Although the Williams School offered an intensive music education, it was not able to offer a formal bachelor's degree. For that, students had to complete academic courses at a college or university. As Crisara's time with Williams was coming to an end, Crisara looked to complete his academic course work elsewhere. In the spring of 1940, Dr. William Revelli had come through the Williams School recruiting students for his band at the University of Michigan. After hearing Crisara play, Revelli asked Crisara to play in his band and teach trumpet at the university, which Crisara did from 1940 to 1941. In the fall of 1940, Vincent Bach came to Michigan to do a clinic and present his instruments. While Bach was there, Crisara got to know and play for him. Crisara's playing apparently made an impact on Bach because in the winter of 1940, Bach telegrammed Crisara to tell him the NBC Symphony was looking for a first trumpet player. Crisara stated that he wired, "My suggestion would be that you come out as soon as you can."[37] The next day Crisara received another telegram from Simone Mantia, the personnel manager of the Metropolitan Opera House Orchestra. Crisara had previously met Mantia while Mantia was playing in the World's Fair Band while Crisara was still Williams's student. Before Williams had taken Crisara to that concert, Williams told Crisara, "I'm going to see the World's Fair Band, and I would like to have you go with me. We're going to plant an acorn and see if we get a tree out of it."[38] The acorn of introduction to Mantia was beginning to grow the tree of Crisara's career. Mantia took Crisara to Leopold Spitalny, the NBC Symphony personnel

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[37] Winking, 35.

[38] Winking, 36.

manager and after Crisara played for Spitalny, he agreed that Crisara played nicely. Spitalny then asked what Crisara was doing professionally at the time, to which Crisara replied that he was a student at the University of Michigan. Spitalny responded, "I don't think that's enough experience for this position."[39] Crisara would later believe this was the correct decision as "it would have been a terrible mistake for me to be in that orchestra with no maturity to equal the responsibility…"[40] .In that interview Mantia told Spitalny, "You do as you want, but if there is an opening at the Met, we're going to give him serious consideration."[41] Crisara did not know at the time that there would be an opening only a few months later. In the spring of 1941, Crisara auditioned for the Goldman Band, taking the place of Frank Elsass, who had joined the Navy. Leonard Smith and Ned Mahoney had suggested that Crisara audition for Elsass's chair. Crisara considered this his first big position, and he played with the band for two summers.[42]

Metropolitan Opera Orchestra, U.S. Army Special Services Orchestra

During the summer of 1941, the Metropolitan Opera Orchestra had an opening for a first trumpet and after Crisara's audition, he was offered the job. Once the season started, the hectic rehearsal schedule would permit very little time for Crisara to learn on the job, so there was the understanding that he would be coached a couple of times a week by one of the opera conductors through the summer to learn the trumpet literature. The coaching was successful, and that October, at age 19, Crisara began his career at the Met, which lasted for one and one-half

[39] Winking, 36.

[40] Winking, 36.

[41] Winking, 36.

[42] Wilson, "Pedagogical Influence," 80.

seasons.[43] His career with the Met, however, was cut short by World War II, and in December of 1942, Crisara was drafted into the army. He trained with the 100th Infantry Division at Fort Jackson, South Carolina,[44] and in September 1943, Crisara was sent to the United States Army Special Services Orchestra commanded by Captain Harry Salter, a unit established at Fort Slocum.[45] The unit was made up of professional musicians from New York, Philadelphia, and Hollywood. The ensemble was similar to the Kostelanetz Orchestra, which was a full-sized dance band with a large string section. The ensemble supplied soundtracks for films with Leopold Stokowski, Andre Kostelanetz, and Marian Anderson. It also produced V-disks (Victory) and performed for concerts and radio broadcasts in a public relations capacity.[46] Crisara said of this experience, "I loved the variety and wanted to make my living this way after I was released from the Army."[47] When Crisara was released from active service in February 1946, he chose not to return to the Met.

NBC Symphony Orchestra

After his release from the Army, Crisara approached the studio contractors of the three major radio stations NBC, ABC and CBS in New York. By happenstance, due to a national holiday and the absence of a secretary at ABC who would surely have stopped Crisara at the door, Crisara was able to talk to both contractors for NBC and ABC.[48] The ABC contractor offered Crisara a job playing a concert with the ABC staff orchestra at the Waldorf Astoria. The

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[43] Wilson, 80.

[44] Wilson, 80.

[45] Winking, "Ray Crisara: Teaching by Example," 36.

[46] "V-Disc," *Wikipedia: The Free Encyclopedia*, accessed June 30, 2018, https://en.wikipedia.org/wiki/V-Disc

[47] Wilson, "Pedagogical Influence," 80.

[48] Wilson, 81.

NBC contractor found out about this on his lunch date with the ABC contractor later that same day, and upon seeing Crisara later said, "You treat it as an audition for me."[49] NBC called the next week to offer Crisara a radio broadcast with a small orchestra doing montage music for a radio show.[50] Several days later, Roy Shield, personnel manager for NBC, offered Crisara a position with the staff orchestra. When Harry Glantz, principal trumpet of the NBC Symphony, took his annual short vacation in the summer, Shield assigned Crisara to play in his place. After Crisara had successfully performed first trumpet for three or four broadcasts, Shield informed Crisara that NBC would like him to join the symphony as associate first and third trumpet.[51] While a member of the symphony, Crisara played under conductors Pierre Monteux, Eugene Ormandy, Fritz Reiner, and Guido Cantelli, in addition to Arturo Toscanini.

Post-NBC Symphony

Crisara played with the NBC Symphony until it was disbanded in 1954. While a member, Crisara worked many outside commitments, recording music for films as well as for radio and TV broadcasts. Among Crisara's favorite projects were the recordings for *Victory at Sea* television series with Robert Russell Bennett and, after 1954, *Project 20* at NBC, also with Bennett. Other projects were *Wide, Wide World* documentary series from 1955 to 1958[52] and *The Defenders* from 1961 to 1965.[53] Crisara recorded with a variety of conductors such as Leonard

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[49] Wilson, 81.

[50] Wilson, 81.

[51] Wilson, 81.

[52] *The Wide, Wide World, with David Garroway,* episode that aired October 16, 1955, on NBC, posted on YouTube by Musicom Productions, August 1, 2011, https://www.youtube.com/watch?v=f_jVlcbxkog

[53] Introduction sequence featuring trumpet fanfare (42 seconds) of *The Defenders*, TV show that ran on NBC 1961–1965, starring E. G. Marshall and Robert Reed, from episode "Killer Instinct," posted on YouTube by The Rap Sheet, September 5, 2011, https://www.youtube.com/watch?v=mrOWiVv0KAM

Bernstein, Leopold Stokowski, Robert Shaw, and Igor Stravinsky, including a performance of *L'Histoire du Soldat* in Carnegie Hall the night Stravinsky was honored. [54]

Crisara reveled in the work and thrived when given major challenges. The first time Crisara played Stravinsky's *Ballerina Dance* from *Petrushka* was on a television show.

> I once played a dramatic radio show. It would have been quite normal, except the story line was about an audition for position in a new orchestra! I had to do twelve orchestral excerpts for that show! The very first time I played the *Ballerina Dance* from Stravinsky's *Petrushka* was for the Sid Caesar television show! The conductor, Bernie Green, called me and said they were doing a show called "The Virtuoso Orchestra." He wanted to write a theme and variation solo with cadenza, similar to *The Carnival of Venice,* and asked if I would do it. It was the first time I had done that show, and I didn't know what to expect. The *Ballerina Dance* was also on the show, and Bernie started the rehearsal with *Petrushka* for logistical considerations. Everyone was standing there: Sid Caesar, Imogene Coca, the orchestra, the director, everybody! The first trumpet was an excellent commercial player, but was having trouble with the Stravinsky. The taping wasn't getting done. Finally, Bernie asked me if I would do it. I got lucky, and we taped it.[55]

Concerto for Trumpet and Wind Orchestra—Karel Husa, 1974

One of Crisara's career highlights was being asked to premiere the Concerto for Trumpet and Wind Orchestra by Karel Husa. In Michael Gabriel's book *The Force of Destiny: The Life and Times of Colonel Arnald D. Gabriel,* Colonel Arnald D. Gabriel describes the situation surrounding the piece's premiere:

> Later that spring at the convention of the College Band Directors National Association, Arnald introduced Doc Severinsen to Mr. Husa and suggested that he write a concerto for trumpet for Doc. Although the composer was "intrigued by the idea," it would be another three years before he was commissioned by Kappa Psi and Tau Beta Sigma to compose *Concerto for Trumpet and Wind Orchestra.* As a frequent guest conductor for the group (and honorary member), Arnald was asked to conduct the work for its premiere on August 9, 1974, at the University of Connecticut in Storrs, Connecticut, but a scheduling conflict with his other job at *The Tonight Show* prevented Doc from performing that day.

[54] Winking, "Ray Crisara: Teaching by Example," 37.

[55] Wilson, "Pedagogical Influence," 82.

As director of *The Tonight Show* Band, Doc had a certain amount of scheduling flexibility but when Jonny Carson's sidekick Ed McMahon was absent, Doc took over the announcing duties and assumed his position on the interview couch. Arnald was asked who might fill in, and he suggested Raymond Crisara. A Cortland, New York, native, he and Arnald had played together in the Cortland Civic Band when they were in junior and senior high school, and he was currently working as a studio musician in New York City. As one of the premier trumpet players in the country, he had also been consulted during Husa's composition of the concerto.

Mr. Crisara received a photocopy of the original, just-completed manuscript from Mr. Husa only about three weeks before the scheduled premiere, and because of further scheduling issues, he was only able to attend one rehearsal with Arnald and the band. It was held in the morning on the day of the performance. Arnald and Ray discussed the complex piece over the phone many times in the few short weeks leading up to the August 9 concert. Innovative concepts such as aleatory passages, where the soloist plays a series of notes at his discretion, and quarter tones, notes that are between the note and the next half step, joined with techniques drawn from traditional trumpet sounds and newer jazz-inspired styles to make *Concerto for Trumpet and Wind Orchestra* a very technically difficult piece.

The concert was a huge success, with the composer remarking sometime later, "I was amazed by Crisara's technique and virtuosity. Both Crisara and Gabriel demonstrated impeccable musicianship and professionalism." Not all were convinced of their success given the short timeline and lack of rehearsal opportunity. Ray was on first call for recording sessions in New York for commercials, television shows, etc., and at one of those sessions during a break, he decided to find a quiet corner to practice the concerto. Another trumpet player, hearing Ray practicing, peered over his shoulder and asked, "What's that?" Ray explained that he'd only have one rehearsal with Colonel Gabriel and an intercollegiate band before debuting this Karel Husa original work in the span of a few short weeks. "Impossible!" he insisted. "You'd better bring the *Carnival* just in case." It was a reference to *The Carnival of Venice*, a piece that could be played with one rehearsal. Obviously, they played the Husa.[56]

Crisara's own recollection of the Husa is recounted here from an interview with Douglas Wilson on May 23, 1997:

> The tape you probably heard was the premiere performance at the University of Connecticut with a select all-star university band. I agreed to do it, but in two weeks before the concert, I hadn't yet received the music. I called Husa to inquire about the piece. He said, "It's in three movements, and I'm just on the last movement. Is there anything you would like me to put in?" Apparently, he had talked to various trumpet players to determine what was practical for the instrument. When I asked about the register and the physical demands, he said, "It ends on a high F, but it goes up

[56] Gabriel, Michael A, *The Force of Destiny: The Life and Times of Colonel Arnald D. Gabriel*, Bloomington, IL : iUniverse, 2016.

> chromatically, so it's really not a problem." He forgot to tell me that before the coda were about one and one-half pages of continual playing. The coda was comprised of a slow sub-divided section with a passage ascending to a high C, followed by several sequential passages, progressing chromatically up to high F, the final note! When the music arrived, I noted a considerable amount of modern notation. Many spots required "improvisation" from the performer, because Husa often used "lines" to connect notes and indicated direction without specific pitches. It required planning and imagination! A few days before the concert, I received the score from Associated Publishers and phoned the conductor, Arnald Gabriel, to discuss it. We rehearsed the morning of the concert from 10:30 until lunch. The concerto is a complex piece, and we only had time to rehearse it section by section. As I was preparing for the performance, I realized we had never played the piece straight through! I had no sense of the pacing or the physical demands, and that can be a concern for a trumpet player. Fortunately, the performance went rather well. I performed it here in Austin while Husa was composer in residence for several days. It gave me an opportunity to get to know him personally and to discuss the piece more fully. That's the history of the tape![57]

Crisara's account leaves out some of the logistical details that Arnald describes. For example, Crisara makes no mention of Doc Severinsen having to back out of the project. Also, Crisara makes no mention of his session colleague's saying he better have the *Carnival* ready as a backup, not surprising since Crisara was not a braggart. He does provide, however, a more specific perspective from the soloist's point of view.

Teaching While in New York

During his time in New York, Crisara taught privately out of his home and served as an adjunct professor at New York University for six years and at the University of Bridgeport in Connecticut for three years.[58] One student, Steve Schiller, who is my colleague, relayed a story which sheds light on Crisara's teaching in the early 1970s:

> In 1971, Steve Schiller, former Principal trumpet (retired) with the Springfield, Massachusetts Symphony, was twenty-two years old and had just started his master's program in Boston. His friend's father who worked in the New York recording industry, suggested that Schiller study with Crisara on the summers when not in school. His

[57] Wilson, "Pedagogical Influence," 75-76.

[58] Wilson, 84.

statement to Schiller was, “There’s Ray Crisara, then there’s everybody else.” Schiller states that at that time Crisara was about 50 years old and in his prime and recalls how he was taken with his tone and how his playing sounded so effortless. Schiller also felt that Crisara sounded through his trumpet like an Italian opera singer, which he speculates came in part from his time performing under Arturo Toscanini in the NBC Symphony and the weekly Metropolitan Opera broadcasts so many at that time listened too. Schiller states that Crisara told him they would work on his musicality through the étude studies Schiller had, which at that time included the Charlier and the Caffarelli *16 Advanced Studies for Trumpet.* In two short summers’ worth of lessons, Schiller recounts how Crisara made an impact. At one lesson Schiller recounted how he was feeling low and discussed how he was having difficulty playing accurately. He remembers Crisara’s response, “Well Steve, we’re not machines, we’re human beings, we’re going to miss notes.” Schiller was pleasantly shocked by Crisara’s humility and stated, “Here’s the guy known for not missing, telling me this.” Schiller in the fall of 1973 would go on to perform as a substitute second trumpet in the Brooklyn Philharmonic and Crisara substituting as Principal trumpet. As the Brooklyn Philharmonic had been looking to fill the second trumpet position for some time, Schiller believes that Crisara’s recommendation after that particular concert week played a key role in Schiller being hired. Later in 1977, Schiller recounted that despite not seeing Crisara for a few years and finding themselves on a job together, Crisara remembered and thought to tell him how well he played Caffarelli No. 3 from years ago when Schiller took lessons during the summers of 1971 and 1972.

Changes in the Recording Industry, and the University of Texas

The decade of the 70s was a time of change in the recording industry in New York and the rest of the country. Crisara stated, “When rock and roll came on the scene, I thought it would be around for six months, and they would dump it. It didn’t dump!”[59] Crisara’s children first noticed the change as he grew more dissatisfied with the work. They told him, “You used to come home and talk about all the people you worked with and the projects you were doing. You were always so enthusiastic, but now you don’t even talk about your work.” Crisara explained that this was because the nature of recording had changed so that you rarely recorded with an entire group. “Music is a social art and that was gradually being squeezed out …I was still very

[59] Wilson, 82.

busy, but the most important part of my work was going to the Union to get my checks."[60] In 1977, Crisara received a letter from his Williams School alum and former teacher Frank Elsass, trumpet professor at the University of Texas. Elsass was planning to retire, and he asked if Crisara would like to replace him. Crisara reported, "Unfortunately, my general habit is to look at a letter, put it on my desk, and forget to respond."[61] Later the director of the music department, Daniel Patrylak called Crisara to ask if he was interested in teaching there. Crisara traveled to Austin, played with the brass quintet, taught some lessons and met with the faculty and administration. Consulting with his wife Angela, they decided it would be a good move. He was offered a position with the rank of full professor and immediate tenure. This began his distinguished career as a professor of trumpet. Crisara would later be decorated with countless awards, including the International Trumpet Guild Award of Merit for Lifetime Achievement, the Herbert L. and Jean Schultz Mentor Ideal Award for Outstanding Teaching, the Frank C. Erwin Jr. Centennial Professorship, and the Edwin Franko Goldman Memorial Citation from the American Bandmasters Association. He was inducted into the Academy of Distinguished Teachers at the University of Texas at Austin. He was also awarded an honorary doctorate from State University of New York–Cortland.[62] These accolades went to a gentleman who never completed a bachelor's degree.

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[60] Wilson, 82.

[61] Winking, "Ray Crisara: Teaching by Example," 37.

[62] "Ray Crisara Scholarship," *Butler School of Music*, College of Fine Arts, University of Texas at Austin, accessed June 18, 2018, https://music.utexas.edu/ray-crisara-scholarship

CHAPTER 3

DESIGN OF THE SURVEY

Selection of Subjects

All four subjects are first-generation students of Crisara's. As a group, their studies with him were spread over a time period of approximately 23 years. Gary Mortenson was chosen at the suggestion of Keith Winking as an example of one of the earliest UT students to study from Crisara in 1981, shortly after Crisara had arrived in Texas from New York in 1978. I chose to interview Mortenson to determine if and how Crisara's teaching might have evolved while Crisara was in Texas. I personally knew Keith Winking from my time attending UT and as a colleague on various playing jobs in the Austin region. Winking wrote his dissertation on Ernest Williams making him *the* Williams subject matter expert, and he also appears to have had the most study time with Crisara. Winking studied intensely with Crisara at two different periods, traveled to New York and Russia with Crisara, and continued to have occasional lessons with Crisara well after Winking had finished his DMA at UT. Todd Hastings and Billy Hunter both started their programs of study the same year I did in 1992. I worked closely with both in various ensembles at UT and playing jobs in the Austin region. Hastings is a highly versatile player, having come to UT with extensive prior performing experience. While at UT, Hastings continued to work frequently around Austin, and he has gone on to have a very successful teaching career in Pittsburg, Kansas. Billy Hunter started as a freshman at UT and went on to study at Juilliard and win the principal trumpet position with the Metropolitan Opera Orchestra. His perspective is valuable as he has become one of the top orchestral performers in the United States.

Interview Subjects' Biographies

The following biographies were obtained directly from school websites where they teach, personal website or professional employment website.

- Dr. Todd Hastings received his DMA from the University of Texas at Austin in 1998 and is currently the Professor of Trumpet at Pittsburg State University, a position he has held for over twenty years. He is the founder of the Midwest Trumpet Festival which has attracted several guest artists such as Vincent DiMartino, Joe Alessi, Billy Hunter, Byron Stripling, Ryan Anthony, and The American Brass Quintet. Dr. Hastings has been a guest artist for many brass and jazz festivals and has presented lectures, performances, and master classes at schools across the United States including the Eastman School of Music, Indiana University, The University of Louisville, Wichita State University, and Buffalo State College. Dr. Hastings holds degrees from SUNY Buffalo, The University of Kentucky, and The University of Texas at Austin. His studies have also taken him to the Eastman School of Music and the Aspen Music Festival, where he was a fellowship recipient for three consecutive years. Dr. Hastings' teachers include David Kuehn, Raymond Crisara, Vince DiMartino, Chris Gekker, and Frank Cipolla[63].

- A native of Austin, Texas, Billy Hunter is currently Principal Trumpet with the Metropolitan Opera in New York and Assistant Principal Trumpet with the Grant Park Symphony Orchestra in Chicago. Before this, he was Principal with the New World Symphony and Spoleto Festival Italy orchestras and has performed as Guest Principal with the Frankfurt Radio Symphony in Germany, Malaysian Philharmonic in Kuala Lumpur, and the Charleston Symphony Orchestra. Other orchestras he has performed with are the New York Philharmonic

[63] "Todd Hastings University Professor of Music," *Faculty & Staff*, Pittsburg State University, accessed June 18, 2018, http://www.pittstate.edu/faculty-staff/todd-hastings

and the Boston, Baltimore, and Dallas Symphonies. As a chamber musician and soloist Mr. Hunter has performed with several ensembles and music festivals, including Grant Park Orchestra, New World Symphony, University of Texas Symphony and Wind Ensemble, Prometheus Chamber Orchestra, Eastern Music Festival Orchestra, American Brass Quintet, the Martha's Vineyard Chamber Music Festival and the MET Chamber Ensemble. His honors and awards include first prize in the Kingsville International Solo Competition Brass and Non-string divisions, second prize in the National Trumpet Competition, recipient of the Roger Voisin Trumpet award as a fellow of the prestigious Tanglewood Music Center in the Berkshires, and, most recently, the University of Texas at Austin Outstanding Young Alumnus Award. A graduate of the University of Texas at Austin and the Juilliard School, his teachers have included Mark Gould (former Principal Trumpet of the Met), Raymond Mase (Principal Trumpet of the NYC Ballet and ABQ), Raymond Crisara (former trumpet of the Met and NBC Symphony), and Harry Shapiro (former horn player of the Boston Symphony)[64].

- Dr. Gary Mortenson is Dean of the School of Music at Baylor University. Prior to his appointment at Baylor, he served as the Director of the School of Music, Theatre, and Dance and professor of trumpet at Kansas State University. He received his education at Augustana College (BME), Ithaca College (MM), and The University of Texas (DMA). He was the International Trumpet Guild (ITG) Publications Editor and served on the ITG Board of Directors for twelve years (2001-2013). During his tenure as editor, Mortenson represented ITG at major international trumpet competitions and conferences in Australia, Canada, China, Finland, France, Germany, Greece, Thailand, the United Kingdom, and the United States. In 2014 he received the ITG

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[64] "Billy R. Hunter, Jr., Principal Trumpet," *METOrchestraMusicians*, accessed June 18, 2018, http://www.metorchestramusicians.org/billy-r-hunter-jr/

Award of Merit. Mortenson's research on trumpet and brass pedagogy-related topics has been published in the Instrumentalist, Jazz Educator's Journal, Music Educator's Journal, Medical Problems of Performing Artists, and the International Trumpet Guild Journal.[65]

- Dr. Keith Winking is a professor at Texas State University, where he teaches trumpet, directs the Texas State Jazz Orchestra, and is a member of the SouthWest BrassWorks. Dr. Winking received his undergraduate degree in Music Education from Quincy University, his M.M. in Trumpet Performance from Texas State, and his D.M.A. in Trumpet Performance from the University of Texas at Austin. His teachers have included Raymond Crisara, Vince Cichowicz, Leon Rapier and Don "Jake" Jacoby. He has served as a visiting lecturer to scores of universities and conservatories, including the Crane School of Music and the Moscow and St. Petersburg Conservatories. Dr. Winking has presented solo and ensemble concerts and clinics throughout the United States, Canada, Chile, Sweden, Japan, Switzerland and Russia. He is a freelance trumpet player, performing with many local and national groups, including the Austin Symphony, the Austin Jazz Orchestra, James Brown, the Manhattan Transfer, and the Austin Sinfonietta. He has extensive recording experience and has recorded national jingles for McDonalds and American Express. He has also taped numerous TV shows, including PBS's "Lonesome Pines," TNN's "Texas Connection," PBS's "Austin City Limits" and a taping for the BBC entitled "Rhythms of the World." He has presented papers at the International Trumpet and New York Brass Conferences and also published articles in The International Trumpet Guild Journal and the International Jazz Educators Journal. Dr. Winking is voting member of the

[65] "Dean Gary Mortenson, Dean of the School of Music," *Dean's Office*, Baylor School of Music, accessed June 18, 2018, https://www.baylor.edu/music/index.php?id=925938

National Association of the Recording Arts and Sciences (the Grammys) and a clinician for the Selmer Company.[66]

[66] "Keith Winking," *Faculty Bio*, School of Music, Texas State University, accessed June 18, 2018, http://www.music.txstate.edu/facultystaff/bios/winking.html

CHAPTER 4

CRISARA'S PEDAGOGY AND PHILOSOPHY

Études: Playing Musically

Crisara's assignment of études to his students grew out of his experience with Ernest Williams, whose use of materials in teaching can be divided into two periods. Prior to 1937, students reported that Williams primarily used the Arban *Complete Conservatory Method for Trumpet* augmented by the Saint-Jacome's *Grand Method for Trumpet or Cornet.*[67] In 1937 Williams began to use his own *Method for Transposition,* Théo Charlier's *36 Transcendental Études,* Henri Chavanne's *Vingt-Cinq Études de Virtuosité.,* and Walter Smith's *Top Tones.* As 1937 was the first year that Crisara attended the Williams School, he may have received the benefit of the added materials in his lessons. It may therefore be presumed that when Crisara attended his first camp in the summer of 1936, he may have been taught largely out of the Arban and Saint-Jacome. The significance of this is that Crisara would later carry Williams's progression of material directly into his own teaching.

While Crisara used a large variety of étude books to develop his students' command of the language of the trumpet, he used materials such as the Arban and Saint-Jacome to develop their vocabulary. Scales, and arpeggio studies—major, minor, dominant seventh, diminished seventh— interval studies and articulations exercises, using single-, double-, and triple-tonguing, were assigned largely out of the Arban or the Saint-Jacome. The Arban and Saint-Jacome methods were also used to gauge the skills and experience of new students. These exercises were often supplemented with additional material from Arban such as the *Fourteen Characteristic Studies* and sections or variations from the numerous cornet solos toward the back of the Arban

[67] Wilson, "Pedagogical Influence," 22.

Method. This was the case for Billy Hunter and often for other undergraduates. The more experienced DMA students reported less use of the Arban, presumably because their basic skills may have already been largely developed. In addition to the Arban and Saint-Jacome methods, Crisara assigned études out of the Brandt, Bousquet, Charlier, Gatti, Bousquet, Wurm, or Werner étude books. The assignments of these books could be in various combinations unique to each individual student needs, skill level and their work ethic. All of the respondents reported that it was their opinion that the students accepted within Crisara's studio at the University of Texas came to school at a relatively high level, so it was not uncommon that the Charlier, an advanced étude method, be assigned early in lessons.

Études presented problems to be solved, whether they were difficult intervallic studies as in the Bitsch, rhythmical challenges in odd meters found in the Verne Reynolds Book, or studies exploring and challenging the student to produce and maintain a beautiful sound as in Chavanne's book. Assigning multiple études per week insured all aspects of the trumpet language were being challenged and developed. Students were not expected to play the volume of material perfectly every week at every lesson. That was not the point. The point was to get a handle on the problem presented by the étude and to demonstrate a sensitivity to musicality while doing so. It was understood that a responsible student striving to maintain and further develop their skills could and would come back to these études on their own time later in their career and lives. Musicality was everything to Crisara, and all subjects said as much. Hunter stated that in an early lesson in his program he played a flawless Brandt étude. Crisara responded, "Not bad, but it didn't do anything for me." Hunter then knew what was missing was the music.[68]

[68] See Appendix C, Hunter, 87.

Crisara came to know what each student could handle each week and would assign études and work accordingly. Occasionally études presented problems that students had more difficulty with, so they were reassigned. Crisara gently prodded his students and knew when to push for more. Hunter talks about one such reassignment:

> There was one particular étude that he had assigned—it was like my nemesis, I think it got re-assigned three weeks in a row—but I finally got it, and when I got it he said, "See, I told you you could do it better, and you did," and then he put a check by it. (laughs.)[69]

The materials used and taught were done in a progressive manner, all depending on the level of experience each student possessed or on their prior exposure to materials. DMA students Mortenson, Winking, and Hastings reported immediate use of materials like Charlier, Arban-Maire and Bitsch. As lessons progressed, the level of playing of the undergraduate students, like Hunter, often caught up to the DMA level as books like the Reynolds, Chavanne, Tomasi, Bordogni, Harris, Petit, André, Boutry, and Friese were assigned in later lessons.

The number of études assigned varied from week to week and from student to student. Winking reported that seven or more études might be assigned.[70] Hunter reported a similarly high number of études, but the number would go down if he was working on a recital or on a couple of different solos.[71] It was not uncommon for new students to be overwhelmed by the amount of material assigned. Winking stated,

> I think the biggest shock in my first lessons was how much he assigned. I think a typical lesson would be around seven études. It could be like three Charliers, two from Bitsch, and two characteristic studies in the back of the Arban. Former teachers might only assign maybe two Charliers, so as he was going through my assignment, I kept thinking stop! stop! I thought there was no way I could do all of this. There was so much material, and that never stopped.[72]

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[69] See Appendix C, Hunter, 91.

[70] See Appendix E, Winking, 125.

[71] See Appendix C, Hunter, 90.

[72] See Appendix E, Winking, 124.

Winking also was shocked that études he thought or was even told were impossible to play up to tempo were flawlessly performed by Crisara.

> I remember one lesson when he assigned Charlier No. 8, which one of my previous teachers had said was impossible to play in tempo. So I mentioned that, and he gave me this look, and then picked up his horn and played it flawlessly. My lessons [then] were at his house on Saturday mornings at 9:00 am, and he hadn't yet played a note. He then said, "Have it next week." Up to that point, I hadn't realized the étude was possible, and so I hadn't really worked on it. He set the bar so high. His sound was so big, clean, and perfect. It was stunning to hear.[73]

The expectation in lessons was not absolute perfection of the sheer quantity of material but rather the quality of the music making. Students who played for Crisara in their earliest lessons had to learn to adjust to Crisara's high musical standard. Hastings shared a humorous account from one of his first lessons that typifies Crisara's standard:

> I played the first Charlier étude, which I thought I played flawlessly, and I put my horn down because I thought, "I'm going to show this guy how to play the trumpet." And I played through it and thought, "Wham!" And I looked at him, and he said, "Todd, that was just terrible. Now go back to the beginning and play me some music." And my stomach went (wheezing sound). Because here is this distinguished man with a smile on his face telling me this. No one had ever been quite that honest with me, to tell you the truth. No, it wasn't terrible, but I sure left a better musician that day. So I know where he was coming from: everything was music first.[74]

Solos

At least early in students' degree plans, Crisara did not often assign solos, with the exception of cornet solos in the back of the Arban book for some students. The students themselves brought in solos to work on with Crisara when they wanted to do so. As the students' time with Crisara was coming to an end, more emphasis was placed by Crisara on solo material in preparation for auditions, further schooling, or college-level teaching. Mortenson stated that

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[73] See Appendix E, Winking, 126.

[74] See Appendix B, Hastings, 63.

his final solos were the Hindemith *Sonata* and Bitsch *Variations on a Theme by Scarlatti* in preparation for his final recital. Winking reported that Crisara once instructed him specifically to perform a recital on short notice, and that Crisara selected the repertoire for that recital. Crisara also later assigned several solos in Winking's final lessons as a DMA student in order to familiarize Winking with classic literature for his teaching career.[75] And Hunter stated, "Toward the end of my time at UT and studying with him, we did a lot of solos, and they got harder. Like . . . Gregson's *Concerto* [and] Jolivet."[76] Hunter won the solo competition at UT and performed the Gregson by memory with the UT Symphony Orchestra.

Orchestral Excerpts

Crisara undoubtedly had some of the best orchestral experience one could have, as he had played with both the Metropolitan Opera and the NBC Symphony. Curiously though Crisara never felt that orchestral excerpts were material that needed to be extensively covered in lessons. The audition process was different in the 1940s. One may argue that the more formalized audition process starting in the 1960s and continuing to the present places more demands on the potential candidate; therefore, more emphasis should be placed on the orchestral repertoire. Crisara was certainly aware of the more modern audition process when he taught at UT, but he nonetheless felt that the étude methods would sufficiently prepare his students to take on any excerpt list. Billy Hunter and Craig Morris were Crisara students who attained two of the highest principal trumpet positions in the country, The Metropolitan Opera and the Chicago Symphony.

[75] See Appendix E, Winking, 126.

[76] See Appendix C, Hunter, 97.

Their undergraduate foundation was with Crisara and his curriculum of mastering the fundamentals and the étude material he assigned.

The interview subjects reported that although Crisara never assigned excerpts, he allowed students to bring them in. Hastings described Crisara's philosophy as, "I don't give these things out. I give harder études out so that when you have to do these things, they're a piece of cake."[77] Mortenson recalled a similar philosophy from Crisara, saying, "He once told me that if you can play all of the French Conservatory études and solos, you should be able to play any orchestral piece required of you." Mortenson went on to state that because his DMA thesis was on Stravinsky's use of the trumpet, Crisara was great in that regard.[78] Crisara was a subject matter expert on Stravinsky because he recorded with Igor Stravinsky, and he can be heard on one at least one of the *Stravinsky Conducts Stravinsky* albums. Winking shared a fitting example of Crisara's philosophy toward excerpts:

> While working on my DMA, the Austin Symphony was doing Mahler Symphony No. 3, and I got a call that Bernie Nero, the principal trumpet, was stuck in Atlanta. So they asked if I could play. I had never played Mahler No. 3, and I didn't really know it. I remember calling Crisara to tell him that they had called and how I had been sick in bed for a couple of days and asking if should I go play. And I remember he said, "Keith, what haven't you played?" And I'm thinking, "Hello, I've never played Mahler 3!" He broke it down, which shows his teaching, [Crisara states] "There's this little offstage trumpet solo. It's in the key of G. It's got this little arpeggio." As he was breaking it down musically, he kept coming back to "What haven't you played?" I realized then that rather than the actual piece, he was talking about all the tools necessary to play Mahler 3. He told me about a recording of John Ware playing the offstage part with the NY Phil that I should listen to, which I did.[79]

Crisara believed that the materials he assigned were far harder than any of the orchestral literature. Hunter recalled Crisara saying, "They are bits and pieces of music, but not really like

[77] See Appendix B, Hastings, 73.

[78] See Appendix D, Mortenson, 113.

[79] See Appendix E, Winking, 134-35.

music." Hunter went on to say that Crisara said, in effect, "If you can play an arpeggio you can play *Petrushka.*"[80] And as already pointed out in Crisara's biography, his own first experience with *Petrushka* occurred during a taping of a Sid Caesar program. Hunter stated that he was reminded of Crisara's advice when meeting another musician at an audition in Richmond, Virginia:

> I thought of him [Crisara] many, many years later. I was taking an audition in Richmond. I didn't win the audition. It was for second trumpet or something. I was in the finals, and I was listening to this other guy playing, and he came out and I said, "Man, that sounded great!" So I asked him, "Where do you play?" And he said, "I am a band director." And I said, "A band director?" He said, "Yeah, yeah, I work from like seven to seven." I asked him, "When do you have time to practice?" He said, "When I get home, I practice the basics like Arban. That's all I do, is basics." He ended up winning the job, and then he went on to play in the Cleveland Orchestra. But when he said that, I was like, "Oh my god, that's like Mr. Crisara said: 'If you can play this you'll be able to play all that other stuff.'" And he is so right. Because if you just practice excerpts, your trumpet playing is going to suffer. But if you practice your basics it's only going to improve. But he [Crisara] wasn't too keen on blasting out and practicing excerpts.[81]

Demonstration for Students

The amount Crisara himself played in trumpet lessons varied from one student to another. Mortenson was one of Crisara's earliest students at UT, starting his studies in 1981, only a few years after Crisara had retired from his recording career in New York, and Mortenson stated that Crisara played all the time in lessons. "Every lesson during my time with him was a revelation. What most impressed me was how easy he made trumpet playing seem, no matter what music was on the stand. His playing just seemed effortless." [82] Hastings, having first studied with Crisara in 1992, ten years after Mortenson began lessons, stated that Crisara did not play very

[80] See Appendix C, Hunter, 96.

[81] See Appendix C, Hunter, 96.

[82] See Appendix D, Mortenson, 107.

much in lessons, although Hastings thought Crisara would play if he believed you could do things better. Hastings, however, related a story illustrating how pristine Crisara's abilities were:

> You know how he always had his trumpet by his side on the floor. One time, it was probably 40 minutes into my lesson, the topic came up. "Mr. Crisara, I am having problems playing a high F on my classical mouthpiece; I can play it no problem on my lead mouthpiece." He said, "Well, Todd, it should just be like playing a tuning note," and he reached over, grabbed his horn, and bom, bom, bom, bom, bom, bom, bee, bee, bee, bee, bee, bee, bee (going up the F arpeggio), and playing about six high Fs, and I just said, "Oh my god!" That just floored me. In 40 minutes he hadn't played a note. He did an F major arpeggio and just started tonguing the heck out of the high Fs.[83]

Hunter, having also started his studies in 1992, stated that when he first started, Crisara would play a lot, and he also played duets with Hunter. "He had the purest sound that I've ever heard. It was a pure tone. He was very accurate rhythmically. On top of that, he would always try to make a phrase."[84] Winking also reported that he thought Crisara would play for you when he felt you needed it.[85]

Verbal Interactions, Encouragement and Honesty

Great teachers know what to say and when to say it. Crisara focused his verbal interactions on his students and their playing. All of his former students I interviewed reported that small talk was limited. Mortenson also stated that the hour was spent zeroing in on what needed to be accomplished, and despite being very direct, Crisara "never once threatened my self-esteem."[86] Hastings stated that lessons would often start like this:

> First minute was "How are you?" and "How is Stella?" and he meant it. That's about a minute. There wasn't anything about "What did you do this weekend?" none of that bologna…. Very short verbal interactions. If I was lucky, maybe I would get a story

[83] See Appendix B, Hastings, 64.

[84] See Appendix C, Hunter, 87.

[85] See Appendix E, Winking, 124.

[86] See Appendix E, Mortenson, 108.

> during the lesson, a Toscanini story or a recording studio story. But always short verbal interactions, right to business, making me play a lot. I played a lot.[87]

Winking said that Crisara was honest about his playing:

> If it was not good, he would say, "Keith, that wasn't very good now, was it?" . . . I remember one time playing through something and feeling great about it. And he said, "You played all the right notes, all the right rhythms, but absolutely no music."[88]

Crisara encouraged students to perform through adversity. When students reported feeling bad, Crisara often would insist on the lesson taking place anyway. Hunter speaks of his then roommate in college:

> One time my former roommate was really sick, and he called Mr. Crisara. He had a 9:30 lesson, so he called Mr. Crisara at his house at 8:30. He could barely talk, and he was saying stuff like, "I'm so sorry (coughing), Mr. Crisara, I'm not feeling well. I have this bad cold; my throat is closing up…." And Mr. Crisara said, "Well, I'm sorry to hear that. I will see you at 9:30."[89]

Hunter was grateful for the toughness Crisara instilled, and said,

> If I didn't feel so well and this, that and the other, he would say, "I know you don't feel so well, and it shouldn't matter. It shouldn't matter." And he's right, because there were times for me . . . like when I had to play a recital with strep throat once. So once again, you never know when these moments will come up; your job has to be done. That was his philosophy: "I don't want to hear any excuses."[90]

The Crisara Slurs

Many Crisara students will be familiar with some form of the routine shown in figure 4.1 Billy Hunter termed it the Crisara slurs.[91] Crisara would write this out for many students during their first lesson at least during the early 1990s. Winking however, points out that when he

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[87] See Appendix B, Hastings, 66.

[88] See Appendix E, Winking, 124.

[89] See Appendix C, Hunter, 91.

[90] See Appendix C, Hunter, 91.

[91] See Appendix C, Hunter, 87.

studied from Crisara during his two periods of study in the early and later 1980s, Crisara did not initially write out a routine.[92] I surmise that Crisara may have been finding that students were coming to him without the knowledge that an efficient daily routine of drills and daily maintenance could be beneficial. Crisara, as with his teacher Williams, refrained from calling such a routine a warm-up. Crisara felt the term *warm-up* spoke of an apology.[93]

The whole notes delineate pitch only, not rhythm, and all finger combinations are intended for each slurring combination. The routine was progressive in nature, starting on second line G, but it was by no means simplistic, as the player used major 4th, 5th, and 6th intervals in the first slur. The small crescendos written under two of the second line Gs in the first slur is a perfect example of one Crisara's trademark phrases, "the note you leave is the important one" and by his penciling in of the crescendos, he is suggesting how it should be played.[94] As Crisara writes at the top of the page (see figure 4.1), the first three slurs are played slowly, and then the fourth slur, which is a combination of the first three, should be played faster. It was up to the player to determine actual tempos. After the first four slurs, the player was to play two octave chromatic slurs, from low F-sharp to their highest range, with each scale played twice through. The chromatics were also slurred, although they could be tongued. After playing the chromatics, the player was more fully able to engage the upper register with slurs up to C above the staff. Like the first slurs in the routine, the first slurs to C above the staff were played at a relatively slow tempo. The slur involving the major 6th from fourth space E to C above the staff could be difficult for less skilled players. In this particular example of figure 4.1, the scale patterns Crisara liked to use was inserted before the last combination slur.

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[92] See Appendix E, Winking, 123.

[93] Wilson, "Pedagogical Influence," 37.

[94] See Appendix E, Winking, 142.

Figure 4.1: The Cisara Slurs

Slowly.

FASTER

2 OCTAVE CHROMATIC

The insertion of scales at this point was not always the case, as the scale patterns in other examples were placed at the very end of the routine. The scales were intended to be played from low F-sharp to the highest scale the player could do that day, slurred, tongued or both. Crisara did not specify whether the scales should only be major scales. The final slur in this routine is a combination of the two previous slurs that ascended to C above the staff. This last slur, like the fourth slur, was also intended to be played at a faster tempo. The complete routine took about twenty minutes and was readily modifiable to accommodate each individual player. Hastings and Hunter have reported that they still do some part of this routine daily, but they have also modified it somewhat.[95] [96]

Techniques and Materials Crisara Did Not Use in His Teaching

Despite the large number of étude books used and assigned, exercises from many commonly used books such as Clarke's *Technical Studies*, Stamp's *Warm-Ups and Studies for Trumpet* or Schlossberg's *Daily Skills and Technical Studies for Trumpet* were never assigned. I would surmise that Crisara considered studies or exercises of a repetitive nature a waste of time or overly simplistic. Hastings stated, "I was doing a simple slur that another teacher had me do, And I showed him that, and he said, "Why would you do that?"[97] Crisara never advocated the use of mouthpiece, or lip buzzing, pedal tones or pitch bending exercises. In regard to pedal tones, Crisara stated in his interview with Wilson in 1997, "I don't know of many players who play in the pedal register with the same embouchure they play in other registers. For me,

[95] See Appendix C, Hunter, 101.

[96] See Appendix B, Hastings, 64.

[97] See Appendix B, Hastings, 82.

improving the practical language of the trumpet is time better spent."[98] When Hastings asked Crisara, "Do you do any mouthpiece buzzing?" Crisara responded thusly: "Now why would I do a silly thing like that when I don't have time to practice the trumpet?"[99] When Crisara was asked by Winking about mouthpiece buzzing he replied, "You don't play the mouthpiece alone like you play the trumpet, so why waste your time?"[100]

Crisara's approach seemed to be musically holistic in that if the sounds produced by some technique or exercise were not readily beautiful and musical, then there was no point in making them. Although some may argue that there is nothing wrong with the sound of someone playing their mouthpiece without the trumpet, young children and teenagers unfamiliar with it will always find it humorous and silly sounding. Pedal tones often have similar effect. To Crisara's ears these techniques did not sound beautiful as a trumpet could so it would appear to his way of thinking that they were a personal waste of time.

Use of Instruments

Crisara's work in New York primarily required the use of three instruments, the B-flat, the flugelhorn, and the piccolo trumpet. The piccolo became a necessity after Maurice André appeared.[101] Crisara believed that the sound of the B-flat was superior to the sound of the C-trumpet despite his thinking that the C trumpet was easier to play. He taught his students on the

[98] Wilson, "Pedagogical Influence," 93.

[99] See Appendix B, Hastings, 82.

[100] See Appendix E, Winking, 140.

[101] Wilson, "Pedagogical Influence," 89.

harder instrument so that the other instruments would be easier [102] A statement Crisara made related to his thoughts on the C trumpet follows:

> A trumpet clinic was given here at the university and the guest clinician suggested playing Hindemith's *Sonata* on C trumpet. When he was asked why, he said it was easier and safe. Later, I told my students, "No good! I don't want it easier and safe. You do what makes the music sound best!" That's Williams' philosophy and mine. [103]

Crisara did not specifically teach the piccolo trumpet or other small horns, but he allowed students to use the instrument of choice as needed. Crisara stated, "If someone has done the Haydn *Concerto* on B-flat and would like to do it on E-flat, I would agree."[104] Winking remembered that when he first played an E-flat trumpet for Crisara, Crisara offered words of advice regarding tuning not necessarily specific to that instrument:

> I vividly remember playing an E-flat trumpet for him for the first time. I didn't own one, so he had me check one out [from UT's inventory], and I sat down with the tuner to check out what the tendencies were. I went in to play for the first time with Mr. Crisara in a lesson with Jeff Hellmer at the piano, and I was having some tuning issues. I said, "Mr. Crisara, on the tuner it said…," and he stopped me right there and he said, "Keith, I don't care what the tuner says; you have to play with what's around you. If you're flat, you're flat."

With regard to the piccolo, Crisara would tell his students that ideally it would be best to have two types of piccolos: one for breadth and warmth like his Selmer, and the other for lightness and agility. He did state, "Regardless of the horn, you still must play musically!"[105]

Versatility

Crisara was regarded as an extremely versatile musician, which was a highly regarded

[102] Wilson, 94.

[103] Wilson, 88.

[104] Wilson, 93.

[105] Wilson, "Pedagogical Influence," 94.

quality for a session musician in New York from the 1940s to 1970s. Crisara stated in an interview with Wilson, "The guy who can put things together in the shortest amount of time is valuable and will be successful. If you can't, you're a liability, and won't be hired the next time."[106]Crisara's teaching was shaped by the importance of versatility and the ability to be ready for anything. Winking asked Crisara about what could be expected as a session musician in New York at that time:

> I asked once what a typical week was like, and he said, "There weren't typical days or weeks." He would go into the studio when he was on the staff of NBC and ABC, and there would be a list of what he was doing for the day and week. He said on Monday at 9 am he may be doing a jingle, a TV show later that day, or at 1:00 he might be doing a record date. He might be doing something for Frank Sinatra the next day. So I think his philosophy of teaching was to prepare you for whatever they put on the music stand, and it came from those experiences.[107]

Winking's statement serves as an example of Crisara's philosophy: Be Prepared for Anything. Crisara's insistence on the fundamentals and vocabulary being in place and then working on the language through the use of multiple études was as close as Crisara could get to exposing students to the rigors of the recording session work he had done.

Collegiality

Learning to be versatile at the university level could often mean playing in multiple ensembles and Crisara encouraged this as many good teachers would. Crisara stated [see biography] that what drew him to the world of session playing as opposed to what could have been a financially comfortable and stable career in the Met, was the variety of the work and comradery it developed. Being versatile was central to Crisara's personal success and to support

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[106] Wilson, "Pedagogical Influence," 88.

[107] See Appendix E, Winking, 129.

his teaching of the concept, he encouraged his students to participate in multiple ensembles. This led to positive exposure to professors, fellow students and colleagues helping to develop a positive network.

Hunter related a conversation he had with Crisara regarding participation in a variety of school ensembles. When Hunter expressed a distaste for performing within the Longhorn Marching Band, Crisara told him, "Now listen, it's very important as a musician at your age to be able to be in as much as you can, because you will never know when either of these things will present itself later in life."[108] Hunter went on to explain that he was subsequently accepted as a member of the Disney Marching Band one summer, which turned out to be a very positive experience. Hunter also claimed that Crisara's encouragement of Hunter's participation in various school ensembles, including the jazz band, directly helped him later:

> He said, you should do as many, many things as you can, and find many different types of styles of music because you will never know when you will need to have that type of skill or when it will come in handy. And sure enough many, many, many years later I'm doing the Gershwin *Piano Concerto in F*, and I needed a jazzy style for that piece which I had figured out from my time at UT playing in the jazz band.[109]

Collegiality was important to Crisara in developing a positive learning environment. Hastings states, "I remember Mr. Crisara would always brag about the Williams School reunions. He was very proud of the Ernest Williams School and how they all stayed together." This is an ironic and poignant statement because Crisara could rarely be cajoled into bragging about anything when it related to himself but this was so important to him that his students knew about this. Crisara's example of "keeping everybody together" is being carried forward presently

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[108] See Appendix C, Hunter, 89.

[109] See Appendix C, Hunter, 89.

by Hastings as he conducts trips with his students to Kansas City.[110] Hastings also recalls how he remembered Crisara's use of the words school spirit:

> I remember one time I was thinking of not being in the jazz band. He gave me a big long speech about not only how important it was for the students to hear me and the faculty, but how it was important for school spirit that I participate. That's from the old school. School spirit? When do you hear that anymore these days? It's all about me, myself, and I. That struck me, school spirit. I had not even thought about that.[111]

In the interview, Hastings went on to tell how he gave a very similar speech to one of his students when that student was thinking of quitting a certain ensemble:

> So I told him, "I really want you to think about these factors:"—because he's the top guy—"your colleagues need to hear you. You need the experience, and the school needs you." So there's a direct lineage right there. That's right off of the tree. So yeah, it's been in my teaching.[112]

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[110] See Appendix B, Hastings, 78-79.

[111] See Appendix B, Hastings, 79.

[112] See Appendix B, Hastings, 79.

CHAPTER 5

CRISARA'S PEDAGOGY IN COMMON WITH WILLIAMS

A biography of Ernest Williams is in Appendix A for reference and information about his life, career and the history of the Williams school and camps.

Douglas Wilson's 1999 interview with Crisara reveals that Crisara maintained a pedagogy and philosophy similar to those of his teacher Williams. Both felt their students should be prepared for anything that might be asked of them. When Wilson asked Crisara if he taught the techniques of Williams in Williams's same manner, Crisara responded:

> I would say our final goals are very similar. The goal is to have a fundamental knowledge and application of the language of the trumpet. You've got to have your technique in place to the degree that you can satisfy virtually anything a conductor would ask you to do. If you don't have these tools, you're not ready to go out and work.[113]

Crisara's general statement that "our final goals were very similar" begs the question of how they were achieved. Winking remembers Marvin Stamm saying "If you think you're a nice person, hang out with Mr. Crisara because it will give you a reality check."[114]

Williams was highly respected by his students, many of whom looked up to him as a father figure, albeit a very stern one. It was a different time, and Winking's work for his dissertation on Williams revealed that many of Williams's students felt that he intentionally made it harder for them in school:

> I interviewed a lot of people, and they said he would make things difficult for them so they would be prepared for the real world. Gil Mitchell said that when he played for Stokowski, everybody thought he was a really mean guy, but he said that compared to Williams, Stokowski seemed like a nice guy. Williams made it rough on them so that it would be easy in the real world.[115]

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[113] Wilson, "Pedagogical Influence," 36.

[114] See Appendix E, Winking, 138.

[115] See Appendix E, Winking, 132.

This comment tells us quite a bit about the demeanor of Williams. In Winking's dissertation on Williams, he states that due to Williams's tempestuous style, students often left in tears. "He was rough on everyone without exception because he believed that if you couldn't take the treatment that he dished out, then you didn't belong in the music business."[116]

Crisara also demanded high standards from his students and was direct, honest, and firm but with a much different demeanor. As a former student myself, I do not recall nor did my research uncover any evidence of students regularly leaving their lessons with Crisara in tears. Nonetheless, Williams and Crisara both very clearly conveyed to their students that their principal focus was on the success and preparation of the student. Hastings stated,

> With all of us, he [Crisara] was really hard on us because he knew that if we could get through the lessons and his stuff then when we got to a job it's going to be a walk in the park. So I think that is why we had 59 minutes of lesson. It was intense listening and it was top-level preparation and there were no excuses. He would say to me, "Todd, are you going to play or not? What's it going to be?" There was no "I will try."[117]

Williams lived during a time of stark change in the music world, a world that Crisara thrived in. Williams knew what his students would be confronted with when performing new music, navigating relationships with dictatorial conductors, and meeting the demands of getting the music absolutely perfect when being taped for broadcast or recording work. We must remember that editing a recording was far more difficult and costly then, and that live broadcasting was more of the norm and not the exception as it is now. It follows then that there was much to do in preparing the student for the professional world of music.

Both Williams and Crisara began their work with a new student by assessing the student's basic skills. This assessment led to assigned exercises as the teachers thought were

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[116] Winking, "Ernest Williams, Virtuoso and Educator," 64.

[117] See Appendix B, Hastings, 69.

needed out of principally two to three books: the Arban, the Saint-Jacome, or the Williams Method. Both felt that fundamentals must first be in place, constituting the vocabulary of music, before a student would be ready for a more thorough exploration of the language of the trumpet. This language was principally explored through the use and teaching of études. Further rounding out the student's abilities were rehearsals, auditions, and performances, which constituted a large part of the whole experience while in school. Unlike Williams, however, Crisara was not a conductor of the bands or orchestras that his students performed and rehearsed with. Seeing Williams on the podium acting equally tough to all of the other players may have helped his students realize that any harsh criticism from Williams should not be taken personally. With experience, they may have eventually found Williams's toughness endearing.

According to his former students, Williams began to use more études after 1937. Crisara also vastly expanded his repertoire of étude books during his career, both to play for himself and to teach from. Professional sessions could be easy or difficult, and because he never knew what he would get from day to day, the difficult étude books filled the gap and kept Crisara ready for anything. When Winking commented to his colleague Bob Cannon, principal trumpet of the Austin Symphony and former Crisara student, "I don't think I have played anything outside of lessons that was even close to what is in those books, so it has been great for me to revisit them," Cannon agreed and stated he was doing the same.[118]

In Wilson's and Winking's dissertations on Williams, former students commented on how Williams seemed to be a psychologist and motivator. Leonard Smith remarked, "He knew

[118] See Appendix E, Winking, 140.

how to approach each student and make you play. It wasn't just a formula: go ahead and play your lesson, blah, blah, blah. He would get you to play to the best of your abilities."[119]

Crisara also seemed to know what each individual student needed in lessons. Winking related, "He knew what to say to boost me up, and at times when I felt like I was prepared—I don't want to say he would put me in my place, but he was honest about my playing."[120] Winking's insight was this:

> Williams was a master psychologist, knowing what each person needed to succeed. I realized Mr. Crisara was also a master psychologist. He knew what it took to push me in the direction I needed to go, and he also knew when not to push too hard.[121]

Like Williams, Crisara learned what each student needed and what each student could take. Crisara's own recollection sheds light as he had witnessed Williams being quite stern with his classmate and friend Don "Jake" Jacoby, whom he believed was William's favorite. Williams, however, was less caustic with Crisara, who stated, "If Jake wasn't doing well, Williams would climb all over him and give him a real going-over. If I didn't do well, Williams would say, 'He's doing the best he can.'"[122] Crisara stated with his teaching, "I do it the same way. I've told a student to put his horn away and go home! He needed to hear it. To others, I have said not to worry because to scold them would only be adding to the problem."[123]

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[119] Wilson, "Pedagogical Influence," 23.

[120] See Appendix E, Winking, 128.

[121] See Appendix E, Winking, 133.

[122] Wilson, "Pedagogical Influence," 87.

[123] Wilson, 37.

CHAPTER 6

RAYMOND CRISARA'S LEGACY

Crisara's and by extension Williams's pedagogy and philosophy are being handed down to the current generation of trumpet players. All four subjects of my interview process responded that rarely a day goes by that they do not think of Crisara and his philosophy, use a Crisara-like comment in their teaching, or use some part of his routines in their own daily practice. Crisara himself stated,

> I have tried to pass Williams's philosophy on to my students. My current and former students have commented to me that they talk to their students about me and the people who were around me, just as I talked to them about Williams and the people who surrounded him. If this is true, then the philosophy of Williams is being carried on to future generations."[124]

What Crisara taught was not exclusively related to trumpet playing, however. All respondents felt Crisara had a profound impact on their lives in how to live, and all seem to be carrying this philosophy forward. When Hastings was asked about what he is handing down as a life lesson to his students that he learned from Crisara, he responded, "Be a good person; that was the number one thing, the life lesson."[125] Hunter relayed a very personal story how Crisara gave him Crisara's son's coat before Hunter left for New York to continue his education at Juilliard.[126] He summed up the lesson this way: "If you see something that needs to be done, do it. He knew I needed help, and he helped me out. And for me, that's like one of the best lessons I had with him. You see someone who needs help, help them out."[127] That act had a profound

[124] Wilson, 36.

[125] See Appendix B, Hastings, 80.

[126] See Appendix C, Hunter, 100.

[127] See Appendix C, Hunter, 100.

impact on Hunter and motivated him to help students annually at a festival in South Africa.[128]

Crisara's experience in New York necessitated modifications to William's pedagogy but not necessarily to his philosophy. Crisara's basic philosophical belief, as stated by Hastings was "Good music plays easy."[129] How Crisara or today's former Crisara students would make the "music good" could vary. Crisara often told students, "Your ears are your best teachers." Mortenson described Crisara's focus as "All of his [Crisara's] thinking was on the far side of the bell." Crisara thought and spoke about music in terms of generalities, not specifics. Teaching and speaking this way leaves a lot for the student to figure out. Everyone's definition of what constitutes good music, or the ways different people hear what is pleasing, is subjective. Crisara and Williams's direct and brutally honest approach to teaching and to assessing students' playing without being too specific about technique meant the students had to figure out for themselves how to play the trumpet. This harkens back to when Ned Mahoney asked Williams how to play the Del Staigers cadenza from Herbert Clarke's trumpet trio, *The Three Aces.* Williams responded, "You get to work, and practice. You'll learn how to do it."[130] The students that could survive this, and do the necessary work, could thrive in the rough and tumble world of professional music.

One of the most specific technical comments Crisara would make was "The note you leave is the important one."[131] This comment was also made to virtually all Crisara students, and it generally referred to the problem of slurring upward However, this simple statement, when applied to *all* notes, whether slurring up, down or even staying on the same notes in a repeated

[128] See Appendix C, Hunter, 100.

[129] See Appendix B, Hastings, 66.

[130] Wilson, "Pedagogical Influence," 88.

[131] See Appendix E, Winking, 141.

fashion, can have a profound impact on one's playing. It's as if Crisara in a roundabout way was saying, "All notes are important." When Mr. Crisara played for me in my first lesson in 1992, my recollection— beyond how great his sound and style was—was how every note had its individual character and place: every note sounded important. Mr. Crisara's playing and demonstration to me was his way of teaching what my ear should start to expect and accept in my playing. My ears would then become my best teacher, not necessarily Mr. Crisara.

Modifications to Crisara's Pedagogy

When the interviewees were asked about which routines they used or taught that Crisara would have questioned or eschewed, the answers surprised me. Winking, Hunter, and Hastings all stated they use some mouthpiece buzzing techniques. Crisara never did mouthpiece buzzing techniques as he believed that you don't play the mouthpiece the way you play the trumpet. When the subjects were asked why they did mouthpiece buzzing knowing that Crisara would probably not agree, their responses were generally that they just felt the technique helped and was useful for themselves or when teaching students. Although Crisara would certainly question the technique's usefulness, he might also acknowledge that if it worked for that individual, then so be it. Other techniques that were not taught by Crisara were pedal tones and pitch bending exercises. Hunter stated he does pitch bending exercises "because it gives me a feel of how the horn blows…. I feel like you can find where the sweet spot is. I don't do it for very long; I kind of do it just to get a feel."[132] Winking stated that he does some of the Bill Adam leadpipe buzzing techniques.[133] Winking also does pedal tone exercises, stating, "We [Crisara] never talked about

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[132] See Appendix C, Hunter, 101.

[133] Bill Adam states "I know there has to be a certain amount of mouthpiece buzzing to warm up the resilience that we have to have here. But if we can set the mouthpiece and tube in vibration, the embouchure is much more relaxed. What we're trying to do is to get the air through that horn with the least amount of tension and the least amount of

them. Once I got into working in the pedal register, my low F-sharps became my low-middle register, so that helped."[134] Curiously, Winking also stated he used the Clarke *Technical Studies* book in his teaching, which was never used in Crisara's teaching.[135] My explanation of Winking's choice and use of this method is that the students he teaches at TSU may possess fewer fundamental skills coming in than did many of the students attending UT from the 1980s to the 2000s. Winking, Hastings, Mortenson were doctoral students when they studied with Crisara. The DMA students' use of the Arban or Saint-Jacome was even somewhat limited when compared to the assignments Crisara made to the undergraduate students. It should be noted that many of the patterns found in the Clarke book can be found in some form within Arban and Saint-Jacome.

Crisara believed in the use of the B-flat trumpet over the C trumpet. Crisara did state that the B-flat was a harder instrument to play, but he believed it was more pleasing to the ear. Winking, Hastings, Mortenson and Hunter generally seem to agree with Crisara on the B-flat trumpet having a superior tone quality, but Hunter acknowledges that the C trumpet is what the industry now expects:

> I do differ [with Crisara] with the C trumpet because of the way the industry is now. It's the instrument of choice, and to be competitive in that orchestral world, you have to do C trumpet because people are used to that, that sound. But I always have the B-flat trumpet sound in my head. And Mr. Crisara is right, it [the C trumpet] is absolutely a much worse horn than the B-flat. It plays more out of tune; it's more squirrely for sure. It's just not as good an instrument. Oddly enough, I am finding myself playing a lot more B-flat in orchestra these days. I was subbing in Philly a couple of weeks ago, and they were doing this Star Wars show. It was written for C trumpet, but I thought I would play it on my B-flat because I just thought it would work better.[136]

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muscle." Coble, Jay. "Trumpet Master Class." *Music for all.* http://www.musicforall.org/images/stories/pdf/SSY/2013/Handouts/13SSY_Coble_-_Trumpet.pdf

[134] See Appendix E, Winking, 140.

[135] See Appendix E, Winking, 140.

[136] See Appendix C, Hunter, 103.

This was interesting, because it would appear that despite being one of the top orchestral performers in the country who routinely plays the C trumpet, Hunter is still evaluating its use and was not opposed to playing his B-flat trumpet on the notoriously difficult and well-known music of John Williams.

Conclusion

The musical maturation and development of Crisara's students happened because Crisara proved to be a great teacher. He knew what materials to use to foster their growth. Crisara's background and experience enabled him to teach his students at the highest level. Crisara gave of this experience freely and always as a true gentleman. Each respondent clearly felt Crisara's philosophy on music was in some way rooted in making great music. Todd Hastings thought Crisara's philosophy on music was "Good music plays easy."[137] Billy Hunter was told, "I don't care if you're playing a trumpet from Sears and Roebuck, you should still be able to play 'Twinkle, Twinkle Little Star' and sound beautiful."[138] Winking's response: "It was not just notes and rhythms; it was saying something."[139]

Raymond Crisara had a profound impact on those who knew him. Whether they were students, friends or colleagues, the overwhelmingly positive assessment of Crisara seemed universal. John Ware said he was "one in a million."[140] Joe Wilder said, "If the trumpet world had an electoral college like the Catholic church, I'm sure he'd be elected our trumpet pope!"[141]

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[137] See Appendix B, Hastings, 66.

[138] See Appendix C, Hunter, 88, 103.

[139] See Appendix E, Winking, 124.

[140] Jack Burt, compiler. "Uncommon Man, Uncommon Musician: Tributes to Ray Crisara from Colleagues and Students." *ITG Journal* 24, no. 3 (March 2000): 42.

[141] Burt, "Uncommon Man," 42.

When Gary Mortenson asked Crisara to sum up his philosophy with regard to teaching, his response was, "Gary, I just try to treat my students as colleagues with less experience…"[142] This eloquent response sums up Crisara's deep respect he had for his students as well as the kind of human being he was.

[142] See Appendix D, Mortenson, 114.

APPENDIX A

ERNEST WILLIAMS'S BIOGRAPHY

Ernest Williams was born on September 27, 1881, either in New Richmond or Washington, Indiana.[143] [144]His father was a musician and student at Cincinnati Conservatory who studied the violin, piano, and the cornet with the virtuoso cornetist Herman Bellstedt. Ernest started the cornet early, and at age ten was featured in his father's family orchestra as soloist, touring Eastern Indiana and Western Ohio. By age fourteen he was appointed director of the Winchester High School Orchestra.

Williams's professional career began with the When Band, which was sponsored by the When Clothing Company, but was cut short by the onset of the Spanish-American War. Williams volunteered to serve, and he eventually became the conductor of the 158th Indiana Volunteer Regiment Band. Williams's reputation as a bandmaster grew, and he was subsequently appointed to several different positions in the military. But in May of 1899 he chose to leave the military in Indianapolis to pursue a civilian career as a soloist and bandmaster.

Williams moved to Boston to study with Henry C. Brown and Gustav Strube, two prominent cornet teachers, but shortly thereafter moved to New York on the advisement of Brown, who stated, "There was nothing more for the young student to learn except from experience."[145] With the sponsorship of Herbert L. Clarke and Paris Chambers, Williams was then assigned as soloist with the Gilmore Band. In 1901, John Philip Sousa chose Williams to tour England with the Sousa Band. later that same year, Williams became soloist and first cornetist with the 13th and 69th Regimental Bands.

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[143] Winking, "Ernest Williams, Virtuoso and Educator," 1.

[144] "Ernest S. Williams Collection," *ArchivesUM,* University of Maryland Libraries, accessed June 18, 2018, https://digital.lib.umd.edu/archivesum/index.jsp

[145] Winking, "Ernest Williams, Virtuoso and Educator," 3.

From 1903 to 1910, Williams continued as soloist and bandmaster with additional bands in the Boston area to very high acclaim. During this period, Williams also founded a publishing business whose catalogued works included E.E. Bagley's *National Emblem March.* Williams also began to develop a reputation as a fine cornet teacher. He taught Walter Smith Sr. and Katherine Rankin, founding member of the Gloria Trumpeters.

In 1911, Williams and Rankin were married and moved to Colorado Springs, where he performed that summer with the Herman Bellstedt Band. Later that same year, Williams formed his own band in Denver. Upon hearing Williams and Rankin perform, "The Australian Impresario," Hugh MacIntosh, engaged both to tour Australia for a year in 1913. This tour led to a subsequent tour of the Far East.

Upon his return to the United States, Williams continued with numerous engagements, and in 1916 became first trumpeter with the Ballets Russes Orchestra under Pierre Monteux. This would eventually lead to Williams being appointed first trumpet with the Philadelphia Orchestra from 1917-1923. During Williams's tenure with Philadelphia, he performed Bach's *Brandenburg Concerto No. 2* and played under the leading conductors of the day, Leopold Stokowski, Richard Strauss, Georges Enesco, Ossip Gabrilowitsch and Vincent d'Indy.

During the summers of 1918 to 1922, Williams performed as soloist with the Goldman Band and soloed with several other bands. It was during this period that Williams also worked with C.G. Conn Company to help design and endorse the Conn Victor cornet. Various instrument advertisements of the day proclaimed Williams as either "One of the World's Greatest Cornetists and Trumpeters" or "The Greatest Trumpeter in the World."[146]

[146] Winking, 9.

Before Williams left the Philadelphia Orchestra in 1923, he coached his successor Sol Caston, who had first joined the orchestra as second trumpet in 1918 at age 16. The teaching of Caston inspired Williams and led him to believe that there must be many more young musicians who needed good teaching to develop their skills. Williams returned to Brooklyn and supported himself by teaching, by appearing as a soloist, and by conducting.

In June of 1929 in Ithaca, New York, Williams succeeded Patrick Conway as Dean of the Conway Military Band School, an affiliation of the Ithaca Conservatory of Music. During his first year, Williams consolidated the band and orchestra schools and renamed the school The Ithaca Band and Orchestra School. Williams commuted to Ithaca, maintaining his weekend teaching studio in Brooklyn. From 1929 to 1930, Williams made plans to develop his own summer music camp near Saugerties, New York, on land that he owned. The camp was built and financed by Williams, opening in 1930.

In 1931, following a disagreement with the president of Ithaca College, Williams left the school. And in the fall of 1931, he founded The Ernest S. Williams School of Music located in Brooklyn at his residence. Although school literature from the period proclaims the school to have opened in 1922, the complete school curriculum and faculty were not instituted until Williams left Ithaca in 1931.[147] The school in 1931 consisted of a main building, two additional dormitories located elsewhere in the city, and the Bedford YMCA of Brooklyn, which also could house students. Rehearsals, meals, and classes were held at the main building on Ocean Avenue, and performances were often done in the Bedford YMCA auditorium. The school was patterned after the English military band school, Kneller Hall, and its intensive curriculum took three years to complete. Students were also encouraged to attend the summer camps in Saugerties. The

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[147] Winking, 14.

school became the basis for present day university, civic and military bands.[148] The Williams School, in addition to being highly respected for its intense curriculum and outstanding faculty—such as Percy Grainger, Morton Gould, and Henry Cowell, to name a few—also premiered important band works. Percy Grainger's *A Lincolnshire Posy* and *Molly on the Shore* received their premieres with Williams's students.

From 1936 to 1943, Williams conducted the New York University Symphonic Band while still serving as director of his own school. This affiliation allowed students at the Williams school to transfer credits earned towards a baccalaureate at NYU. From 1937 to 1946 Williams was also listed on the brass faculty for the undergraduate division of the Juilliard School, succeeding Max Schlossberg.

The Williams School was devastated by the draft and enlistments during World War II, and as Winking writes, because "most students regarded Williams as a father figure, the war, in effect, had taken away his family."[149] In 1943, the school in Brooklyn closed, and Williams moved his library to the summer camp in Saugerties. Williams continued teaching at Juilliard and operating the summer camps, which remained popular.

Ernest Williams died in 1947, and his school closed thereafter. While plans were being made to continue the camp, a fire destroyed the main building in May of 1948. Although Williams traditionally kept many of his publications in the main building, fortunately, most were loaned out at the time of the fire. The Ernest S. Williams Collection and archive is now housed at the University of Maryland.[150] The Ernest Williams Alumni Association was founded in 1953, and held their first reunion in April of that year, continuing until 2002.

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[148] Winking, 18.

[149] Winking, 30.

[150] "Ernest S. Williams Collection."

APPENDIX B

TODD HASTINGS INTERVIEW

<u>Your Background</u>

Age: 50

Years studied with Mr. Crisara: 1992-1996

Degree earned: DMA

Current Position: Professor of Music: Pittsburg State University

How did you learn about Mr. Crisara and what did you know about his performing career in New York?

I was really young and dumb at the time, and my teacher from the University of Kentucky, Vince DiMartino, told me I was going to go to the University of Texas to study with Ray Crisara. I told him there was no way I could do a doctorate because I barely got through my master's. So he said, "Okay—I will see you back in Buffalo flipping hamburgers." So I said, "Okay, I will do a doctorate." So I went to Texas haphazardly. I was playing lead trumpet in the Aspen Jazz Ensemble, and I called my friend Al Hood who was already in Austin, and I said, "Should I come there?" And he said, "Yeah, it looks pretty good. Come on down!" So I went back to New York, packed my bags, and showed up the second day of class. I was completely ignorant about his performing career in New York, and I had no idea who he was, just a distinguished gentleman when I first met him.

<u>Pedagogical and Philosophical Information</u>

What impression did Mr. Crisara make on you during your initial lessons? Do you recall what was discussed?

Vividly, what's the term I want to use? My stomach sank during my first lesson, because I had come in as a very accomplished young person making finals in auditions: I was on the road with Woody Herman and Aretha Franklin. This is very comical, actually. I played the first Charlier étude, which I thought I played flawlessly, and I put my horn down because I thought, "I'm going to show this guy how to play the trumpet." And I played through it and thought, "Wham!" And I looked at him, and he said, "Todd, that was just terrible. Now go back to the beginning and play me some music." And my stomach went (wheezing sound). Because here is this distinguished man with a smile on his face telling me this. No one had ever been quite that honest with me, to tell you the truth. No, it wasn't terrible, but I sure left a better musician that day. So I know where he was coming from: everything was music first.

Which routines and methods were assigned during these first lessons?

Well, I read your questions about a warm-up. During the first lessons, he wrote out his classic signature music and wrote me out his warm-up. He said, "Go try this out, and see how this feels next week for you." And I believe we went right into, or kept going with, the Charlier book because I had brought in the Charlier book, probably the first thing I did. I could look at my book and tell you the dates.

What do you recall about Mr. Crisara's use of a warm-up routine? Did he suggest a particular type of routine to start the day?

So now I fluctuate, but I go back to his routine; I did it the other day. I have come up with my own variation, kind of a progressive thing that I really love. I love what I have going on right now. I add two of his lips slurs in between. I still use his scale patterns, and I still do his chromatic pattern that he showed me. I try to think about what he would say to me when I am having problems. **Talking to Keith (Winking), who studied before us, Crisara was not writing that down at that time?** He was writing it for us, remember? He wrote it for Tom Smith, I know for sure—beautiful. Well, I don't mean to get off on a tangent, but I will tell you that there are some things that I've read or have talked to with other students that he did with them that he *never* mentioned to me. **So he did treat us differently?** Yep, absolutely.

Did Mr. Crisara play for you during lessons? If so, how would you describe his tone and musicality?

He did not play for me very much during my lessons, and the times he did . . . I will tell you a funny story. You know how he always had his trumpet by his side on the floor. One time, it was probably 40 minutes into my lesson, the topic came up. "Mr. Crisara, I am having problems playing a high F on my classical mouthpiece; I can play it no problem on my lead mouthpiece." He said, "Well, Todd, it should just be like playing a tuning note," and he reached over, grabbed his horn and, bom, bom, bom, bom, bom, bom, bee, bee, bee, bee, bee, bee, bee, (going up the F arpeggio) and playing about six high F's, and I just said, "Oh my god!" That just floored me. In 40 minutes he hadn't played a note. He did an F major arpeggio and just started tonguing the heck out of the high Fs. I wish I had recorded that, because I had recorded quite a few of my lessons. So he would play when he thought I could do things better. His tone and musicality, of course, were second to none. His tone—I would call it a very weighted sound: very heavy, fat, full, centered, bold. Even to this day, if I'm a little nervous and I am preparing for an important performance, I put on a *Victory at Sea* recording. If you do that—try this!—you wouldn't believe what it does to you. I'm getting goosebumps; you could feel his emotion through that recording. There's not a lot of guys that I listen to that you can hear that. Louis Armstrong, I hear his emotion caught on the record. You can hear Mr. Crisara's emotion on those recordings. It's just in-your-face; it's like he's saying, "Here I am; listen to me." Sometimes I need that help when I am faltering; that really boosts me up. That big bold, centered, core, resonant sound.

How would you characterize verbal interactions during lessons, and what was discussed?

Well you know, I wanted the phone to ring or something to happen or to start a conversation with him because—I was not afraid to play for him—but I wanted to take it into another direction and talk about his career, and he wouldn't really let me very often. So verbal interactions, I would say, at a minimum, he wouldn't pontificate and go off on tangents. It was 59 minutes of intense listening to me with either a, "Let's try this again" or "Try this again in this manner," or maybe he would play it for me. And of course, his signature phrase, "and all." "I think it's a little better and all"—very short verbal interactions. Most teachers, myself included, talk too much. His was "Play." He might demonstrate, "Play," "No, again," "No, again." [I would say,] "Can I play this again? I can do it better than this." "Yes, of course you can, go." And he would have his head down, listening to me. To go back to one of the first questions on

my first lesson, something that really struck me was that it was 59 minutes of intense listening to me. First minute was "How are you?" and "How is Stella?" and he meant it. That's about a minute. There wasn't anything about "What did you do this weekend?" none of that bologna. And of course, there was a lot of funny commentary that I could go way off on the side, but that's not for this paper. Very short verbal interactions. If I was lucky, maybe I would get a story during the lesson, a Toscanini story or a recording studio story. But always short verbal interactions, right to business, making me play a lot. I played a lot.

How would you characterize Mr. Crisara's philosophy of music? When did you become aware of his philosophy?

Well, that would be easy. There's a simple sentence that he told us every time: "Good music plays easy." That's his philosophy as I see it on music and trumpet playing. You have to have a great sound in your head all the time. If you have that great sound in your head all the time, it's going to come through the horn. I think that is what he forced us all to do. Like at the first lesson he said, "That was terrible." It wasn't terrible; I played it great by any technical standard, but musically?—probably not. So what was he getting me to do? Play music. He made us go for the music more, to really sell it. He was not a safe player, and because he wasn't, he was that accurate. That's what I believe. Same with—off on a tangent here—but if you went to the Phil Smith master class the other day, it was right up Crisara's alley. All he was talking about was, "Come on, project!" "What's the story?" "You can do it!" "Come on!" Phil Smith didn't talk once about technique. Mr. Crisara never mentioned technique with me, not once.

What did Mr. Crisara say about the importance of being versatile?

He didn't say much to me. I came in versatile. He did say I should move to LA because of my versatility, and I said, "I don't want to go to LA." But he never mentioned versatility to me.

Describe a typical weekly lesson assignment in terms of materials assigned. You know, that's interesting. A couple of weeks ago, I dug out my old Arban-Maire book and my Charlier book for a student, and I looked at the dates he wrote. He probably gave me three of those buggers per week. Probably two Charliers and an Arban-Maire. It was substantial. It was not for the faint of heart; you had to work. It was not one étude and a solo. Matter of fact, he never gave me a solo, ever. I brought those to him if I needed help for my recitals. Those were pretty much done on my own. I would bring in one or two things. I brought in audition lists as they came up, but he never assigned me audition lists, ever. I was never assigned an excerpt, unless I brought it in. So it was a heavy workload, and it was advanced literature whether it be a Bozza étude or a Tomasi étude, Charlier, all of his standards.

Were there times where Mr. Crisara redirected you during lessons, i.e. were *you* talking too much?

I wanted to talk, but he wouldn't let me. I also wanted him to play duets with me, and on occasion I got him to do that. He would apologize for his teacher chops which he didn't have to, because he still sounded great. But that was lucky times because usually when I had finished my études and there was a little time, I would say, "Can we please play a duet together."

When or if you were having difficulties in playing or not feeling well, can you comment on what Mr. Crisara would suggest? Did his advice help you and have you carried this advice into your career and teaching?

Well, to tell you the truth personally, I never wanted to tell him what was going wrong with my life, because I just didn't want to bring that into his life because I respected him so much. I can't think of any real personal trials or tribulations that I brought into my lesson. I just didn't want to bring that into his life. Just recalling what I recall, who knows what actually happened. As far as playing, if I was having difficulty in playing, he would break it down usually into something very simple. Although there was one problem I was having, this shakiness in my corners one time. He couldn't figure it out. I walked away feeling dejected a bit, not because of him, just because it was getting worse—probably because we were trying to address it. I would just say that he would suggest the most simple musical answer. "Todd, hear it this way; try it this way." There was never a technique. He might just say, "Say du;" I don't know. It was just always about sound.

What did Mr. Crisara say about his career in New York, and was it positive? How was his pedagogy and general philosophy of trumpet playing linked to those experiences?

He would tell me stories about his career in New York, and they're stories that you've probably heard. He loved Toscanini. When everyone was talking about how mean Toscanini was, Mr. Crisara was telling stories about his kindness. There's a story about when he got called on a Sunday afternoon to do Brahms No 2. Harry Glantz had called in sick, and the manager had called and said, "Ray, you've got to play the radio broadcast today," and Mr. Crisara said, "I can't play it without a rehearsal." And the manager said, "Yes, you are." And so Mr. Crisara said [to me], "What was I supposed to say to the man, I had to go." So Toscanini took him into his office, and he sat at the piano and said, "Here is where you lead the brass, here is where you play soft, here is where you do this, and you don't worry about a thing. I will take care of everything." And Mr. Crisara would say, "And that's the mean Toscanini." So he would talk about those kinds of things, the recording sessions like the Walton *Façade,* with Tony Randall, and how Tony Randall was making the group play it over and over again until Tony Randall got it perfect. Meanwhile, the group is getting tired, playing it perfect every time. With all of us, he [Crisara] was really hard on us because he knew that if we could get through the lessons and his stuff then when we got to a job it's going to be a walk in the park. So I think that is why we had 59 minutes of lesson. It was intense listening and it was top-level preparation and there were no excuses. He would say to me, "Todd, are you going to play or not? What's it going to be?" There was no "I will try," there was "Am I going to do this or am I not going to do this?" And that was his philosophy in New York. There was a trumpet player who was first on a gig and had to play Petrushka. Crisara said, "And he had to stand up and everything." Mr. Crisara said, "From the very first note, we knew there were problems. So after he couldn't do it, the conductor looked at me and said, 'Ray, can you give it a shot?'" And his [Crisara's] reply to me was "What was I going to say? And luckily, I got it on the first take." So those were some stories from New York City he shared with me. There's quite a few other ones, like when he went to Sun Valley with Toscanini and played in the kazoo band.

His most positive, I will say, was with Robert Russell Bennett's *Victory at Sea.* That was his favorite writer, his favorite recording sessions. And Robert Shaw's *Many Moods of Christmas*

album, that was his favorite Christmas album. It did get less positive I will say. As it got into the '70s, he didn't like the music as much. He used to be in it for the camaraderie; he loved the camaraderie of it. He said that when he would play with Paul McCartney, Paul McCartney would come out and talk to them. Then there was a time when he would show up, and it would be himself in a room with a red light, and he would never meet the artists. And that's when he made part of the decision. He told me he was walking around New York City and just saying to himself, "How much longer can I do this?" The quality of the music, the quality of the jobs and the camaraderie wasn't there as much anymore, and that led to him leaving New York. That's not the question… How was his general philosophy and pedagogy? I think he practiced things harder than he had to play, and he gave us things that were harder. He expected great results on very hard material, and that was a result of being in New York and what the scene was going to be if we went out.

Ernest Williams's Influence

What was your awareness of Ernest Williams prior to studying with Mr. Crisara?

Zero.

How often would Mr. Crisara talk about his teacher, Ernest Williams? What do you recall he said about him?

I remember him referring to him as "The Chief." I remember him telling stories about having high standards with the students there and [that it was] an environment of a community of scholars. Everybody pitched in to help out with chores. And [he said] how demanding Ernest Williams was. I would assume Mr. Crisara's teaching was a direct reflection of Ernest Williams. I know that Williams used to wake up Don Jacoby at 3 am in the morning to play solos, just to make sure he was ready for the real world, things of that nature. I remember hearing the word, "The Chief" quite a bit. but I don't remember exactly what he said besides that he [Williams] was very demanding in lessons.

If possible, could you comment on what you believe Ernest Williams's philosophy might have been regarding trumpet playing?

I would think it was the same as Mr. Crisara's. Absolute preparation at the highest level. Be ready for anything at any time I would guess. That's what we got.

What was your awareness of Mr. Crisara's classmates at the Ernest Williams School, and did Mr. Crisara talk about any of them?

Yes, he did talk, but mostly in a friendly, social way, not as trumpet players. Like Ned Mahoney and Don Jacoby, he would talk about them like, "I am going to the reunion this summer." I will tell you, here's a funny story about Don Jacoby. Mr. Crisara said that Jacoby made a lot of money betting people that he could play a high F cold. He would bet that he could pick up their horn and play a high F on it without a warm-up. He said he made a lot of money doing that. That's how good Jacoby was.

Looking back, did you get a sense that what Mr. Crisara was teaching you was carried over from his experiences at the Ernest Williams School, his career in New York, or both?

Absolutely. That's all he knew, Ernest Williams and New York. He taught it from the perspective of having to do it. Not from, "I've read about this." He taught us because he lived the whole life. He was in the hot seat all of the time. And he produced. We were talking about nerves or something, and I remember him saying to me how one time he did a studio gig. "And this conductor came in and he saw me, and he said, 'I've heard about you, now I want to hear you.'" And Mr. Crisara said, "I just told myself, I'm going to play the best I've ever played because if I give in to this, it's over; he wins." That was his mentality. I remember talking to him once about nerves. Maybe I asked him how about something because I was getting nervous about an upcoming thing; I don't know. He said, "Well, I asked Harry Glantz about it, and I said, 'Harry, what do you do when you get buck fever; what do you do?' And Harry said, 'What I do is I say to myself, listen to all of this music that's going on; it's pretty good, but wait till I come in, it's going to be great.'"

How were his personal prior career experiences used as "teaching moments" in your lessons and assignments?

Well, what we just said. He was teaching me the right mindset to get through a tough situation. It's all self-talk: "Wait till they hear me now. I'm going to play my best." Teaching me and giving me the tools to use in those situations, little mantras that I can say to myself: "I can do this. I can do this," those kinds of things.

Orchestral Playing, Late Lessons, Prior or Subsequent Teachers

From what you may recall, what did Mr. Crisara have to say regarding orchestral excerpt practice and performance in lessons?

Okay, so these were never brought up until I was preparing for jobs on my own. So I would bring in a list and I would say, "Can I play this list for you?" What he would say regarding orchestra excerpt practice, his philosophy was, "I don't give these things out. I give harder études out so that when you have to do these things, they're a piece of cake." Like his performance in that studio gig. He said that was the first time he played Petrushka. That G-major lick on a B-flat trumpet: he was practicing at home things that were much harder than Petrushka. And he said to me one time, "It's not that hard," and it's not that hard. So he didn't say much about the orchestral excerpt practice at all. There was nothing. Like when I teach my students, I break it down into little studies. I can write a book on certain excerpts the way I tear them apart. But none of that stuff with him. I remember the first list I played for him he said, "Okay, that's pretty good. Now let's hear you do it on your B-flat." And I said, "Why would I do it on my B-flat? They don't want me to play on my B-flat." And he would say, "Because it's harder on your B-flat, and if you can do it on your B-flat, then the C is a piece of cake." Those are the things he told me about with orchestral practicing. One time I was playing *Capriccio Espagnol,* the opening lick. He wasn't happy, so he finally picked up his trumpet because I was obviously not meeting his expectation, and he played it. That was one of the few times he demonstrated, because he would much rather demonstrate than talk. I've heard many accounts of this. Telling someone how to tongue, he would just play it for them, just so that they could get it into their ear

and let the ear direct the body. He was all, “Hear it, play it. Hear it, sing it.” Yeah, so play everything the hardest way on the B-flat, so that way when you have to do it on the C or any other instrument, it’s easier. And for those harder excerpts, practice harder études so you don’t have to practice the excerpts that much.

How do you treat orchestral excerpts for yourself and in advising students in terms of preparation and performance for possible auditions? Does this differ from how you were taught at UT?

In my teaching, I don’t get into excerpts until my students are in their fourth year. Most of my students are music education majors. I do get the occasional orchestral or performance guy. So for the music education majors, I introduce them to the repertoire. I might give them the standards—*Leonore*, *Pictures*, *Petrushka*—something that they can handle and get up to a nice level. My main focus really is that they listen to the piece, not to practice the trumpet [but to] expose them to the great literature. For the kids that are really hard-core, and for myself, I rip them apart and turn little areas into études. I don’t buy any of the books that are already written. If I’m doing Ravel’s *Piano Concerto*, I will practice the whole excerpt on one note. So I get that out of the way, the technique of tonguing, metronome, tempo, style; I do that all on one note. And I do it on every note, that is, from the G above the staff down to the lowest note. If I can play that excerpt on every note, changing the valves is no big deal. It’s like one of those competition cooking shows, like they might say, make a deconstructed omelet. What that means is to take the ingredients of an omelet and serve it in a way that’s not an omelet. That’s what I do with excerpts: I rip them apart completely; then I put them back together. On my dissertation I did a play-along excerpt preparation CD that works mainly on intonation and tonguing. So yes, it is different than how I was taught at UT. When I brought my list in, I was advised on the music things. But, with my kids I say, “Why did they give you this excerpt? What’s the sticking point? Why is this one here? What is it challenging? What aspect of the trumpet or musicality is the excerpt challenging?”

What later materials and methods were used as your time with Mr. Crisara was concluding?

Arban-Maire, Charlier, Chavanne, Maurice Andre, Timofei Dokshizer, Petit—wow! We played some hard stuff back then!

How did Mr. Crisara help you with your next steps, e.g. auditions for teaching positions or further schooling?

There was no further schooling. As far as teaching positions, I think he just kind of said, “Be yourself.” You know, when we get into these interviews, auditions, we put so much pressure on ourselves, and you don’t think that you’re enough anymore, that you’ve got to be better than what you are. But in fact, they invited you there to audition because they heard your tape and like you for who you are. Well, you know, you’ve done this your whole life, and here’s the moment, you could make a living, so it is a lot of pressure. You’ve got a chance to make a living now, and if you blow it, you’re not going to make a living. So for me, it’s just being okay with myself. I remember my first job interview was at Youngstown State, and they wanted a half-hour unaccompanied trumpet recital, which I found was very peculiar. Vince DiMartino told me to get

the Brandenburg ready because they had asked him for the Brandenburg unannounced when he got the position in Kentucky, so I got the third movement of the Brandenburg ready. And sure enough, after my recital and after four excerpts, some theory guy asked me for the Brandenburg. I said, "I will do it later today, not right now." I came back home, and I told Mr. Crisara. And he goes, "What were they expecting, Bud Herseth?" So he made me feel good about that, like that's a lot to expect from somebody.

If you studied previously or subsequently from other teachers, how would you sum up Mr. Crisara's teaching compared to those teachers?

I don't want any of my other teachers to sound or look bad because from all of my teachers, I learned tons, and I love them dearly. Let me tell you this, what the difference was, what stood out about Mr. Crisara's differences was the intensity of his approach at every lesson. All of my other teachers—who are fantastic—were much more conversational. I am not going to say that Mr. Crisara didn't put me at ease, but I was on my toes in there. I think because he would say, "What are you going to play for me, Todd?" "I'm going to play…" "Okay, go." And then he would look down. And it wasn't like a smile and that's pretty good, it was "What are you going to play? Go." I was like, whoa. Silence. So I guess it was a much more formal environment. He wore a tie daily. My other teachers always looked good, but they didn't always wear a tie every day. That's from a different era so it was much more formal, I think, and I don't mean that in a negative sense. Intense, formal, intense. He was at every concert, every concert. My other teachers weren't at every concert. That does not look negatively upon them; they had other things they had to do, but that struck me that he came for the jazz band concerts, the symphonic band concerts, wind ensemble, orchestra, he was at, I think, almost every one of them. He never missed a day of teaching, but neither did my other teachers. Those are some things that stick out to me. He strictly came at it from a musical approach in my experience. Sometimes he might say, "You're not lining up your time perfectly; that's why you were getting a glitch in the slur." That would be about the only technical thing. "Your toes are not lined up with your tongue," that sort of thing. He always had his quips, though. He would be a wise guy with us, too, though.

Were there particular issues in your playing that Mr. Crisara's approach and pedagogy did not help you with? If so, how were they later addressed in your playing?

I don't think so. I came in there feeling pretty good about my technique. What he did was help my musicianship. I remember vividly leaving a lesson saying, "Wow!"—and then going back to a lesson and thinking, "Why is he telling me the same thing, and why can't I remember this?"

Crisara's Legacy and Influence on Your Trumpet Performance and Teaching

Describe Mr. Crisara's trumpet studio in terms of environment. How much of an impact did this environment have on your career in performing and teaching?

I would say it was competitive in a very friendly way. We fed off of each other. And I think he instilled that. I can count on one hand the compliments I remember, or maybe a hand and a half, because they meant so much when they came. Every lesson wasn't "Wow, you're getting better!" But when they came, it was like, whoa. What he would do is tell other people things about me because Billy would tell me that Mr. Crisara said I should do this with you. "Oh really?

That's nice of him to think that of me." I think we were all very helpful to each other. It was really a nice community of scholars. I will say that when I first heard the wind ensemble play, I thought. "Wow! these trumpet players are solid from top to bottom." There wasn't a weak sound in there. I thought, "Holy Moses, this is unbelievable." We hung out a lot together, right? We went bowling. We had a lot of comedy and stupidity. I think it was a very nurturing, competitive, positive environment. I just try to take this lightheartedness and fun into my playing, not take yourself too seriously. I don't know how much of [an effect] the environment has [had] on my teaching. I remember Mr. Crisara would always brag about the Williams School reunions. He was very proud of the Ernest Williams School and how they all stayed together. So I try to organize trips with my students to Kansas City. And when we bring guest artists for my trumpet festival, I make sure that the kids get to go out with them to parties. Mr. Crisara had the occasional party, very occasional, but when that happened, that was a great get-together. So I do bring that into my teaching, that studio environment of keeping everybody together. He would always talk about us. He would always talk about other students, so I think he was making sure that we were listening to each other and taking care of each other in a roundabout kind of way. It affects my teaching a lot more than my performing. I still try to instill that positive environment. I remember one time I was thinking of not being in the jazz band. He gave me a big long speech about not only how important it was for the students to hear me and the faculty, but how it was important for school spirit that I participate. That's from the old school. School spirit? When do you hear that anymore these days? It's all about me, myself, and I. That struck me, school spirit. I had not even thought about that. I had a student this year ready to quit a certain ensemble, so I told him, "I really want you to think about these factors:"—because he's the top guy—"your colleagues need to hear you. You need the experience, and the school needs you." So there's a direct lineage right there. That's right off of the tree. So yeah, it's been in my teaching.

Were there life lessons learned from Mr. Crisara that you would be willing to share?

Be a good person. I said this at his eulogy. This brought tears to my eyes when I was practicing it; it was the toughest thing to get out when I was talking about him. I said at this eulogy, out of any compliments I ever got or pats on the back or whatever, the most important thing he told me—and he told me this several times—he said, "Todd, you are good people." That's the term he used a lot, so-and-so is good people. And he held that as a very important part of life. Not the trumpet all the time, although he held the trumpet pretty darn high. That compliment made me feel better than any other musical compliment that anybody had given me. So I would say yes, be a good person; that was the number one thing, the life lesson. And family, his family was very important to him. He never talked about religion, but there has to be some sort of connection there because he seemed to have a strong faith, whatever he had faith in. He was a very solid person.

How have these life lessons helped you, and do you pass them on to your students and colleagues?

Absolutely. Like I said, living a good life, being a good person and having a clean conscience. Yes, I pass them on to my students all the time. In my school I call it the Hastings Life Institute! I say, "You're going to learn more than just trumpet playing." I think that's fair to say, he was more than just about the music. Music was a huge part of his life, but I know that family was above the music by his example. He always talked about Mrs. Crisara and the rest of his family. I

just try to live by that example. I think my ethics were already along those lines, but he reinforced them. Doing the right thing.

Which routines, first taught to you by Mr. Crisara, do you still use and how have you modified them?

His warm-up routine and of course his famous quote, “The note you leave is the most important note.” He always emphasized the lower note. I still incorporate those into my routine. I still use his scale patterns that he taught me. I do modify them: I double-tongue them; I triple-time them; I play them in all sorts of different modes. I don’t remember him telling me to do them in minor; maybe he did or Lydian dominant or Dorian but I do that. I have combined some of his lip slurs or added to them. I try to get as much done [as possible] with the least amount of material.

Have you passed these routines down to your students?

Yes, and I pass on his teaching stories and philosophies. Almost every day there is a Mr. Crisara quote. Always, every day, there is either the mention of his name or I say something to them that he said to me. I sometimes tell them, “He said this to me,” or I just say it.

Would you consider yourself a more versatile and flexible trumpet player because of your time with Mr. Crisara? How did this happen?

I don’t think I’m more versatile, no; I do think I am a better musician. If I were to reflect upon what I was good at, you might not agree, but I played lead trumpet. I was strong and I had a pretty good range up to G or so. And I think I was pretty convincing as a classical player, because I was playing with the Buffalo Orchestra on and off. I did a lot of recitals. I think I was convincing, and I think I was very flexible. So I guess the études he gave me developed a greater versatility. They challenged me more than any other music I had to play before that. So in that regard, yes, I became a more versatile and flexible player because of that.

Which routines do you use and or teach that you believe Mr. Crisara would have questioned or eschewed while you were a student? (E.g., various buzzing techniques, pedal tones, etc.).

I do some mouthpiece buzzing, and I will just quote him on this. I asked Mr. Crisara, “Do you do any mouthpiece buzzing?” And he said, “Now, why would I do a silly thing like that when I don’t have time to practice the trumpet?” So there you go. Mouthpiece buzzing, he didn’t really believe in. I was doing a simple slur that another teacher had me do, and I showed him that and he said, “Why would you do that?” So yes, there’re some things that I do that he would say, “Why are you doing that, Todd?” I don’t do pedal tones, really. Some of the things that I have chosen to do he would probably say are a waste of time. [He would say,] “You should do something harder.”

How did you determine the usefulness of those routines that were eschewed by Mr. Crisara?

They just work for me. They give me good results and I feel good playing them, that’s how. That’s how I came about it.

Do you differ from Mr. Crisara's general philosophy regarding choice of equipment, and if so, how? E.g. C or B-flat usage. and the use of various keyed trumpets.

No, I do not at all. I do play more smaller instruments than he would've because that would've been unacceptable during his time. Everybody played B-flat trumpet, that was it, NBC symphony. And piccolo trumpet, and flugelhorn. He didn't believe in the C trumpet at all. He thought it was not necessary. I play a lot on B-flat still.

What phrases or expressions did Mr. Crisara say to you that you vividly remember or use in your teaching?

"Good music plays easier;" that was a constant he went back to: "Good music plays easier, so think about the music, don't think about the trumpet." So if I had to name one of them, that would be it.

Are there any additional comments you would like to add?

What a privilege. I used to tell younger students there how lucky they were to have studied with him. I would tell them, "You know how lucky we are to take this lineage and all of this information, this life experience, this professional experience this guy has, and we get to study with him." What an honor to say that I did that.

APPENDIX C

BILLY HUNTER INTERVIEW

Your Background

Age: 43

Years studied with Mr. Crisara: 1992-1997

Degree earned: Bachelor of Music

Current Position: Principal Trumpet: Metropolitan Opera Orchestra

How did you learn about Mr. Crisara and what did you know about his performing career in New York?

I found out about Mr. Crisara from the guy who was giving me trumpet lessons, a student of his, Troy Rowley. He said, "You should try out for Ray Crisara who is this amazing legend in the trumpet world." I had no idea about his New York career until much later.

Pedagogical and Philosophical Information

What impression did Mr. Crisara make on you during your initial lessons? Do you recall what was discussed?

I just remember playing for him and him telling me to do something this way and I sounded better almost immediately. That's all I remember, I can't be very specific. He would say, "That was very good, now do it this way" or "Try it this way," and then I would play, and he would say, "That was much better, wasn't it?" From that point, I was like alright, I would be an idiot not to study from this person. He made me sound good almost instantaneously. I do remember my first lesson, I was playing all this hotshot stuff, and he said, "Now that's good, and all, now play this for me." And he opened up the Arban book to like No. 1; he opened it up to the beginning of the Arban book! I think he was just checking to see if I had the basics down, because he was all about the basics.

Which routines and methods were assigned during these first lessons?

In lessons it was always the Arban, followed by Saint-Jacome and then after that, Charlier, then maybe the Barat. We started with the scales, arpeggios and tonguing. We went through all the techniques and stuff just to check everything. He's like, "Okay," and then we would move on to different things. I don't have my Arban book here, but it's very well-documented, he wrote all the dates down and then the assignments in the front of the book. (I had a lot of nerve issues that I decided I wanted to deal with by playing recitals, so we would do solos. The first solos were like Haydn, Hummel, and from there more complicated things.) From what I now understand he was very different with every student. I remember talking with other students, and I would say, "Hey, wait a minute, are you on Saint-Jacome No. 7?" "No, no; I am still on No. 3. Wait a minute, ahhh, I am not doing my stuff properly!" So he treated us very differently, but I think he would always do that initial assessment and then would give you what you needed.

What do you recall about Mr. Crisara's use of a warm-up routine? Did he suggest a particular type of routine to start the day?

He asked, “Do you do this?...,” etc. “Well, if you don’t do anything at all, you should do this, these lip slurs.” He wrote them out by hand on staff paper, three slurs, one slow, one medium and one fast. He basically told me to play these every day. I still play them and have since passed them on to other people, the Crisara Slurs.

Did Mr. Crisara play for you during lessons? If so, how would you describe his tone and musicality?

When I first started, he would play a lot and we would play duets. He had the purest sound that I’ve ever heard. It was a pure tone. He was very accurate rhythmically. On top of that he would always try to make a phrase. I will never forget, I played a Brandt No. 1 or something like that; I played the whole thing through and didn’t miss a note. He looked at me and said, “Not bad, but it didn’t do anything for me.” What he meant by that, is that you have to play some music, always play music. There is what the composer wrote, but you’ve got to say something at the same time. That goes without saying, his tone, he would just pick his horn up and make beautiful sounds, wow!

How would you characterize verbal interactions during lessons, and what was discussed?

For me the lessons were like, I would go in and he would ask, “How is everything?” or “How are you doing?” I might say, “I am doing well.” He would say, “Okay, I see what we have, play this.” There was very little small talk. Small talk came much later, like when I was leaving. For me it was like him giving as much information as he could in that one hour. If I was obviously looking sad or whatever, he would say, “How is everything, are you okay?” and then he would say, “Okay. Is there anything I can do?” and I would say, “No, blah blah blah blah.” “Alright then, play this.”

How would you characterize Mr. Crisara’s philosophy on music? When did you become aware of his philosophy?

When I first started, I didn’t have a Bach trumpet; I had something else like a Jupiter or something. He said, “Now Bill, I don’t care if you’re playing a trumpet from Sears and Roebuck, you should still be able to play *Twinkle, Twinkle Little Star* and sound beautiful.” So embedded within that is, it is not about the horn it’s about the person; you should always make music. His philosophy on making music, I believe is having some type of opinion and not playing like a robot. You play what is on the page, but you have to transcend whatever is on the page. You don’t want to sound like a trumpet; you want to sound like a musician. We did these Verne Reynolds études later on, and a lot of these don’t have a total center. It was really interesting hearing in his opinion: “Well, you can’t just play what is written on the page; you have to use your musical brain. If something feels like it goes this way, you should probably play it that way, within reason.” He always said, “within reason.” He always stressed to me, playing with some type of musical intent. What do I mean by that, musical intent? It’s playing what is exactly on the page, and then playing what is exactly on the page with something special, with a little spice. Musicality is like an added spice; that is what makes it interesting. We are in the business of music, right?

What did Mr. Crisara say about the importance of being versatile?

When I first got in, I come in for lesson and Mr. Crisara, says, “So you’re in the quintet?” “Yes” “And you’re in the band, and you are doing a jazz band?” “Yes” “And Longhorn band?” And I was like, “No way,” And he said, “Why not?” I told him something like “I just don’t want to do marching band; I just don’t think it’s….” I don’t know; I had some arrogant answer. He said, “Now listen, it’s very important as a musician at your age to be able to be in as much as you can, because you will never know when either of these things will present itself later in life.” And it’s so true. He said, “You should do as many, many things as you can and find many different types of styles of music because you will never know when you will need to have that type of skill or when it will come in handy.” And sure enough many, many, many years later I’m doing the Gershwin *Piano Concerto in F* and I needed a jazzy style for that piece which I had figured out from my time at UT playing in the jazz band. Something as simple as that. Related to that, I was looking for something to do in the summer, so I was looking for different things to audition for so I thought I’d audition for the Disney Band. And Mr. Crisara said, “Why not? Why should you not audition for this? I think this will be a good opportunity that will give you a different type of playing, and it will be a very different experience for you.” So I auditioned and I got in, and it turned out to be one of the most memorable musical experiences, and it was a marching band of all things. So yes, he very much emphasized playing different types of music.

Describe a typical weekly lesson assignment in terms of materials assigned.

When I first started, he would give me one or two of the scales and something working on tonguing, part of a solo, like the first variation of one of the Arban solos and that might be it. And then later as things developed, a Bitsch étude, two or three Charliers, something from Saint-Jacome, and like a Chavanne étude. And then in later lessons, we would be doing Vernon Reynolds, Walter Smith *Top Tones* and maybe a couple of different solos. He kind of went with the flow in assigning things but the Arban was always the foundation.

How many études might typically be assigned?

The least amount of a études might be four or five, the most would be seven to eight. That number would go down if I was working on a recital or a couple of different solos

Were there times where Mr. Crisara redirected you during lessons, i.e. were *you* talking too much?

(Laughs) In my lesson, I was pretty quiet too because I had so much respect for the guy, he did most of the talking, but it was overall very little talking other than like, “Play this.” I would say, “Oh, I could do that one better.” Most of the time when I was talking, I was trying to make an excuse for not being able to play something. He would say, “Now Bill, that’s nothing that can’t be improved with a little bit more practice.” So that’s pretty much him redirecting me from making excuses: so don’t make excuses, just do it.

When or if you were having difficulties in playing or not feeling well, can you comment on what Mr. Crisara would suggest? Did his advice help you and have you carried this advice into your career and teaching?

Yes, if I had something I couldn’t get, maybe even something out of a Charlier étude, it got reassigned for next week. He would say, “Now Bill, you can do that better,” and that’s all he

would say to me sometimes. It was frustrating, the words "I can't," didn't exist for him. It was, "You can do that better; now just take your time," or "If it's not working today, try it again the next day." He might tell me to slow things down, he was just very persistent. There was one particular étude that he had assigned it was like my nemesis, I think it got re-assigned three weeks in a row, but I finally got it and when I got it he said, "see I told you, you could do it better, and you did," and then he put a check by it. (laughs.) If I didn't feel so well and this, that and the other, he would say, "I know you don't feel so well and it shouldn't matter. It shouldn't matter." And he's right because there were times for me like when I had to play a recital with strep throat once. So once again you never know when these moments will come up, your job has to be done. That was his philosophy, "I don't want to hear any excuses, unless you're in the hospital of course, that's different." He was going to be there at the lesson; he made the time commitment to see you. It was your job to commit to doing the work and then showing up on time. One time my former roommate was really sick, and he called Mr. Crisara. He had a 9:30 lesson so he called Mr. Crisara at his house at 8:30, and he could barely talk. And he was saying stuff like, "I'm so sorry (coughing) Mr. Crisara, I'm not feeling well, I have this bad cold; my throat is closing up…" and Mr. Crisara said, "Well, I'm sorry to hear that, I will see you at 9:30." (laughs) You should interview him because he didn't end up going on to play trumpet as a career but he became successful and has always said that Mr. Crisara had a huge impact on him. He has the best Crisara quotes!

What did Mr. Crisara say about his career in New York and was it positive? How was his pedagogy and general philosophy of trumpet playing linked to those experiences?

I think he talked mostly to his graduate students about his career because he really didn't say much. I would have to pry to get anything out of him. I found out most of his stories through those guys. After I left and then had come back, he told me some stories, like telling me about how when he would be playing with the Philharmonic, he said it felt like, "it had shaved ten years off of my life." He did tell me one story though. I was nervous about playing something. He said, "now Bill, there is nothing to be nervous about. I remember when I was in the NBC orchestra and Harry Glantz got sick the day of the performance…" so Crisara had to step up on some big piece. He said Toscanini called him into his office and said something like, "just look at me and you'll have no problem, we will be in good shape." So Crisara said he went in and sat down, played it and nailed the concert and said it was a great experience. His lesson to me was, whatever you do, go in with confidence. If you go in without confidence it will affect the way the performance will go. But he really didn't tell me much about his New York career. I found all of that stuff out much later after I had left and would come back, like talking with Mrs. Crisara and the graduate students. I pretty much only knew him while I was there as the trumpet pedagogue. He was an amazing trumpet teacher is all I knew him as. I knew he was from New York but knew little to nothing about his career in New York. When I was thinking about graduate school, I was thinking about going to San Francisco or Cleveland and he steered me away from that. He said you want to be in New York because there are a lot of opportunities in New York. You can do this this and this because he would say, "when I was in New York I did this… and you would have the opportunity to do all that" and I thought, oh wow.

<u>Ernest Williams's Influence</u>

What was your awareness of Ernest Williams prior to studying with Mr. Crisara?

I knew nothing about him.

How often would Mr. Crisara talk about his teacher, Ernest Williams? What do you recall he said about him?

I remember he had a ton of respect for Ernest Williams. He would mention him and a couple of other students like Don "Jake" Jacoby, and a couple of other players and they would get together every year, they had the Ernest Williams school reunion. I think in some ways, Ernest Williams was his guru. We looked at his books, one of them a very difficult book and we played a couple of the duets, the duets we would play would be out of that book. So that is my extent with Ernest Williams.

If possible, could you comment on what you believe Ernest Williams's philosophy might have been regarding trumpet playing?

I have no idea, my Ernest Williams experience is just solely through that book. I didn't really do any of the transposition études, we just kind of played the duets. I'm not sure how Ernest Williams taught, maybe he told some of the other guys but he didn't say anything to me about that.

What was your awareness of Mr. Crisara's classmates at the Ernest Williams School and did Mr. Crisara talk about any of them?

I think the only one he really mentioned was Don "Jake" Jacoby, at least that's the one I remember. He would say that this guy is a wonderful player and he would send a lot of his students up to take lessons with him. I did know that if Mr. Crisara was the angel, Don "Jake" Jacoby was the devil (laughs), that's how different they were, but he mentioned what a wonderful trumpet player he was. That was his buddy from that school. But again in typical Crisara fashion, short and sweet, he might've talked about him for five or 10 minutes total and that's it and that's all I know. I know that some of the other guys would go up to take lessons with him like John Perkins, I remember he would go up.

Looking back, did you get a sense that what Mr. Crisara was teaching you was carried over from his experiences at the Ernest Williams School, his career in New York, or both?

Well, looking back, I think he was a very versatile teacher, just hearing about what other people played in their lessons. Maybe Ernest Williams taught him, you have to be versatile when you teach. I don't know, I don't know what Ernest Williams taught him. I just know he did whatever his student needed. He would cater to the student and to the student's needs. I am very thankful for it. I do believe that from his experiences in New York, he mixed into my lessons but I had no idea at the time. Like my earlier example of him saying you should play in as many ensembles as possible. That experience of me playing in different ensembles helped me and is still helping me in my career and I think he got that from being a versatile freelancer because he played everything. He did classical, rock, TV show gigs, jingles, all of that stuff. And he encouraged me, and I think, all of his students to do as many difference genres as possible. I think that is directly related to his time in New York when you see his resume of playing.

How were his personal prior career experiences used as "teaching moments" in your lessons and assignments?

The Toscanini story is one that he used, to teach me to have confidence. Another confidence builder that he gave me is when he mentioned he was a little boy and was a soloist with some band. People were thinking that they weren't sure if he would be able to do it, but he said, "as soon as I put the horn to my face they all were quiet." You have to be the same way. I remember this from when I first got there and I was complaining about my instrument, he mentioned himself playing solos as a young boy and people not thinking he could play, he proved them wrong, you can prove them wrong through you're playing. You just have to believe in yourself, he didn't say that, but that was his point. You have to be strong no matter how big you are or what instrument you're playing, it is what you have on the inside. It's not like I was blind or dumb, well, kind of dumb. I am sure he said things that even to this day I am still catching. Oh, that's what he meant, oh that's where that comes from. Even from talking with Todd, he would say you know Crisara said this and I didn't know… It's like he kept things away from me! (laughs)

Orchestral Playing, Late Lessons, Prior or Subsequent Teachers

From what you may recall, what did Mr. Crisara have to say regarding orchestral excerpt practice and performance in lessons?

(Laughs) Yeah, his philosophy on excerpts (laughs). He said, "They are bits and pieces of music but not really like music." He told me, "If you can play all of this other stuff that I am giving you, you'll be able to play Petrushka. If you can play an arpeggio you can play Petrushka." And he's right. He's absolutely right, one hundred percent. I thought of him many, many years later. I was taking an audition in Richmond, I didn't win the audition. It was for second trumpet or something. I was in the finals, and I was listening to this other guy playing and he came out and I said, "Man that sounded great!" So I asked him, "Where do you play?" And he said, "I am a band director." And I said, "a band director?" He said, "Yeah, yeah, I work from like seven to seven." I asked him, "When do you have time to practice? He said, "when I get home, I practice the basics like Arban; that's all I do is basics." He ended up winning the job and then he went on to play in the Cleveland Orchestra. But when he said that I was like, oh my god that's like Mr. Crisara. If you can play this, you'll be able to play all that other stuff. And he is so right. Because if you just practice excerpts, your trumpet playing is going to suffer. But if you practice your basics it's only going to improve. But he wasn't too keen on blasting out and practicing excerpts. The main reason is because practicing those excerpts doesn't take a lot of the musicality, which was his thing. You have got to be able to play the music.

How do you treat orchestral excerpts for yourself and in advising students in terms of preparation and performance for possible auditions? Does this differ from how you were taught at UT?

For me, I would get the list and literally break down everything mainly with the rhythm, time, intonation, making sure the technical aspect was rock solid. Like hours on end but I would always end my day playing something nice that I actually got from Mr. Crisara and advice from him. He used to tell me that when he had a long session or didn't have a good day, he would play

Chavanne No. 1, and then he would feel much better. So I took that advice. So when I was preparing for all these auditions and after playing Petrushka and Mahler five a bazillion times, I would just play something lyrical and nice and not worry about the rhythm or the pitch, just play something that would make me feel good and end my day with that. But the preparation was brutal, the closer towards the audition I got, I would start to trust the work I did on the intonation and technique and then just try to make music. That's the gist of my audition preparation.

What later materials and methods were used as your time with Mr. Crisara was concluding?

Towards the end of my time at UT and studying with him, we did a lot of solos and they got harder. Like Chaynes, Tomasi—that was a stage when I was working on a lot of solo stuff and memorizing a bunch of stuff. Gregson's *Concerto*, Jolivet, all of that stuff, all of that hard stuff. And then the étude books we were doing were Verne Reynolds, Bitsch. At a certain point it wasn't Charlier, Arban and Saint-Jacome, it was the hard stuff, those hard étude books. Aaron Harris, tons and tons of weird, different things. I have it all stacked up here; I look at it now and I can't believe I was playing this! He definitely kept you on your toes. Mostly modern stuff actually, more modern than what you might expect from him because he wasn't a big modern music lover I don't think, not like Tommy Stevens or someone like that.

How did Mr. Crisara help you with your next steps, e.g. audition for teaching positions or further schooling?

My last year I told him I was thinking of graduate schools, I had a whole list. He said, "You play like the way you play, and you should have no problem and if they don't like it, to hell with them," is what he told me. So I kind of kept that philosophy so that I could go in with confidence. You go in and you play like you own it. So I did that and having that in the back of my head when I went in. All the schools I ended up auditioning for I got into. I was thinking hard about going to some other schools because they were offering me a lot of money so I was thinking I could go to school for free here or there. But he was the one responsible for steering me to New York. I thought about auditioning at Eastman but he said, "Why would you want to audition there?" "Eastman is in Rochester. It's a good school, but in New York [City] Juilliard is a better school, and you are in the middle of New York City. In Rochester you get to go to the Rochester Philharmonic, but in New York City, you get to hear the New York Philharmonic, Chicago, Vienna, all the great orchestras of the world and then some." He mentioned all of that to me and he said, "The best step in your career would be to go to New York City, if you can swing it." He was very helpful in his advice there and I am forever indebted. I was thinking about going to San Francisco, which was like school-city, but there was no way. Lord knows what would've happened if I had went there. It was a much better decision going to New York.

If you studied previously or subsequently from other teachers, how would you sum up Mr. Crisara's teaching from those teachers?

Well, it's funny, when I did get to New York, I studied with Ray Mase and Mark Gould. They both had a huge amount of respect, they would say, "Oh, you studied with Ray Crisara." My lessons with Ray Mase were very different because Mr. Crisara was very structured. He always was at the same time for the most part, every week. My lessons with Ray Mase and especially

Mark Gould were here and there, "Can you do this week or next week," so it was a little bit different so for me it was an adjustment. Mr. Crisara for me was my foundation teacher. The other guys were there for polishing, shine up the edges. I did my trumpet playing with Mr. Crisara as far as I am concerned.

Crisara's Legacy and Influence on Your Trumpet Performance and Teaching

Describe Mr. Crisara's trumpet studio in terms of environment? How much of an impact did this environment have on your career in performing and teaching?

In my time there, he emphasized unity within the studio. "Andy Cheetham, hey! what's up? let's go play some duets." So we would get together and play duets. All the players for the most part got along really well with each other. He encouraged that type of behavior. I try to tell my students to get together, try to get along. I tell them these people are going to be your best musical contacts when you get older for jobs and working. His professionalism—I try to use that when I go to work every day. I learned from him and his studio that's you need, to treat everyone with respect, and everything just goes a lot more smoother and it will be a nicer environment. It was just his personality, I think.

Were there life lessons learned from Mr. Crisara that would you be willing to share?

This is kind of a personal thing. He cared so much about his students, very much so. I will never forget when I was going off to school, he knew I did not have very much money or any of that stuff. He said, "You are going off to New York, so I've got something for you." He goes into his closet and pulls out this overcoat. "Here take this, it's going to be cold in New York; this will keep you warm. This is my son's, he's not using it so I want to give it to you." So I was like, wow and I was really fighting back the tears. For me, that little small lesson there—I'm kind of choking up here—whatever you do, do it from your heart. If you see something that needs to be done, do it. He knew I needed help. and he helped me out. And for me, that's like one of the best lessons I had with him. You see someone who needs help, help them out. I do this festival and I go teach down in South Africa; they have like close to nothing. Every year I will come and I will bring them valve oil and things to clean out their horns, Arban books, stuff like that. And for me it is like paying it forward, like what Mr. Crisara did for me. He saw I needed something and he took care of it. So that's like one of my big life lessons from him that I carry with me to this day.

Which routines, first taught to you by Mr. Crisara, do you still use and how have you modified them?

My routine basically changes on what I have to do but my foundation, the skeleton of my routine hasn't changed since my time at UT. I still do the Crisara lip slurs that he wrote out for me. I do the Crisara routine. As the years have passed I've picked up different things from different players and teachers, and I might throw that into my routine. I might do some buzzing, but then it's right into those lips slurs number one, number two, number three. So no, I have not modified what he gave me. I don't think I will because it's really good. It's something simple; there's nothing difficult about it.

Would you consider yourself a more versatile and flexible trumpet player because of your time with Mr. Crisara? How did this happen?

Absolutely! No question! During my time at UT, I played so many different things, he preached that to me.

Which routines do you use and or teach that you believe Mr. Crisara would have questioned or eschewed while you were a student? (E.g., various buzzing techniques, pedal tones, etc.).

I do this pitch bend thing . . . I'm not sure he was into pitch bending, but I like doing it because it gives me a feel of how the horn blows. I'm not even sure I'm doing it the right way because I sometimes hear people do it and then I'm thinking, "Oh that's the way you're supposed to do it?" I feel like you can find where the sweet spot is. I don't do it for very long; I kind of do it just to get a feel. I do some mouthpiece buzzing, which is the first thing I do. My philosophy on routine is you start from where you first start playing trumpet and then build it up. I feel most comfortable when I do the mouthpiece buzzing. So I do the mouthpiece buzzing, maybe some pitch bends and then the Crisara slurs. I do a Goldman exercise I think Goldman number one, all 12 keys, than I might do a Clarke, some high range stuff, some tonguing and then end everything with something nice to play. So like the last solo from *Colonial Song* from the Percy Granger piece so that's basically it.

How did you determine the usefulness of those routines that were eschewed by Mr. Crisara?

I found that pitch bends are useful because you can find where the horn is laying the best and with the Goldman exercise I can find how my tongue is working. I forgot one thing that Mr. Crisara did tell me that I do teach my students, practicing the K tonguing. Practicing the K to sound like the T. I have kind of made that into my own étude.

Do you differ from Mr. Crisara's general philosophy regarding choice of equipment and if so, how? E.g. C or B-flat usage and the use various keyed trumpets.

I do differ with the C trumpet because of the way the industry is now. It's the instrument of choice, and to be competitive in that orchestral world, you have to do C trumpet, because people are used to that, that sound. But I always have the B-flat trumpet sound in my head. So when I play a fourth-space C on my C trumpet I think of it like a D on a B-flat trumpet in my head. And Mr. Crisara is right: it is absolutely a much worse horn than the B-flat. It plays more out of tune it's more squirrelly for sure. It's just not as good an instrument. And oddly enough, I am finding myself playing a lot more B-flat in orchestra these days. Like I was subbing in Philly a couple of weeks ago, and they were doing this Star Wars show. It was written for C trumpet, but I thought I would play it om my B-flat because I just thought it would work better. **Do you still have your old 43 that you used to play?** Yes, but I actually now play a 37. I still have the 43, but I moved to the 37 because I needed something a little more tighter. The 43 for me is a little wide; it's got that wide chocolatey sound. (laughs)

What phrases or expressions did Mr. Crisara say to you that you vividly remember or use in your teaching?

(laughter) Oh man, **"**That was good and all." And when I played that one étude perfectly and didn't miss a note he said, "That was good, but that didn't do anything for me," like, "Now play

me some music." One thing I do remember in my later lessons, because he used to play a lot, but he stopped. The more I got ahold of things, he stopped playing. He assigned this one étude—I had had a good lesson, so he assigned this one. I asked if he could play it through so I can hear it, hear how it goes, and he looked at me and said, "No, you do it." I was like, wow! He was essentially telling me you have to be your own teacher. I'm not here to show you how it goes; you have to figure it out. I will never forget that one; that was a big epiphany for me. My favorite one, though, is "I don't care if you're playing on a trumpet from Sears and Roebuck, if you play *Twinkle, Twinkle Little Star,* it should still sound beautiful." Oh, and of course when you were talking to him on the phone, before he would hang up, "Okay Bill, we'll see you later and remember, B is fingered second valve."

Are there any additional comments you would like to add?

I will just say that he had a major, major influence not only for me but for many, many trumpeters out there. This is why I wanted to start this scholarship at UT to show some type of appreciation for all the work that he's done, kind of like a pay it forward thing. He gave me that coat so I could stay warm, so I kind of felt like well, I can do something in return, give another student an opportunity. They can't study with Crisara but they can have the means to study at that school. There is such a great tradition of trumpet teachers, mainly started by him.

APPENDIX D

GARY MORTENSON INTERVIEW

Your Background

Age: 61

Years studied with Mr. Crisara?: Fall 1981 to spring 1984

Degree earned: DMA

Current Position: Dean of the School of Music: Baylor University

How did you learn about Mr. Crisara, and what did you know about his performing career in New York?

I learned about Mr. Crisara through his recordings, through his prominence in the trumpet world, through speaking with other trumpet players, and through my teachers at Ithaca College, where I did my MM degree in trumpet performance. Both teachers there, James Ode and Herbert Mueller, knew of Mr. Crisara through all of his work in NYC studios and the orchestral scene in that city. He was widely considered one of the very top musicians in the solo, chamber, and orchestral world of trumpet playing, and I had heard great things about his teaching as well.

Pedagogical and Philosophical Information

What impression did Mr. Crisara make on you during your initial lessons? Do you recall what was discussed?

My low register was awful when I came in to study with Mr. Crisara, and my multiple-tonguing was unacceptable as well. He established this to be the case in the first ten minutes of study with him, and he made it clear that I could not have fundamental problems of this nature and do well in the field of music performance.

Which routines and methods were assigned during these first lessons?

In my first lessons with Mr. Crisara, he listened to things I had already been working on to get me prepared for my official audition to be admitted into the DMA program at UT. This included the Halsey Stevens *Sonata*, Charlier études, Bitsch études, etc. He did a lot of teaching out of the French conservatory methods and had me work on standard solo literature over a wide spectrum of repertoire.

Did Mr. Crisara play for you during lessons? If so, how would you describe his tone and musicality?

Mr. Crisara played all the time in lessons. I was in awe of his accuracy, his incredible centered tone quality, his command of the literature, and his nuanced taste stylistically. Every lesson during my time with him was a revelation. What most impressed me was how easy he made trumpet playing seem, no matter what music was on the stand. His playing just seemed effortless.

How would you characterize verbal interactions during lessons, and what was discussed?

There was almost no "small talk" in lessons. The hour (a full 60 minutes) was spent zeroing in on what needed to be accomplished. Mr. Crisara did not waste words on praise but rather aggressively went after what was not working. His instructions were always to the point and concise. He would correct mistakes immediately and become impatient if I was not keeping up with his instructions. He was there to totally focus on what you were producing, "in the moment," and could be biting, direct, harsh, focused, and always direct with you. I never had to worry or wonder about where I stood with him from a musical standpoint; he was brutally honest. And yet, he never once threatened my self-esteem. In that he was always cordial and warm. You wanted to do well in lessons in the same way you wanted your father or grandfather to think well of you. That said I can't remember a single time when he "candy coated" anything. I truly was inspired by his ability to be brutally honest in such a direct and caring way that as a person of worth I never felt the least bit offended. You had to have a thick skin in some ways, but as a doctoral student I was ready for that. I'm not sure I could have said that as an undergraduate student, so I worked with him at the right time in my life.

How would you characterize Mr. Crisara's philosophy of music? When did you become aware of his philosophy?

I would characterize his philosophy as one of efficiency and of building a reserve of mental and physical stamina as you developed musically. He was tireless in going after quality and in not letting you get away with *anything*. If it was not right, it was not acceptable. He once told me that if you are in good playing shape and you are mentally tough, then if you have a bad day, you should be the only one knowing that is the case.

What did Mr. Crisara say about the importance of being versatile?

Being prepared demanded that you have everything in working order all the time and that you went after every last hole in your playing so that you would be able to do anything required of you in a professional setting.

Describe a typical weekly lesson assignment in terms of materials assigned.

Mr. Crisara would typically assign a Bitsch study, a Charlier study, something out of the Bodet studies on the style of Bach, perhaps something out of the Verne Reynolds 48 études, and if anything was not working, some remedial work out of Arban, Saint-Jacome, Gatti, or Williams. On the solo front I could have been working on the Hindemith *Sonata*, the Antheil *Sonata,* the Bitsch *Variations on a Theme by Scarlatti*, the Kennan *Sonata,* Copland's *Quiet City*, baroque solos by Viviani, Telemann, Handel, Torelli, Vivaldi, etc.

How many études might typically be assigned?

[Four to six]

When or if you were having difficulties in playing or not feeling well, can you comment on what Mr. Crisara would suggest? Did his advice help you, and have you carried this advice into your career and teaching?

He never stopped working on my weaknesses, not ever. He would make observations, try to simulate what wasn't working (even by trying to simulate my problems through example on his own trumpet), and basically never stopped all during my time with him, because, truth be told, I left still not having solved the problems before me. By doing that, I left and continued to work on my basic playing weaknesses, and slowly but surely, they did improve. I admired the fact that he was never there to praise my strengths, but to work on what was not right and needed improvement. One time he spent a weekend trying to simulate my low register problems by going home and playing with my embouchure. He came back the next week and offered me advice based on what he discovered through his own experimentation, and that advice worked! I was in awe that he cared enough to do that, and that truly revealed to me the depth of his commitment to my improvement.

What did Mr. Crisara say about his career in New York, and was it positive? How was his pedagogy and general philosophy of trumpet playing linked to those experiences?

Mr. Crisara told lots of stories of his time in the NBC Orchestra, of his time in the studios, and of the vast array of experiences he had during what must have been a truly golden time to be a professional musician in the city. His experience seemed to be overwhelmingly positive in that he was in high demand, was doing a lot of quality work, interacting with sensational musicians, and that life was never boring. He told me that from day to day he was never completely sure what he would be required to do. He could have a session playing for Carole King, or show up to find out he was playing some commercial, or do film score work like his work on *Victory at Sea*, or end up sitting in on lead trumpet-type work. His playing had to work in any setting that was required, so when the light went on he was required to play the music on the stand perfectly. This would account for his astounding sight-reading skills. He just did not miss, ever… It was truly something to experience during my two years playing second trumpet to him in the University of Texas Brass Quintet.

Ernest Williams's Influence

What was your awareness of Ernest Williams prior to studying with Mr. Crisara?

I did not have a lot of information on Ernest Williams prior to my study with Mr. Crisara other than to be aware of some of his étude books.

How often would Mr. Crisara talk about his teacher, Ernest Williams? What do you recall he said about him?

He talked about "The Chief" often and always with great respect. He attributed his success to the instruction and to the modeling that Mr. Williams impressed upon him at his school. I think that Mr. Crisara attributed a lot of his life skills, determination, and work ethic to what he received from Mr. Williams during his time at the school. It certainly came across to me that a lot of essential attributes of his musical training were imparted to him in that setting. It must have been an incredible, formative experience for him to be there and to experience all that he did in that setting.

If possible, could you comment on what you believe Ernest Williams's philosophy might have been regarding trumpet playing?

I'm not really sure what Mr. Williams's philosophy was, other than he was truly devoted to excellence, and that he instilled a very disciplined approach in his school and by extension onto the students in his charge. I think that Williams's thinking was along the lines of "If it is not totally right, it is wrong." There was no gray area in the middle. Only the highest musical standards would do.

What was your awareness of Mr. Crisara's classmates at the Ernest Williams School, and did Mr. Crisara talk about any of them?

Mr. Crisara loved going to the Williams reunions and would talk, with sadness, about how that generation of musicians was growing old. Every year he attended he would comment on who was not there that year, and so the passing of that generation caused him pain and difficulty. He idealized that time of his youth in his mind, and his classmates, in a very real sense, were always very young in his mind.

Looking back, did you get a sense that what Mr. Crisara was teaching you was carried over from his experiences at the Ernest Williams School, his career in New York, or both?

I did indeed get this impression that a lot of what Mr. Crisara believed in and inspired in his students came about as a result of his training and experiences at the Williams School. I would say that his focus, his musical discipline, his notion of excellence in all things, his drive to succeed… All of these things came from modeling he got from Mr. Williams and from other students at the school.

Orchestral Playing, Late Lessons, Prior or Subsequent Teachers

From what you may recall, what did Mr. Crisara have to say regarding orchestral excerpt practice and performance in lessons?

We did not do a lot of orchestral excerpt study in my lessons with Mr. Crisara. He once told me that if you can play all of the French Conservatory études and solos, you should be able to play any orchestral piece required of you. He did, however, listen to and help me a lot with the excerpts I prepared for my lecture recital. My DMA thesis was on Stravinsky's use of the trumpet, and he was great in that regard. He had lots of great comments regarding the trumpet work in *Petrushka, L'Histoire, Pulcinella, Rite of Spring, Firebird, Octet,* and was wonderful in helping me put together Stravinsky's *Fanfare for a New Theatre,* a very interesting foray into dodecaphonic music that Stravinsky composed in 1964.

How do you treat orchestral excerpts for yourself and in advising students in terms of preparation and performance for possible auditions? Does this differ from how you were taught at UT?

When preparing orchestral excerpts, I liked to do a lot of listening to the music in [its] larger context. In terms of preparation, I memorized about 100 excerpts so that I was never worried about transposition or rhythms or really anything other than the sound I wanted to create. I liked to practice them from slower than a conductor was likely to want them to faster than a conductor was likely to want them. I also liked to transpose them up and transpose them down from the original pitch. Flexibility is of paramount importance. I began to think about preparing excerpts

this way at the University of Texas, and Mr. Crisara never questioned what I was doing. I think he thought I was on the right track. He was a phenomenal teacher that way. If you were doing things that worked, he'd leave that alone in favor of zeroing in on things he knew were not right and needed attention.

How did Mr. Crisara help you with your next steps, e.g. auditions for teaching positions or further schooling?

The Stravinsky excerpts mentioned above were toward the end of my time with him. There was a rush at the end to complete the Charlier and Bitsch études and to wrap up loose ends in the solo literature. The Hindemith *Sonata* and the Bitsch *Variations on a Theme by Scarlatti* were pieces on my final doctoral recital, so they were emphasized at the end. At my very last lesson with Mr. Crisara, I told him what an incredible honor and privilege it was to be his student, and I asked him to sum up what his philosophy was with regard to teaching. His simple response has stayed with me all during my career. "Gary, I just try to treat my students as colleagues with less experience."

If you studied previously or subsequently from other teachers, how would you sum up Mr. Crisara's teaching compared to those teachers?

My previous teachers included Renold Schilke, James Ode, and Herbert Mueller. All really fine people and really fine musician-trumpeters. Mr. Crisara was the right person for me to study with at the right time in my life. I was ready for the intensity he brought to the studio, and I was ready emotionally to handle the demands he would place on me. I cannot imagine, now, just how fortunate it was to have had the right teachers in the right sequence for my musical and intellectual development. I think I have been lucky beyond all measure.

Were there particular issues in your playing that Mr. Crisara's approach and pedagogy did not help you with? If so, how were they later addressed in your playing?

He did the best for me that he could, but I had too many fundamental problems to address all of them in the two years I studied with him. What he did do, however, was give me plenty of things to work on that did help me in time. Mr. Crisara was a great experimenter on the instrument, and just sitting next to him in quintet and hearing him constantly play in lessons was enormously helpful. Mr. Crisara did not work extensively on excerpts; that is the one area that just wasn't part of his teaching regimen. That said, he worked so hard on solo literature and on standard étude literature that all the lessons learned dealing with that music helped me know what to do with excerpts. So I really did not feel disadvantaged when it came to taking orchestral auditions.

Crisara's Legacy and Influence on Your Trumpet Performance and Teaching

Describe Mr. Crisara's trumpet studio in terms of environment. How much of an impact did this environment have on your career in performing and teaching?

Mr. Crisara's studio was composed mostly of master's and doctoral students. The undergraduates in the studio were very talented and really fine musicians. I do remember that Mr. Crisara was concerned that all of his students should interact in a collegial fashion and that we generally really liked each other and felt proud to be a part of his studio overall. The things I learned from

Mr. Crisara have always stayed with me and have been applicable at all aspects of my work in higher education. I would sum them up as always be prepared, to the greatest extent possible stay out of petty spats with colleagues, be humble in how you represent yourself to others, uphold the highest ideals of quality and behavior toward others, and to always do right by the music on the page.

Were there life lessons learned from Mr. Crisara that you would be willing to share?

Mr. Crisara was perhaps the single greatest influence on my professional life going forward after I studied with him. His fundamental toughness and fairness in everything that he did, his unique ability to get right to the heart of whatever needed to be addressed, his ability to demand your very best but not deprive you of your self-esteem, and his total commitment to your improvement and advancement in the field was truly transformational.

How have these life lessons helped you, and do you pass them on to your students and colleagues?

All I could hope to do was to aspire to grow into the type of teacher and human being that Ray Crisara represented. I have spent the vast majority of my adult life trying to do that. Sometimes I feel that I start to come close to that, but more often, at the end of the day, I feel that I have failed in that pursuit. And then one goes through a process of reflection and analysis, and resolves to try to do better the next day. I feel that you never do get "life right," but you constantly pursue a path to find your best self. I never saw what that looked like with more clarity than I did through Mr. Crisara. What a treasure that experience was for me, and what an inspiration he remains in my life through to this day. His example will always be with me.

Which routines, first taught to you by Mr. Crisara, do you still use and how have you modified them?

As far as routines are concerned, what he taught me was to isolate passages in the music that were difficult and to work on them relentlessly. From there you start to put the music back together. Don't waste time playing parts of the music that align with your strengths, but rather dig into the intervals or rhythms that prohibit you from playing the music at the highest level of quality. One of his ways of insisting on serving the music was his notion that basically there are two types of musicians who play the trumpet. One category is the musician who lives on the mouthpiece side of the bell. That musician is absorbed in the minutia of playing the instrument in terms of mouthpiece, finger position, embouchure, hand position, etc. To be sure, all of those things are important, but what Mr. Crisara stressed is that you want to be the type of musician-trumpeter who lives on the other side of the bell, the side where the music goes out into the hall, to the furthest reaches of that space, and communicates the intent of the music out to the larger world. I heard that in his playing every day. He had the "math" of the trumpet solved so he could focus completely on the ideas he wanted to transmit to the audience. He honored the blueprint the composer provided that communicated the essence of the music, and he did so effortlessly.

Do you differ from Mr. Crisara's general philosophy regarding choice of equipment, and if so, how? E.g. C or B-flat usage and the use of various keyed trumpets.

Like Mr. Crisara, I did most of my trumpet playing/teaching on a Bach B-flat trumpet. I played on a medium-large bore, reverse leadpipe, and used a mouthpiece that was very close to a Bach 1 1/2C in terms of rim width and cup depth. I played on a Monette Chicago C trumpet and played on a Schilke D/E-flat and a Schilke four-valve piccolo trumpet. I know that Mr. Crisara was not into playing on huge equipment but was really very practical in making sure your equipment could do all the things you needed it to do in all playing settings. I never saw a musical passage, in all my time with him, that he could not play beautifully, and that included things in all ranges and at all volume levels.

Are there any additional comments you would like to add?

I no longer teach trumpet. The last trumpet lesson I gave was in the first week of May 2015. So during my lifetime I taught trumpet for almost 45 years and truly loved every moment of it. At this point in my life I am now a full-time administrator. The life of a dean is not conducive to practicing trumpet. I do miss my contact with the students in the studio, but I'm very happy with my life overall.

What is probably not quite as widely known is what sort of human being Mr. Crisara was. When I showed up in Austin he took me into his family and showed great concern for me as a person, not just as a musician. To this day, I think he is the best example I know of a "fully formed/fully mature" person. Because he had seen and done so many things in the highest circles of music-making, I think there was nothing left for him to prove to himself or to others. So, with the move to Austin, he could give his energies to the students fortunate enough to come and study with him. I will never forget his sound: so centered, so clean, and so even in all registers. He played with a simple approach and with such an efficient manner, that the trumpet responded to what he wanted it to do. All his thinking was on the far side of the bell. So, his technique, concept of tone, and the notes on the page served what he wanted to be heard out into the hall and all the way up to the last seat in the highest balcony. He was an extraordinary communicator of musical ideas. I remember him saying once, "Gary, it is just not that difficult. We're just blowing air through a tube." Mr. Crisara was a revelation worthy of my undivided attention. Every lesson and every quintet rehearsal was precious with this man. He also gave the great gift of *his* undivided attention to all his students. He would not be interrupted during a lesson, so if the phone rang it went unanswered. He was there to focus on you and to give of his time and effort so that you might improve. I can never remember leaving a lesson playing worse than I did entering his office. His advice in all things (trumpet, music, life) was sound in every way. I still remember my time with him as being extremely important in my formation in all areas of growth. You can never repay something like that; you can simply use that experience as inspiration to be the best you can be going forward with your own life.

APPENDIX E

KEITH WINKING INTERVIEW

Your Background

Age:

Years studied with Mr. Crisara: I had two periods of intense study. In 1981 I was 22 years old and I moved to Austin to study with him, but I was not attending UT. I had weekly lessons from 1981 to 1984, sporadically from 1984 to 1988, and then from 1988 to 1993 as a DMA student. I continued to take lessons periodically from 1993 to 2014.

Degree earned: DMA

Current Position: Professor: Texas State University

How did you learn about Mr. Crisara and what did you know about his performing career in New York?

I learned about him from Vince Cichowicz in Chicago… I was going to the University of Notre Dame and had started my master's there. Notre Dame had this deal where you could study from anybody in Chicago, if they would agree to take you as a student, and Notre Dame would pay for it. So I went there to study with Cichowicz. For various reasons, I was not going to finish my master's with Notre Dame, and towards the end of my time I was thinking about what to do, and one option was to move Austin. I had a brother working as a guitarist, and he had told me there was a lot of work for musicians. I mentioned this to Mr. Cichowicz, and he told me about Mr. Crisara, who had recently moved to Austin, and he suggested I study with him. I remembered seeing Mr. Crisara's name in this New York Brass Journal, but I didn't really know anything about him. He really wouldn't talk much (once I got there) about his performing career. I would read some article and go into a lesson and say how I read that he played with Stravinsky, and he then told me about playing *L'Histoire* at Carnegie Hall where Stravinsky conducted, but he wouldn't say much more about it in lessons. I was always on my own or learning from somebody else about his career, so that was an ongoing thing. Matter of fact, Steve Hawk and I were with him once, and Steve asked about him recording with Stravinsky. And Mr. Crisara said, "Well, I did this record with him…." It struck me as so odd that that this wouldn't be a highlight until you realized how many of those highlights he had. I learned more about his career when I went to the New York Brass Conference with him twice, and I met a lot of people who had worked with him. They would tell about all the things he had done, but he wasn't one to talk about himself.

Pedagogical and Philosophical Information

What impression did Mr. Crisara make on you during your initial lessons? Do you recall what was discussed?

I remember at my first lesson he asked, "What do you want to do on the trumpet?" and I said, "I just want to play." I think what he was asking was, "Do you want to be an orchestral player or a jazz player?" I told him that I played a little bit of everything and that I enjoyed all aspects. And he said, "Good, I'll teach you to play the trumpet, and you just adapt to what is around you." I remember at one point he told me, "If you can play the trumpet and hear what's around you and adapt to their style, you'll be just fine."

Which routines and methods were assigned during these first lessons?

In my first lesson he asked me to bring the books I had, so he assigned from those: like some of the Arban Characteristic Studies, some Charlier, and maybe some Brandt. He had me order the Bitsch and Arban-Maire that first lesson.

What do you recall about Mr. Crisara's use of a warm-up routine? Did he suggest a particular type of routine to start the day?

He did not suggest one, and I finally got him to write something down. He was reluctant, but he wrote down a couple of things which I still have, but even that was a little vague. It touched on various aspects of trumpet playing. There were some arpeggios, and it was slurred. and he would also write down to do it in all keys and tongued. I did not get that at the first lesson, and it took me awhile to get that out of him. I think he wanted me to figure it out

Did Mr. Crisara play for you during lessons? If so, how would you describe his tone and musicality?

He did play for me at different points, and I think he played when he felt you needed it. When I was working on my doctorate, I was doing a lot of commercial playing. And I remember sometimes after my playing, he would demonstrate. I would play whatever had been assigned, and he would just give me this look and then pick up his horn and play, and then he would say, "Now you play." As he was playing, I heard everything I was doing wrong. And sometimes he would say, "Keith, there's too much 6th Street in your playing." I remember one lesson when he assigned Charlier No. 8, which one of my previous teachers had said was impossible to play in tempo. So I mentioned that, and he gave me this look, and then picked up his horn and played it flawlessly. My lessons were at his house on Saturday mornings at 9:00 am, and he hadn't yet played a note. He then said, "Have it next week." Up to that point, I hadn't realized the étude was possible, and so I hadn't really worked on it. He set the bar so high. His sound was so big, clean, and perfect. It was stunning to hear.

How would you characterize verbal interactions during lessons, and what was discussed?

He was honest with me about my playing. If it was not good, he would say, "Keith, that wasn't very good now, was it?" I probably heard that a lot, or, "That can be better?" He wouldn't just say it was bad, but he would cite everything I needed to do to make it better. He was always really clear about what I wasn't doing, and if he felt you needed it, he would play it. It's funny—I remember one time playing through something and feeling great about it. And he said, "You played all the right notes, all the right rhythms, but absolutely no music." He was right! I was so focused on the notes and the rhythms. He was the most musical player I think I have ever heard. If he played a scale, he made music out of it. It made me reevaluate everything.

How would you characterize Mr. Crisara's philosophy of music? When did you become aware of his philosophy?

Making great music. It was not just notes and rhythms, it was saying something. He had this amazing ability to look at something for the first time and analyze it in his head, instantly seeing the musical highlights and what needed to be done. He was all about the music and sound.

What did Mr. Crisara say about the importance of being versatile?

He never talked about playing jazz articulations versus classical, but I would bring stuff up. I heard about his career, like his playing with Frank Sinatra, or on the *Annie* musical soundtrack. Playing in the NBC Orchestra, or playing on a Janis Joplin record. I knew that he did everything, and that's really what I wanted to do. He came from that era of studio musicians that doesn't exist anymore. If I could go back in time, that would be my dream life, to do what he did.

Describe a typical weekly lesson assignment in terms of materials assigned.

I think the biggest shock in my first lessons was how much he assigned. I think a typical lesson would be around seven études. It could be like three Charliers, two Bitsch, and two Characteristic Studies in the back of the Arban. Former teachers might only assign maybe two Charliers, so as he was going through my assignment, I kept thinking stop! stop! I thought there's no way I could do all of this. There was so much material, and that never stopped. "**Did you do complete études or would he assign halves of études?"** Sometimes he would assign half, and sometimes he would say, "You need to spend another week on that," and then he would give me a half of something else. So then sometimes there would be more than seven. He might say something like, "You need to spend more time on No. 1, but bring in half of No. 3."

If études were assigned, which books were commonly used?

I started with the Arban, Arban-Maire, Charlier, and Bitsch, then Chavanne, Petit, Bodet, but I think I had four books weekly early on. But then later, he just kept adding on: Verne Reynolds, Aaron Harris. I am astonished when I look back at how much stuff I did. One other thing, I went through the Charlier at least twice with him. I thought this was odd, but I realized he reassigned it because I was a more sophisticated player and I would see things differently. That was the only book he had me do again.

Were other skills, solos or excerpts typically assigned?

There were two periods of solos. One was for my recitals. I had to do four recitals, but it wasn't like I was going to spend a semester on solos; sometimes I would only have a month. I remember one recital I did in the summer, and at the end of the Spring semester he said, "You're going to do a recital on the first week of the summer session, so here's what you're going to play." So I had about three weeks to learn it all. And mostly on my own. I don't know if I ever played an orchestral excerpt for him, maybe once or twice. Basically, he encouraged me to listen to recordings if I wanted to pursue that. After I had completed my recital requirement and was working on my paper, he had me go through solos that he thought I should know. For example, one week he might have me do something like the Addison. It was just like the études in that I might have three solos to prepare. I wasn't performing them with piano, but he wanted them at a high level. There were a lot of solos, and I am grateful because of my teaching. He would tell me, "You need to know all of these."

Were there times where Mr. Crisara redirected you during lessons, i.e. were *you* talking too much?

Yes. I would say something, and he would say, “Keith, that’s fine; let’s play.” If I was asking about his career, he really didn’t want to talk about it during my lesson. I find in my own teaching that I talk more than I should, but he was always directing it back at me; he was there to help me. I signed up for lessons on Thursdays at 3:00 my first semester, and it was the only day he didn’t have a meeting at 4:00 so I got longer lessons; oftentimes they would go to 4:30. And in my last semester, he asked me to sign up for a 2:00 lesson on Thursdays and he XXX’d out the 3:00 time, so I got a two-and-a-half-hour lesson. It was not all playing, so he did talk about stuff, but it wasn’t for me to talk.

When or if you were having difficulties in playing or not feeling well, can you comment on what Mr. Crisara would suggest? Did his advice help you, and have you carried this advice into your career and teaching?

There was a guy I went to school with named Jim Recktenwald who was/is a great trumpet player. Jim had an amazing low register, and I had never even played a pedal F, so I decided to work on that. Well, I spent a lot of my practice time on that, and within a short time, I went into my lesson and I could hardly get a sound out of my horn. So I’m getting really upset and start crying. One of us had the Getchell book, so we got that out and he put it up on the stand and he says, “Keith, just play.” I’m trying to tell him I can’t play, and he said, “Play”—and that was one of the few times he got mad at me. I start playing and it’s not sounding great, but it’s starting to come out. So I go through the first one, and he says “Keith, now play it up the octave.” And I’m going, “But Mr. Crisara,” and he says again, “Just play!” I’m thinking that it sounded terrible, but I took it up the octave and within five or ten minutes, my playing was back. So he told me basically, don’t think about it so much and don’t spend all of my time on the low register. I remember another time when I was taking my French translation course and I was spending three hours a day just to get through this class. I was really poor and everybody told me this was the hardest thing you have to do for the degree. So I told myself that I said I am only going to take this once and I would do whatever I needed to do to get through it. I remember going into a lesson telling Mr. Crisara that I was sorry, but I was not as prepared as I wanted and I didn’t want to waste his time. I explained what I had been doing with the French class and gigs. He says, “Go ahead and play,” and he made me feel great. When I felt bad at times like that, he knew what to say to boost me up, and at times when I felt like I was prepared—I don’t want to say he would put me in my place, but he was honest about my playing.

What did Mr. Crisara say about his career in New York, and was it positive? How was his pedagogy and general philosophy of trumpet playing linked to those experiences?

I wrote my doctoral paper on Ernest Williams, so I spent a lot of time with Crisara and went to two Ernest Williams School reunions and to New York with him twice. He took me around and showed me buildings where he did things, giving me somewhat of a tour of his career in New York. He took me to this one nondescript building where he did one of his very last gigs, which was a disco tune. He told me he went up in the service elevator where there was a studio, and the artist wasn’t there, so it was the engineer, the producer and Mr. Crisara. He plays this disco thing, which he hated, and left—and around that time he got the call from UT asking if he would be interested in coming to teach. That session was around the end of his career, and he referenced that against when he was doing the NBC Symphony and other things, where going to work was a community not just the producer and engineer like the disco session. He said the

musicians would play and then maybe have dinner together with the wives, so that was all very positive. He got to play with the highest level people in the world. I asked once what a typical week was like and he said, "There weren't typical days or weeks." He would go into the studio when he was on the staff of NBC and ABC, and there would be a list of what he was doing for the day and week. He said on Monday at 9 am he may be doing a jingle, a tv show later that day, or at 1:00 he might be doing a record date. He might be doing something for Frank Sinatra the next day. So I think his philosophy of teaching was to prepare you for whatever they put on the music stand, and it came from those experiences.

If you are familiar with *The Talent Code* by Daniel Coyle[151], would you describe Mr. Crisara's studio as a "Talent Hotbed?"[152]

I would say so because everybody could play at UT. I don't care if they were the last chair player in the bottom band, they could play. I never heard a bad trumpet player when I was at UT. There were folks at a high level of every kind of playing, and I felt at times inadequate. When I was there it was such a great environment, though. Everybody kind of had their thing that made them stand out. I was always trying to play duets with other students to learn from them and help my own playing. For example, Jim Recktenwald, who I mentioned earlier that had such a great low register and many other things, I would play duets with him that maybe focused on low register. I felt like it was a great trumpet school and felt fortunate to be a part of it.

In which ways did Mr. Crisara foster an environment similar to those described in Coyle's book?

I don't think he ever said anything; I think it was just the way he carried himself and treated us. We all respected each other so much; it was such an unusual thing. I became aware of this when I went to Russia with Crisara for a Russian Trumpet Festival in Moscow. Steve Hawk and Craig Morris were both there, as well as trumpet players competing who had attended some big name schools. Steve, Craig and I hadn't been together for a while, so we were talking about the guys we went to school with on a first name basis, like Jack, Jim, Bob, etc… I remember the guys from the other schools were just sitting there listening to us, and one of them commented how they hardly talked to each other at their school. I didn't realize until then that we were just like a family. I think if there was anybody with an out-of-control ego, it got put in check pretty quick. Mr. Crisara was so honest about our playing, and I think everybody figured out pretty quickly that everybody at UT could play. As a teacher, I think about that environment a lot, and it serves as a model for me and my students.

<u>Ernest Williams's Influence</u>

What was your awareness of Ernest Williams prior to studying with Mr. Crisara?

Zero, but I wrote my doctoral paper on Ernest Williams. How that came about was that I was calling people I knew around the country, looking for a DMA topic. I did not have an interest in writing about some obscure trumpeter in Italy in the 18th century. I called Ray Sasaki, who I had

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[151] Daniel Coyle, *The Talent Code: Greatness Isn't Born. It's Grown. Here's How*, New York: Bantam Books, 2009.

[152] Coyle, *Talent Code*.

known and who was teaching at the University of Illinois at the time. He suggested I write on Ernest Williams. The funny thing was, when I first asked Mr. Crisara, he said, "No." Because he was so humble and Williams was his teacher, I suspect he did not want any attention on himself, but luckily he changed his tune. I became very aware of Williams, obviously, and spent a lot of time with Mr. Crisara and his classmates from the Williams School.

How often would Mr. Crisara talk about his teacher, Ernest Williams? What do you recall he said about him?

He talked a lot about him once I started working on the paper. He referred to him as 'The Chief,' as did the other Williams students. He really admired him and was very grateful, and he credits his success in many parts to Williams. When you look at the students that studied with Williams, The Williams School was a talent hotbed. Don Jacoby, Seymour Rosenfeld of the Philadelphia Orchestra, Leonard Smith, Ned Mahoney. Les Brown of the Les Brown Band and many more. It was in many ways a who's who of people from that era, and it was probably at that time THE trumpet place. When he talked about him it was all very positive. Almost like a fatherly figure, which is how Crisara was definitely for me.

If possible, could you comment on what you believe Ernest Williams's philosophy might have been regarding trumpet playing?

Similar to Crisara's. You had to have your fundamentals together and be prepared for anything. All the stuff in his book, triple-tonguing, transposition, double-tonguing, basically covered everything. Williams said, "If you can't play your scales, what can you play?" What's unique about his book was there are time signatures that were pretty advanced for the time. He was like Crisara in that he was preparing the student to do everything. The times were changing then, since that's when jazz was coming in, Broadway was big, radio etc. Composers writing like Stravinsky, which is normal to us now, were active then. and what they were writing was new. His philosophy with his students was to be prepared to do anything. I interviewed a lot of people, and they said he would make things difficult for them so they would be prepared for the real world. Gil Mitchell said that when he played for Stokowski, everybody thought he was a really mean guy, but he said that compared to Williams, Stokowski seemed like a nice guy. Williams made it rough on them so that it would be easy in the real world.

What was your awareness of Mr. Crisara's classmates at the Ernest Williams School, and did Mr. Crisara talk about any of them?

Not initially. And then as I did the paper, he talked about a lot of them. He spoke so highly about Don Jacoby who was the same age and one of his classmates. The three models for him when he first got there were Leonard Smith, Frank Elsass who was at UT before Crisara, and Ned Mahoney. They were senior class members and became the famous Goldman Trio, and they were all out of the Williams School. Frank Elsass who was at UT before Crisara was retiring and recommended Crisara. Unfortunately, people today don't know about Elsass and the others from that era that were featured with the Goldman Band

Did you get a sense that what Mr. Crisara was teaching you was carried over from his experiences at the Ernest Williams School, his career in New York, or both?

Both. When I started interviewing Williams's students and asking what lessons were like with him, one comment made was that Williams was a master psychologist, knowing what each person needed to succeed. I realized Mr. Crisara was also a master psychologist. He knew what it took to push me in the direction I needed to go, and he also knew when not to push too hard. Williams was probably the last person who had a prominent career as both a cornet soloist and orchestral musician with the Philadelphia Orchestra. Both Crisara and Williams had great versatility and were able to play anything put in front of them. Crisara emphasized that you should be able to play everything and get it right the first time. So what he was teaching definitely came out of the Williams model.

How were his personal prior career experiences used as "teaching moments" in your lessons and assignments?

I had many. It was a "no excuses" kind of thing. He would talk about himself going in to play something, saying how you just had to play. So if I came in and I had some excuse about my lip, he basically impressed upon me that he did not to want hear it, and I needed to be able to play. I remember him saying how conductors don't care how you feel; you still need to play. I was a little frustrated at first. I was probably immature and maybe expecting sympathy, but he was like no, you're going to play. I am so grateful that he did it because of the reality of what I would face as a professional.

<u>Orchestral Playing, Late Lessons, Prior or Subsequent Teachers</u>

From what you may recall, what did Mr. Crisara have to say regarding orchestral excerpt practice and performance in lessons?

We talked about orchestral excerpts, but I don't think I played very many of them, if at all. At the time, I wasn't looking to go play in an orchestra, so it might've been different if I had said, "I'm thinking about taking auditions." Here's a good example, though, of my orchestral conversations with him. While working on my DMA, the Austin Symphony was doing Mahler Symphony No. 3, and I got a call that Bernie Nero, the principal trumpet, was stuck in Atlanta. So they asked if I could play. I had never played Mahler No. 3, and I didn't really know it. I remember calling Crisara to tell him that they had called and how I had been sick in bed for a couple of days and asking if should I go play. And I remember he said, "Keith, what haven't you played?" And I'm thinking, hello, I've never played Mahler 3. He broke it down, which shows his teaching, "There's this little offstage trumpet solo. It's in the key of G. It's got this little arpeggio." As he was breaking it down musically, he kept coming back to "What haven't you played?" I realized then that rather than the actual piece, he was talking about all the tools necessary to play Mahler 3. He told me about a recording of John Ware playing the offstage part with the NY Phil that I should listen to, which I did. He was so great at analyzing and breaking things down: "It's this chord," or "It's got this little triple-tonguing thing in there," whatever.

How do you treat orchestral excerpts for yourself and in advising students in terms of preparation and performance for possible auditions? Does this differ from how you were taught at UT?

No, and sometimes I question myself whether I need to spend more time. But if the student has an audition, I will make them familiar with some of the big excerpts, and generally I will point them to the recordings and talk about the excerpts. I remember Crisara saying, "Your ears are your best teacher; use them." So similarly, I point students to recordings of, say, Bud Herseth or Phil Smith. I do tell potential students that if they're looking for a teacher who is going to spend all the time on excerpts, I am not the guy, and I suggest they should go somewhere else. I am always evaluating my teaching, but that is what I do.

What later materials and methods were used as your time with Mr. Crisara was concluding?

The last books I remember were Aaron Harris, which I didn't get as far into that one, the Verne Reynolds, the Bodet, the Petit, and the Bordogni transposition book.

How did Mr. Crisara help you with your next steps, e.g. auditions for teaching positions or further schooling?

Well, there was no further schooling for me, and I was lucky in that I had the job at Texas State as a part time teacher when I started at UT. As I mentioned earlier, he said, "Every time you play, you're basically auditioning for your next gig, so you need to play at your highest level." I also remember him saying how I needed to have certain things in my "back pocket" and be able to pull them out. He was referring to solos and things like that.

If you studied previously or subsequently from other teachers, how would you sum up Mr. Crisara's teaching compared to those teachers?

I'll compare the similarities between Crisara, Don Jacoby and Cichowicz. All three of them were about good sound and musicality. That was basically what was stressed, but with Crisara, it was so much more in-depth. It had to do at some level—at the stage in my life during lessons with Crisara—with my maturity level. When I first studied from him in the early 80s, I was not working probably as hard as I needed to, and when I came back in 88 as a doctoral student, he said something to the effect, "Keith, I think it will work better this time." Ouch! I didn't know it didn't work so well the last time! But I was more mature and more serious when I started my DMA. I think the sheer amount of work he gave and the standard was just so high. Due to the amount of work, I felt like many times I was just treading water, but towards the end of my time, I felt like I finally was coming prepared for my lessons each week. To sum it up, good sound and musicality and a lot of work.

Were there particular issues in your playing that Mr. Crisara's approach and pedagogy did not help you with? If so, how were they later addressed in your playing?

If it didn't help, it was because I didn't ask. I didn't work on jazz with him because he wouldn't be the guy for that, so I worked on that myself or with somebody else, but no, I can't think of anything. I remember early on I always felt that my multiple tonguing wasn't very good, and he had assigned something with a couple of bars of triple-tonguing. I commented that my triple-tonguing had never been very good and I was thinking he was going to assign Arban page 155, but instead he assigned challenging études with triple-tonguing that were also extremely hard

just getting around. But I think everything was pretty much addressed in lessons. I felt that when I graduated he had prepared me well.

Crisara's Legacy and Influence on Your Trumpet Performance and Teaching

Describe Mr. Crisara's trumpet studio in terms of environment. How much of an impact did this environment have on your career in performing and teaching?

I feel fortunate to have been there, and I cannot imagine the environment being any better for me. Everyone got along and respected each other. I remember how people would help others get jobs in the area and how they recommended each other. It was never cutthroat, and that had a huge impact on my professional career and continues in my teaching. I don't know if I can create what he did, but that's the model in my head. The respect we had for each other could not have been any better.

Were there life lessons learned from Mr. Crisara that you would be willing to share?

Many, many, many. **How about your top one or two?** I remember one time he talked to me about honesty in music. I didn't understand that at first, but he said, "If we go outside and find a wallet in the hallway and there's no name in there and there's a lot of money, we don't keep it; we have to find who it belongs to. You have to approach music that way. If somebody wrote something that is difficult for you, you have to play what's on the page and you can't alter it. You have to be honest to the music and the composer." I could go on and on. He was like a father to me. Just treating people with respect. He never said how I needed to treat people with respect, but I saw that every day. I saw how he treated everyone. At the tribute we did for Mr. Crisara at TMEA [Texas Music Educators Association], Gary Mortenson, who is the Dean at Baylor, said that he treats the person who cleans his office the same way he does faculty members, and that came from Crisara. Mr. Crisara treated everyone equally.

How have these life lessons helped you, and do you pass them on to your students and colleagues?

I remember Marvin Stamm saying "If you think you're a nice person, hang out with Mr. Crisara because it will give you a reality check." So I try to teach my students to be respectful with everybody and just be a good person, and it will transfer over to their music. That's a big part of my teaching. He taught me so much more than just about the trumpet. I try to carry that on. I will never be the teacher that he was, but I strive for that every day.

Which routines, first taught to you by Mr. Crisara, do you still use, and how have you modified them?

He didn't really give me a routine, but I finally figured out what he was talking about. He kept saying, "Keith, make it a part of your daily drills," and I thought, what the heck is he talking about because he never said what exactly were my daily drills. I mentioned earlier about Mahler 3 and how he talked about all of the things required to play that piece. When he broke down what it took to play that, it finally clicked what he was talking about with daily drills. I tell my students something similar but rephrase it, saying, "It's like you have a toolbelt." You have a G-major tool, an F-sharp minor tool, double-tonguing, etc., and you need to have your tools in

working order. I try to touch all aspects of playing. When I went to New York, I met John Ware, Vacchiano and many others, and they all said how Mr. Crisara never missed. When I asked Crisara about this he said, "It's not important." They talked about how in sessions like, say, a movie score, they would all be looking over the parts to see about the difficult sections, and Mr. Crisara would be over in the corner playing. He told me, "If I had everything in working order, I could play whatever they put in front of me." So that's the philosophy I have and I try to pass it to my students. I spend time on their fundamentals, getting their tools in order. For example, maybe you don't use your double-tonguing tool in a while, but you better have it when you need it.

Would you consider yourself a more versatile and flexible trumpet player because of your time with Mr. Crisara? How did this happen?

Yes, definitely more versatile because of all the things he threw at me. The stuff he gave us at lessons was always so challenging. I've never played anything as hard as what my lessons were, not even close. I have been going through books I worked on with Crisara that I hadn't touched in a while, and I'm having some difficulties with a few things. I was talking to Bob Cannon, one of my colleagues and a former classmate, about this and said, "I don't think I have played anything outside of lessons that was even close to what is in those books, so it has been great for me to revisit them." Bob agreed and said he is doing the same. So yes, he made me a much more versatile and flexible player.

Which routines do you use and or teach that you believe Mr. Crisara would have questioned or eschewed while you were a student? (E.g., various buzzing techniques, pedal tones, etc.).

I have several. He didn't like mouthpiece buzzing, but when I studied with Cichowicz, he would have me do some of that every lesson. I do that and I also have students use the BERP.[153] Crisara didn't like that, so sometimes I think about that. I remember Crisara said to me, "You don't play the mouthpiece alone like you play the trumpet, so why waste your time?" But I find it really helps me and my students. I do some of the Bill Adam leadpipe buzzing also. And pedal tones, we never talked about them. Once I got into working in the pedal register, my low F-sharps became my low-middle register, so that helped. I never worked out of the Clarke book with Crisara, but that's a big part of my teaching. I refer to it as a desert island book, and it is one of my first books I use with students.

How did you determine the usefulness of routines that were eschewed by Mr. Crisara?

When I finally figured out about the daily drills, that's when the light went on and that I need to daily touch every aspect of trumpet playing.

[153] Note: The BERP (Buzz Extension and Resistance Piece) clamps firmly onto the open end of the receiver, with the mouthpiece removed. See "Berp Buzz Extension and Resistance Piece for Trumpet," *Woodwind/Brasswind*, accessed June 19, 2018, https://www.wwbw.com/Berp-Buzz-Extension-and-Resistance-Piece-for-Trumpet-461969.wwbw

Do you differ from Mr. Crisara's general philosophy regarding choice of equipment and if so, how? E.g. C or B-flat usage and the use various keyed trumpets.

No, I agree with him. When I studied from Cichowicz, he said the same things: practice/play on the B-flat. I'm a B-flat trumpet player. I have all the small-keyed trumpets, and actually, the thing I think I do best is piccolo trumpet. I played them all on recitals, and if I played one of them out of tune on a recital, he would tell me it was out of tune. He wouldn't say, "On the C, you have to do this or that." I vividly remember playing an E-flat trumpet for him for the first time. I didn't own one, so he had me check one out [from UT's inventory], and I sat down with the tuner to check out what the tendencies were. I went in to play for the first time with Mr. Crisara in a lesson with Jeff Hellmer at the piano, and I was having some tuning issues. I said, "Mr. Crisara, on the tuner it said…," and he stopped me right there and he said, "Keith, I don't care what the tuner says; you have to play with what's around you. If you're flat, you're flat." I do spend more time with my students on smaller horns because they tend to be younger than I was. I do believe that B-flat is the horn of choice. I had one teacher in my early years who didn't even own a B-flat trumpet, which seems so crazy to me now!

What phrases or expressions did Mr. Crisara say to you that you vividly remember or use in your teaching?

I say Crisara-isms almost every day in lessons. There is not a lesson or day that goes by that I don't think of him. He would say things like "Good music plays easier" or "The note you leave is the important one." "Your ears are your best teachers." "You either play, or you don't play." There were so many.

Are there any additional comments you would like to add?

If you look at the success of the students, the way he prepared all of us was for whatever might come, if you look at the gamut of what you can do as a trumpet player, he has students doing everything. We all kind of got the same lessons, and there are former students doing just about everything. There's guys doing orchestra like Billy Hunter, and folks like Steve Hawk and Glenda Smith doing commercial/lead. Al Hood, Tom Tallman doing jazz, etc. We were being prepared to do whatever, and I think the way he prepared us was pretty unusual. With regards to the excerpts, guys got big orchestra gigs without really working on excerpts with him. I don't think there's other teachers that do that, but I think that his preparation helped is evident in the gigs and some of the careers folks have had.

Additional story: I went to New York and I was at The Blue Note. I walked in, and there's Joe Wilder. So I went up to him and I said, "Mr. Wilder, you don't know me but I studied with one of your former friends." He asked, "Who is that, young man?" I said, "Ray Crisara." I remember he was talking to Jon Faddis, and he put down his trumpet, and grabbed me by both arms and said, "Young man, not just a friend, but my best friend in the world." This was when cell phones first came out, so I called Mr. Crisara and said, "Mr. Crisara, you will not believe who I am with." He said, "Keith, I don't even know where you are." I told him how I was in New York and with Joe Wilder, and I handed over the phone, and I'm listening to Joe Wilder talk to Mr. Crisara.

I later brought Joe Wilder out to Texas State twice, and Mr. Crisara and Mr. Wilder both came to my school jazz band rehearsal. I remember them telling my students, "Every time you play, you're auditioning for your next gig, so you need to play at your highest level."

Joe Wilder is the person that integrated Broadway and the studios, and he said that Crisara opened many doors for him due to the respect everyone had for Crisara. They were the trumpets in the ABC Brass Quintet and did many other things together. I remember Crisara telling me how one time they were walking down the street in New York, and Joe Wilder says, "Let's walk on the other side." Crisara said there was a policeman coming on the side of the street they left, and he asked Joe, "What's wrong?" He said he was just concerned about being harassed, being African American and all. Crisara told me, "Right then I realized I will never know what this man's life is like." Crisara said he always enjoyed playing with him.

At the very end, I thanked him, and I said, "Mr. Crisara, you're the best teacher I ever had, and I really appreciate all you have done for me." He said, "Keith, if I was such a good teacher, why did you have to keep coming back every week?" That was his way of not taking a compliment.

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